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The Cambridge Life Competencies Framework

Creative Thinking

Introductory Guide
for Teachers and
Educational Managers

Better
Learning

Why teach Life Competencies?

Our world is changing fast and we need to prepare our students with the skills and experiences that go beyond simply learning an additional language.

We see the increasing need to work together with people from around the world, to think creatively and solve problems, to analyse sources more critically, to communicate our views effectively, and to maintain a positive mindset in an increasingly complex world.

We understand that the engaging and collaborative nature of the language classroom is the perfect place to develop and embed these key qualities and the Cambridge Life Competencies Framework supports teachers in this challenging area.



Cambridge Life Competencies

A framework to develop skills for life



Hear from our experts



What is the Cambridge Life Competencies Framework?

The Cambridge Life Competencies Framework has been created in response to educators who have asked for a way to understand how life skills, or 21st century skills, can be integrated into English language programmes. It is made up of six **Competencies** that describe how these essential skills develop and vary across different stages of education, as learners grow and change.

CREATIVE THINKING	Learners actively participate in creative activities, generate new ideas and use them to solve problems.
CRITICAL THINKING	Learners identify patterns and relationships, evaluate ideas and use these skills to solve problems.
LEARNING TO LEARN	Learners develop practical skills to support and take control of their learning and reflect on their own progress.
COMMUNICATION	Learners choose the most appropriate language to use in different situations, manage conversations effectively and express themselves clearly and confidently.
COLLABORATION	Learners work well together in groups through actively taking part in group activities, listening to others, sharing tasks and finding solutions to problems.
SOCIAL RESPONSIBILITIES	Learners recognise and describe different roles and responsibilities in a variety of groups and understand cultural and global issues.
EMOTIONAL DEVELOPMENT	Learners describe and manage emotions and develop positive relationships with others.

The Learning Journey

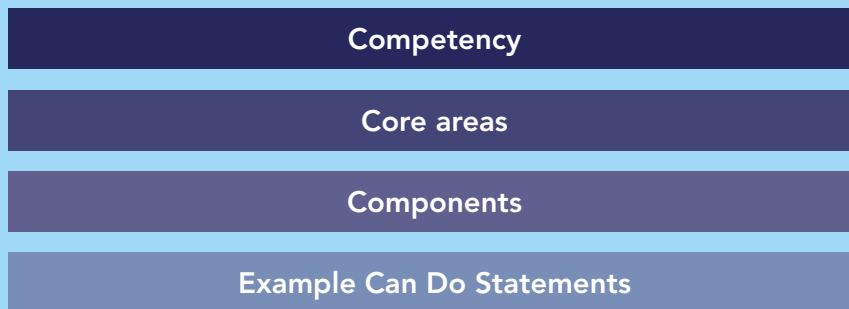
The Cambridge Life Competencies Framework supports learners at all stages of their learning journey, from very young pre-primary learners right through to adults in education and at work. The framework maps out how learner behaviours typically found within each competency can change and develop as learners encounter new situations and circumstances in their lives, both within and beyond the classroom.

The Cambridge Life Competencies Framework allows us to support learners throughout their education and into the careers of the future.



Understanding the Cambridge Life Competencies Framework

The Cambridge Life Competencies Framework is made up of six **Competencies** – Creative Thinking, Critical Thinking, Learning to Learn, Communication, Collaboration and Social Responsibilities. Each broad competency is broken down into **Core Areas** that describe these competencies in more detail. These are then analysed further into **Components** that, along with example **Can Do Statements**, describe the observable behaviours that learners are likely to be able to demonstrate by the end of each stage of learning if they have had the opportunity to develop in these areas.



Linked to the competencies are the three foundation layers of the framework – Emotional Development, Digital Literacy and Discipline Knowledge. Development of skills in these foundation layers underpins all other competencies.

Along with this structured breakdown, we provide **example language** that learners may use to express the actions and behaviours found in each of the Core Areas at each stage of learning. The examples used have been informed by both our Functional Language Phrase Bank, a collection of spoken data from expert speakers of English from children to adults, and input from experienced ELT practitioners from around the world. See this example for one Core Area within Creative Thinking at the Primary stage:

COMPETENCY	CORE AREAS	COMPONENTS	EXAMPLE CAN DO STATEMENTS	EXAMPLE LANGUAGE
CREATIVE THINKING	Implementing ideas and solving problems	Experimenting with and refining ideas	Experiments with own ideas for doing creative activities like colouring, drawing and building.	I'm going to use...
		Implementing, presenting and explaining ideas and solutions	Uses resources to initiate their own play or own games.	Let's use [a pen].

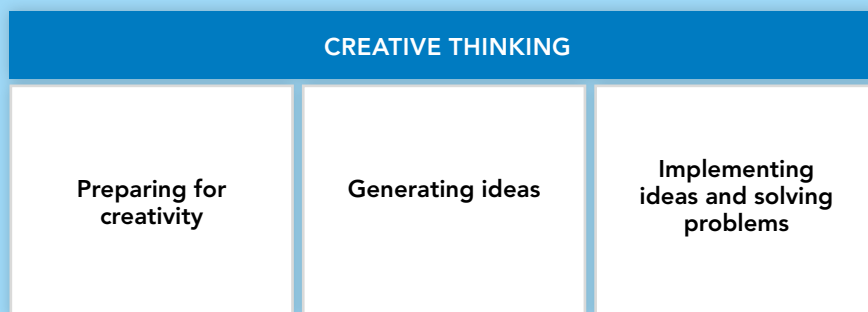
By clearly defining these areas of development in a structured and detailed way, we can ensure that our teaching and learning materials take a systematic approach to delivering and developing these skills in our learners, as they progress. This means that teachers can be assured that our resources bring out the best in their students, without creating extra work.

The Cambridge Life Competencies Framework is an ongoing project, evolving through stages of validation and teacher feedback. Go to [cambridge.org/clcf](https://www.cambridge.org/clcf) to see how you can get involved.

What is Creative Thinking ?

Creativity is a complex concept which can be defined as the tendency or ability to generate multiple original and innovative ideas, alternatives, or possibilities rapidly and elaborate on them. The ideas, alternatives, or possibilities are viewed as valuable and meaningful by people other than the creator (Mumford, 2003; Restak, 2011; Sigelman & Rider, 2012). Some of the attributes of creative thinking include divergent thinking, imagination, cognitive flexibility, tolerance for ambiguity or unpredictability, intrinsic motivation, and enjoyment of things previously unknown (Restak, 2011; Sigelman & Rider, 2012).

We have identified three key **Core Areas** within Creative Thinking:



- **Preparing for creativity** includes taking part in activities that promote the development of creative skills. These might be drama, music and artistic tasks but also include discussions of hypothetical scenarios, brainstorming and problem-solving activities. In addition, it involves exploring issues that need to be solved or concepts that a learner needs to grasp, ensuring that they see this from multiple different perspectives. This lays the foundation for coming up with original and useful ideas.
- **Generating ideas** requires generating many new options for doing something (flexibility), giving as many details as possible (elaborating), rapidly producing ideas (fluency), and coming up with ideas that do not occur to most people (originality).
- **Implementing ideas and solving problems** involves learners testing out the ideas they have generated and refining them. It also involves them being able to confidently present and explain their ideas to others.

CREATIVE THINKING	Preparing for creativity	Participating in a range of creative activities
		Exploring issues and concepts
		Considering multiple perspectives
		Finding connections
	Generating ideas	Generating multiple ideas
		Elaborating on and combining ideas
		Imagining alternatives and possibilities
	Implementing ideas and solving problems	Experimenting with and refining ideas
		Implementing, presenting and explaining ideas and solutions

Creative Thinking

across the learning journey

Core Areas may be realised in different ways across the different stages of learning. In order to demonstrate this, each Core Area and Component is contextualised by an example Can Do Statement. This illustrates what kinds of behaviour students who are competent in this area might display by the end of each stage of learning. These example Can Do Statements can be used as a starting point in the development of a curriculum, programme or assessment system and will vary in their suitability for learners in different contexts. The example language is provided for teachers to consider what kind of language they could encourage their students to use in these kinds of tasks.

PRE-PRIMARY

CORE AREAS	COMPONENTS	EXAMPLE CAN DO STATEMENTS	EXAMPLE LANGUAGE
Preparing for creativity	Participating in a range of creative activities	Engages in fantasy or pretend play after listening to a story.	Let's pretend we...
	Exploring issues and concepts	Demonstrates curiosity by asking questions.	Where did she go?
	Considering multiple perspectives	Participates in activities that involve taking the role of familiar people (e.g. being a teacher, parent, doctor or police officer).	I want to be [the teacher].
	Finding connections	Draws pictures to represent vocabulary and familiar concepts (e.g. an animal, a house, a happy girl, etc.).	This is [a dog].
Generating ideas	Generating multiple ideas	Produces more than one solution to a problem (including fun and playful solutions).	I have another idea!
	Elaborating on and combining ideas	Adds some details to their ideas.	And then...
	Imagining alternatives and possibilities	Thinks of new, imaginative roles for self through play.	I'm driving [on the moon].
Implementing ideas and solving problems	Experimenting with and refining ideas	Experiments with own ideas for doing creative activities like colouring, drawing and building.	I'm going to use...
	Implementing, presenting and explaining ideas and solutions	Uses resources to initiate their own play or own games.	Let's use [a pen].

PRIMARY

CORE AREAS	COMPONENTS	EXAMPLE CAN DO STATEMENTS	EXAMPLE LANGUAGE
Preparing for creativity	Participating in a range of creative activities	Engages in activities with fantasy or mystery elements.	Let's imagine we're...
	Exploring issues and concepts	Actively participates in investigative and exploratory tasks.	I think... will happen.
	Considering multiple perspectives	Acts out the roles of various characters in games and drama.	Who are you?
	Finding connections	Identifies connections between the contents of a poem and their own experiences.	I feel the same when...
Generating ideas	Generating multiple ideas	Produces multiple possibilities for substituting words or lines in a song or poem.	Let's change it!
	Elaborating on and combining ideas	Finds new uses for objects and explains these ideas in detail.	We can throw/drink/sit on it!
	Imagining alternatives and possibilities	Thinks of new, imaginative roles for self through play.	I'm driving [on the moon].
Implementing ideas and solving problems	Experimenting with and refining ideas	Experiments with using different media to make and describe their own designs.	I'm going to use...
	Implementing, presenting and explaining ideas and solutions	Narrates own stories.	Once upon a time...

SECONDARY

CORE AREAS	COMPONENTS	EXAMPLE CAN DO STATEMENTS	EXAMPLE LANGUAGE
Preparing for creativity	Participating in a range of creative activities	Engages with and responds to creative works from art, music or literature.	I love...
	Exploring issues and concepts	Explores different possible interpretations of a story or poem.	I think it means...
	Considering multiple perspectives	Considers the points of view of different characters in a story.	He probably feels...
	Finding connections	Can relate the content of creative works to own experiences.	I remember when I...

Generating ideas	Generating multiple ideas	Comes up with many options to adapt a story.	Maybe we could change the location of a story.
	Elaborating on and combining ideas	Builds on others' ideas.	I really like that idea. We could even...
	Imagining alternatives and possibilities	Asks "what if" questions to come up with alternatives and possibilities.	What if we had no money...?
Implementing ideas and solving problems	Experimenting with and refining ideas	Redrafts a story or proposal in order to improve it.	This section wasn't working.
	Implementing, presenting and explaining ideas and solutions	Presents a solution confidently to their peers.	The best option seems to be...

HIGHER EDUCATION

CORE AREAS	COMPONENTS	EXAMPLE CAN DO STATEMENTS	EXAMPLE LANGUAGE
Preparing for creativity	Participating in a range of creative activities	Engages in complex creative activities such as putting on an event, show or play.	How about we...?
	Exploring issues and concepts	Asks questions and seeks the answers to these in order to find out more about an issue.	Where did this idea come from?
	Considering multiple perspectives	Discusses with others how characters in a story, novel or play might develop or act as the plot progresses.	What do you think will happen?
	Finding connections	Uses tools such as concept maps to show conceptual relationships.	These two ideas are closely linked.
Generating ideas	Generating multiple ideas	Actively participates in brainstorming activities to generate new ideas.	We haven't mentioned anything about... yet, have we?
	Elaborating on and combining ideas	Brings in prior knowledge, perhaps from other subjects or contexts, to solve problems.	This reminds me of...
	Imagining alternatives and possibilities	Questions and creates original alternatives to widely-accepted ideas and theories.	When it comes to...
Implementing ideas and solving problems	Experimenting with and refining ideas	Tests out new theories or models to evaluate their effectiveness and identify areas in which they need to be refined.	I need to refine...
	Implementing, presenting and explaining ideas and solutions	Convincingly presents the rationale for choosing a particular method in their research project.	[A mixed-methods] approach was most suited to my research questions because...

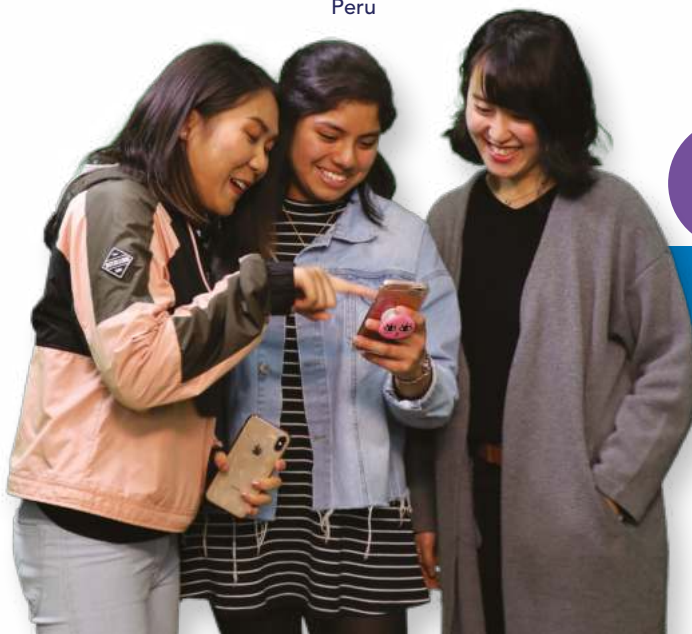
AT WORK

CORE AREAS	COMPONENTS	EXAMPLE CAN DO STATEMENTS	EXAMPLE LANGUAGE
Preparing for creativity	Participating in a range of creative activities	Engages in creative ideation activities to solve complex problems.	This is a tough problem.
	Exploring issues and concepts	Evaluates established workplace practices to identify potential improvements.	When you look closely at...
	Considering multiple perspectives	Asks a range of stakeholders about their perspective on an issue.	According to...
	Finding connections	Uses tools such as concept maps to show conceptual relationships.	These two ideas are closely linked.
Generating ideas	Generating multiple ideas	Actively participates in brainstorming activities to generate new ideas.	We haven't mentioned anything about... yet, have we?
	Elaborating on and combining ideas	Brings in ideas and solutions from other life domains (e.g. social life, prior jobs or hobbies) to help understand or solve current work challenges.	This reminds me of...
	Imagining alternatives and possibilities	Outlines how their industry or sector might look in the future.	In two years' time...
Implementing ideas and solving problems	Experimenting with and refining ideas	Tests out possible solutions in order to evaluate their effectiveness and identify areas in which they need to be refined.	Although... worked well, it looks like we still need to work on...
	Implementing, presenting and explaining ideas and solutions	Presents solutions convincingly to colleagues.	Taking all this into account, I hope you agree ... is our best option.

Student,
Peru

Nattakan
Student, Thailand

Miyu
Student, Japan



Creative Thinking

in the classroom

Creativity is a quality that many employers look for these days in their employees, yet it sometimes runs contrary to formal education, which often depends on measurable, pre-determined standards. Like many other life competencies, creative thinking is not easy to assess, evaluate or plan into the curriculum. This is because it often depends on individual, open-ended responses. It is for this reason that it should be embraced and practised more in the classroom in a different, less rigorously-assessed and more holistic way.

At the heart of creative thinking lies the notion of novelty and flexibility. However, in addition to this, it is crucial that learners reflect on the utility of their new ideas and consider how to use them to solve problems, make decisions or achieve an objective. When learners are allowed to express themselves creatively, their motivation can increase as well as their curiosity. Asking for a creative response can also improve learners' self-esteem and self-awareness – giving them the confidence to reflect, question and make new associations without feeling anxious or fearing the judgement of their peers. There are many ways we might embed creative thinking within our teaching, and the following sections illustrate how this can be done at different stages of learning.

Suggestions for classroom practice

The ideas presented here are intended as a general indication of the types of activity that might develop this competency in the classroom, and are not a definitive list.

GENERAL SUGGESTIONS

It is possible to foster creative thinking in the classroom through the use of different types of tasks. By simply tweaking a familiar task – for example, adding a game-like element (e.g. a time or word limit) – teachers are able to introduce an element of spontaneity and unpredictability in class. This can also be done to achieved by offering learners more choice, by prompting them to use their imagination, to interact more with their peers or simply to 'think outside the box' and encourage original ideas. Overall, whatever the age, the following methods for fostering a creative environment in the class are worth considering:

- Celebrating originality – giving praise to them demonstrating creativity and reward out-of-the-box thinking.
- Asking learners questions and encouraging them to ask questions too. By using questions as a vehicle to dive deeper into your learners' thoughts and ideas, you are promoting creative thinking and encouraging learners to consider different perspectives.
- Allowing learners to be playful in their creative thinking – no answers are wrong answers; they should celebrate diversity and even absurdity.
- Ensuring learners feel that the classroom is a safe space in which to engage in creative thinking.



Primary

At this level, getting learners to engage in a fantasy or a mystery element is easier than with older learners because younger learners are often less inhibited and their attitude more playful. They are innately creative, and from the very early years, they use imagination in a wide variety of contexts – particularly during play activities. At this age, it is less about teaching creative thinking skills, and more about fostering and developing skills that are already inherent.

Creating poems and stories

Working with a variety of texts, such as poems and stories, can be an effective way to get learners creating new content from their own ideas or other resources. For example, in this task called 'I am...' (from Goldstein's 2008 publication 'Working with images' – see further reading page at the end of this booklet) learners:

- read and identify the object described by deciphering a text and then;
- produce a similar text by personalising an object, allowing them to conjure up new and unexpected images from the object's material, size, shape, location, etc. without giving the game away too early.

For example, learners read the following text and guess the object. They then create their own 'I am...' verse using the text as a model.

*I'm sometimes made of plastic.
I'm usually round.
I have many different shapes.
But I'm often quite small.
I have numbers.
I often sit next to the bed.
You usually use me during the week.
You need me but you don't like me.*

(Answer: alarm clock)

This task allows learners the opportunity to 'think outside the box' and show originality. It also requires them to consider others' perspectives as their classmates will try to guess their object, and so the clues in their poem need to be at the appropriate level of challenge. Even the process of guessing the object involves some creative thinking and problem solving – teachers can get learners to work together on this part to negotiate and agree on possible answers. To add a game-like element, the teams who work out the answers the quickest could be awarded a prize, or classmates could vote on the best 'I am' verse.

This task can also develop divergent thinking, imagination, cognitive flexibility, and tolerance or enjoyment of ambiguity or unpredictability. These skills are necessary to participate in creative activities and are central to this key competency, as established in the Cambridge Life Competencies Framework.

➤ Over to you...

1. Try this task with your class. When planning the activity, try to make the task as open as possible to encourage divergent thinking and imagination.
2. Reflect on the activity: did it work well? If so, in what ways? Could you improve it? What would you do differently next time?
3. A key element of creative thinking for learners is developed through facing mystery, ambiguity or unpredictability. How could you foster this in class? Consider modifying course book story materials to encourage predictions, guessing, and use of imagination in learners, before showing them the complete stories.

Secondary

Learners at this age can be more reserved when it comes to creative tasks – they may feel anxious or embarrassed to share their own thoughts and ideas with others. It is therefore important for teachers to create a safe, judgement-free environment in which learners feel comfortable and free to think and act creatively. Much of this will be done through effective feedback and praise of original and creative thought.

Using images to develop creativity through imagination

One way to foster an imaginative response in teenage learners is through the use of images. While the young learners task (see previous page) focused on visualising/personifying images ('imaging'), in this task learners look at an image as the launch pad for a creative piece of story-telling.

Traditionally, when confronted by an image, learners are asked to merely describe what they can see. However, there are other options which allow for more creativity on the part of the learner. For example, in an activity called 'Who am I?', learners create a role for a person in an image, describing their character's feelings, and then guess the role created by others. To help learners frame and structure their story, questions can be presented as such:

Choose a person in the artwork and think about them for a few minutes:

- a) What's my name? Where am I? (I am in...)
- b) What is happening?/What has just happened to me? (I am/I have...)
- c) What am I feeling now? (I'm feeling...)
- d) What will happen next? (They will...)
- e) What do I regret or what am I looking forward to? (I regret...)
- f) What do I wish most in the world? (If only...)



It is worth noting here the use of hypothesis in the final questions of the task, which should allow learners to make the sufficient imaginative leap to place themselves in the shoes of the person in the painting and imagine how they would think.

Using Edward Hopper's *Nighthawks* as an example painting (the image can be found here: www.edwardhopper.net/nighthawks.jsp), the following is an example answer from a secondary-school student – this could be presented to learners as a model, depending on the level and age of the learners:

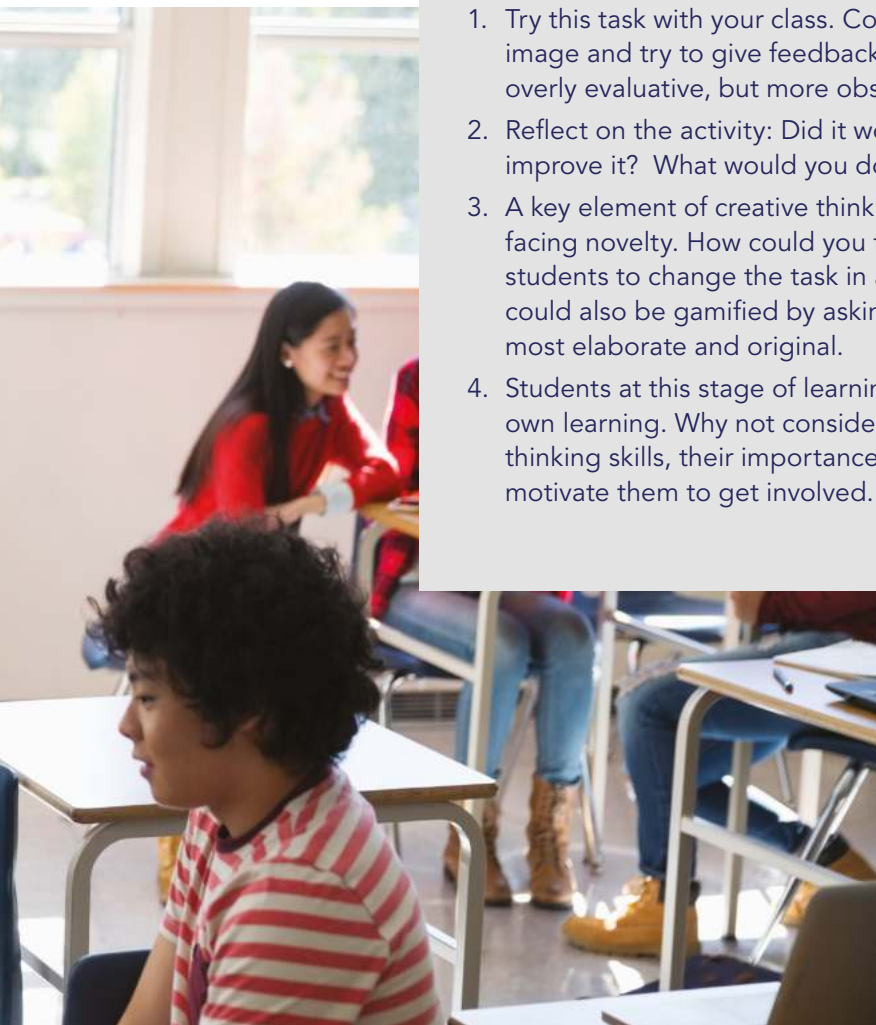
(A) I am at 24-hour café in a big US city. I am waiting for something important to happen. I feel tense and nervous. (B) I am worried that they look for us, that they will hurt us. (C) We're in trouble. (E) We should never do what we did, we shouldn't took (sic) the money but we needed it. (D) Now they're looking for us and I think they'll catch us. (F) I wish the waiter will stop working, making that noise. Oh no!... It's so late, I can't keep my eyes awake. I wish I was somewhere else...

As a follow-up, learners could discuss the reasons for their answers to the questions in order to understand how they each interpreted the images in the painting differently, and discover different possibilities for divergent thinking. This can also help to boost self-esteem and confidence through praising each other's originality.

These tasks provide learners with different options and choices (flexibility), they require the learners to provide details (elaboration) and come up with ideas that do not occur to most (originality) or provide unusual angles (novelty). This is achieved within the framework of creating a story.

➤ Over to you...

1. Try this task with your class. Consider letting the students choose the image and try to give feedback on the creative efforts. This need not be overly evaluative, but more observational.
2. Reflect on the activity: Did it work well? If so, in what ways? Could you improve it? What would you do differently next time?
3. A key element of creative thinking for learners is developed through facing novelty. How could you foster this in class? Consider asking students to change the task in a way they would prefer. This activity could also be gamified by asking students to decide on which story is most elaborate and original.
4. Students at this stage of learning are better able to understand their own learning. Why not consider talking with them about creative thinking skills, their importance, and how to develop them. This can help motivate them to get involved.





Adult

Learners at this age may be more sceptical of creative thinking tasks, as they may feel they are a distraction from the more “serious” work (for example, preparing for an exam). It is therefore important for teachers to communicate effectively the benefits of creative thinking, as well as the objectives of specific creative tasks for developing their skills. Emphasis should be placed on the idea that by working together, to share creative ideas and thoughts, learners will be able to learn from one another and create better relationships.

Creating safe speaking environments

As an example, development of creative thinking can be undertaken in group speaking tasks in which learners collaborate. Indeed, creative thinking tasks work best in safe speaking environments in which classmates respect and value each other’s contribution, and do not fear being judged. For example, one such group speaking task could be the following:

Think of a gift for a person visiting your country.

The gift should:

- a) communicate something about or be typical in some way of your culture;
- b) be easy to transport back home;
- c) cost under 50 EUR, and;
- d) be original, different or funny in some way.

It is worth noting here that the four constraints or conditions imposed by the task are in fact what makes this appropriate for creative thinking. Without these conditions, the learners would have too much freedom and it would be harder for them to provide the imaginative response that is demanded of them. In order for learners to succeed in a task like this, they need to gather information, select and rank ideas and then reach a final decision to present to the class as a whole. Unlike the previous activities, this task has a real-life outcome – learners might have experience of making similar decisions about gifts outside



class. This makes the task more motivating to learners as they can see the real relevance and applicability to their own everyday context.

As an extension to the activity, groups could be invited to add a 'what if' scenario. After one group has presented their ideas to another group, the other group then suggests a possible issue with the gift, e.g. "But what if the person visiting your country isn't allowed to transport [x] on the plane?" This can lead to further creative thinking through the need to problem solve and consider alternative scenarios.

In this task, learners collaborate to solve a particular real-world problem and make decisions to achieve a specific goal or challenge. The challenge is provided by the constraints imposed by the task itself. The task is immersive and engages learners' personal identities.

➤ **Over to you...**

1. Try this task with your class. If you want to increase the challenge, add more 'what if' scenarios to challenge the students' reflexivity and flexibility.
2. Consider explicitly relating this task to work-related skills: finding creative solutions, responding to challenging and unpredictable questions etc. This task could be modified to a workplace context too if that helps motivate students.
3. Reflect on the activity: did it work well? If so, in what ways? Could you improve it? What would you do differently next time?

Creative Thinking

in learning materials

Primary

Here, students develop their creativity by learning about acrostic poems (exercise 1) and making word lists (exercise 2). They then use their knowledge to generate multiple new ideas when they come to write an acrostic of their own (exercise 3).

My portfolio

9

An acrostic poem

1 Read these poems, which are called acrostics. What is an acrostic?



2 Work in groups. Create ideas for an acrostic poem.

a Make lists of words that start with the same letter.

A: apple, angry, and, art, ...
 B: blue, before, but, ...

b Agree on a word which you all like, for example HOLIDAY, SEASIDE, CHOCOLATE, DRAGONFLY.

c Write the letters of the word in a list down the page.

d As a group, discuss words or word groups that express the idea of your word.

Holidays are great / **H**otel in the sun
On the beach / **O**ur big tent
Lying on the sand / **L**ots of ice cream
I
D
A
Y

3 Choose ideas and plan your own acrostic. Show your plan to your teacher to help you.

4 Write your acrostic out neatly, using colours if you want. You can add a picture too.



Tips for writers

It's always good to check your spelling, but it's even more important if you're writing an acrostic poem or planning puzzles such as crosswords or wordsearches. Use a dictionary to help you if you aren't sure how to spell a word.

Revision 117

Secondary

Here, students practise creative thinking by imagining a scenario from the world of work – a job interview (see 'Life Competencies' box). For this, they need to envisage a range of alternatives and possibilities, as well as generate their own ideas in a role play situation (exercise 10).

- 2** Read Part B of the text. Complete the tips on how to prepare for a job interview with the phrases below. Which tip do you think is the most important? Why?

anything that isn't true feel comfortable
interested and enthusiastic practise answering

- 3** Read the typical interview questions in Part C of the text. Match the blue words with the meanings.

- 1 to give someone a job
- 2 arriving on time, not late
- 3 related to the job you are applying for
- 4 people who can give information about you and say what kind of person you are
- 5 free and able to do something
- 6 exams that you have passed
- 7 good things about you and your character
- 8 bad things about you and your character
- 9 can be trusted to behave well and work hard

- 4** Read the interview questions again. Which three would be the most difficult to answer? Why? Compare with your classmates.

- 5** 126 Listen to two interviews for holiday jobs. What kind of job is each person applying for?

- 6** 126 Complete the things you can say about yourself in a job interview with the words and phrases in the box. Listen and check.

get on hard my best pay attention
quickly would enjoy

PHRASES YOU MIGHT USE

- 1 I think I working here.
- 2 I always do
- 3 I can to detail.
- 4 I work very
- 5 I learn
- 6 I well with everyone.

- 7** Choose the correct meaning for each sentence.

PHRASES YOU MIGHT HEAR

- 1 Take a seat.
a Please bring a chair from outside.
b Please sit down.
 - 2 Did you find the office OK?
a Did you find the office easily?
b Do you like our office?
 - 3 We'll be in touch.
a We will contact you.
b Please contact us.
 - 4 How flexible can you be on dates?
a Can you repeat those dates?
b Can you start earlier or later than this?
 - 5 We'll let you know.
a We will contact you.
b Please contact us.
 - 6 We'll need to follow up your references.
a We need to check the references you gave us.
b You need to give us more references.
- 8** Watch the video about job interviews. What tips do you learn? Write a list of things you should and shouldn't do.
- 9** Compare your lists. Then watch again and check your ideas.

WATCH



LIFE COMPETENCIES

CREATIVITY AND INNOVATION, COLLABORATION

- 10** Imagine you want to apply for a job as a waiter in Tenerife. Work in pairs.

- write typical interview questions
- prepare your answers

Work with a new partner.

- ask four of your questions
- decide if you would give your partner the job

Tell your class about your interview.

Here, students practise creative thinking by imagining alternatives and possibilities (exercise 4). To do this, they need to generate multiple ideas and elaborate on them. The group work set-up helps to facilitate creative use of language through unscripted conversation.


3 GRAMMAR: Past unreal conditionals

A Read the sentences in the grammar box, and then choose the correct option to complete the rules.

Past unreal conditionals

If the candy **hadn't melted**, he **wouldn't have made** the connection.
 If farmers **hadn't needed** to dig a well, they **wouldn't have found** the army.

- 1 The sentences are about events from **the present / the past**.
- 2 The sentences are about actions that **really happened / didn't happen**.
- 3 The verb form in the *if* clause is **simple past / past perfect**. The main clause uses *would (not) + have + simple past / past participle*.

B  Now go to page 138. Look at the grammar chart and do the grammar exercise for 10.1.

C **PAIR WORK** Complete the statements with the correct form of the verb in parentheses ().
 Do you know who or what the sentences refer to? (Answers at the bottom of the page.)

- 1 If he _____ (not sit) under an apple tree, he _____ (not discover) gravity.
- 2 If Frank Epperson _____ (not leave) his soda outside one cold night, the wooden stirring stick _____ (not freeze) in the cup, and we might not have these sweet summer treats today.
- 3 If Alexander Fleming _____ (not add) bacteria to the petri dish, he _____ (not invent) this life-saving drug.
- 4 If George Crum _____ (not slice) his potatoes extra thin, he _____ (not create) this popular snack.
- 5 Sylvan Goldman _____ (never think of) this helpful grocery store item if his office chair _____ (not be) on wheels.

4 SPEAKING

A **PAIR WORK** Think about three things that you did earlier this week. Tell your partner and together imagine what would have happened if you hadn't done those things.

I left my house late, and I hit a terrible traffic jam on the way to class. If I'd left my apartment an hour earlier, I wouldn't have hit that traffic jam.

B **GROUP WORK** Do the same thing in groups. Add to the chain of events to create stories. How long can you keep a logical chain of events going?

If my friend hadn't moved to Berlin, I might not have gone to Germany for vacation. I probably would have gone to Australia instead.

If you had gone to Australia, what cities would you have visited?



66 | Isaac Newton 2 Popsicles 3 penicillin 4 potato chips 5 the shopping cart

Further Reading

For more information on this topic, please see:

Anderson, L. W., & Krathwohl, D. R. (2001). *A taxonomy for learning, teaching, and assessing: A revision of Bloom's taxonomy of educational objectives*. New York: Longman.

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Goldstein, B. (2008). *Working with images*. Cambridge: Cambridge University Press.

Kaufman, J., Glăveanu, V., & Baer, J. (Eds.). (2017). *The Cambridge handbook of creativity across domains*. (Cambridge Handbooks in Psychology). Cambridge: Cambridge University Press.

Maley, A., & Peachey, N. (Eds.) (2015). *Creativity in the English language classroom*. Available at: englishagenda.britishcouncil.org/sites/default/files/attachments/pub_f004_elt_creativity_final_v2_web-1.pdf

Scott, G., Leritz, L.E., & Mumford, M.D. (2004). The effectiveness of creativity training: A quantitative review. *Creativity Research Journal*, 16(4), 361–388.

Sternberg, R.J. (2006). The nature of creativity. *Creativity Research Journal*, 18(1), 87–98.

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Cambridge Life Competencies

A framework to develop skills for life

You can find information about the other competencies in the Cambridge Life Competencies Framework at cambridge.org/clcf

- ✓ Creative Thinking
- ✓ Critical Thinking
- ✓ Learning to Learn
- ✓ Communication
- ✓ Collaboration
- ✓ Social Responsibilities
- ✓ Emotional Development