

8

MYSTERY

The true mystery of the world is the visible,
not the invisible.

Oscar Wilde

An ancient sequoia forest in Mendocino County, California.

Mystery (n) something that you are not able to understand, explain or get information about
Collocations and idioms:
unexplained/unsolved mystery, solve a mystery, be cloaked/shrouded in mystery (to be difficult to find out about or know the truth about)

Wilde is suggesting that people often wonder about things they cannot see but accept the things around them without thinking too deeply about them. The real mysteries of life are how these things came to be.

Oscar Wilde (1854–1900) was an Irish author, playwright and poet. Some of his famous works include *The Importance of Being Earnest* and the novel *The Picture of Dorian Grey*, which this quote is taken from. Wilde was a very popular writer in his time and is remembered for his wit.

OBJECTIVES

- speculate about past events
- summarise a cultural story
- write and perform a short scene
- speculate about the causes and consequences of a crime
- discuss how to test an idea
- write a complex essay

Work with a partner. Discuss the questions.

- 1 Read the quote. What do you think Wilde means? Do you agree with him? Why/Why not?
- 2 What crime novels or TV programmes do you enjoy watching? Tell your partner about one of them.
- 3 What crimes are the biggest problem in your society? What do you think can be done to deal with them?

MYSTERY 85

OBJECTIVES

Read the unit objectives to the class.

UNIT OPENER QUESTIONS

- 1 Read the quote as a class and put students into pairs to discuss it. Monitor, helping with new or unfamiliar vocabulary as necessary. Bring the class back together to share their ideas, adding any useful emergent language to the board. You could also take this opportunity to elicit any collocations with *mystery* that students know (e.g. *solve a mystery, an unexplained mystery*, etc) and add these in example sentences to the board.
- 2 If you enjoy crime novels or TV programmes, briefly talk about your favourites. Then, put students into pairs to discuss their own favourites. Monitor, making a note of any useful emergent language. Bring the class back together, nominating one or two students to talk about their favourites. Add any useful emergent vocabulary to the board.

- 3 Elicit examples of types of crime (e.g. *murder, theft, fraud*, etc) and build up a list on the board. Then, put students into groups to discuss the questions. Monitor, encouraging students to justify their answers with evidence and examples. Bring the class back together, encouraging students to question or comment of each other's ideas.

WORKSHEETS

Lesson 8.1 Myths and legends

Grammar: Past modals of deduction (W36)

Vocabulary: Word families (W37)

Lesson 8.2 Who did it?

Vocabulary: Easily confused verbs (W38)

Grammar: Order of adjectives (W39)

Vocabulary: Crime (W40)

8.1 Myths and legends

- Speculate about past events
- Summarise a cultural story

- S decoding: similes and metaphors
- V word families

- G past modals of deduction
- P thought groups

READING

A Do you believe that ghosts, aliens or monsters exist? How certain are you on a scale of 1–5 (1 = I'm sure they don't exist, 5 = I'm sure they do exist)? Make notes.

B SPEAK Work in groups. Compare your answers from Exercise A. Explain your ideas, giving examples where appropriate.

HOW DO YOU EXPLAIN THAT?

There is nothing like an unexplained mystery to capture the public imagination. We seem drawn to violent or supernatural causes, yet the real explanation is often far less dramatic. Here we explore two unusual incidents with obvious explanations.

THE FLANNAN ISLES LIGHTHOUSE

On 15th December 1900, a passing ship noticed that the lighthouse on Flannan Island, off the coast of Scotland, wasn't working. Bad weather made it impossible for a ship to reach the island before 26th December, when the Eilean Mòr docked to deliver supplies to the three men that were living there – Thomas Marshall, James Ducat and Donald MacArthur. Strangely, the lighthouse was like a ghost town, with no one in sight and an uneaten meal on the table. Stranger still, despite the bad weather, one of the men had left his waterproof clothing behind, a chair had been knocked over and all of the clocks had stopped. An extensive search of the island was conducted but none of the men was ever found.

Once the unusual events had been reported, the public immediately began to speculate about what had happened. ^aMany believed that the men must have been murdered. ^bOthers suggested they might have been eaten by a sea monster or could even have been carried away by a ghost ship in the night.

Although the speculation continued for years, the most likely explanation is the terrible weather. As their bodies have never been found, ^cthe three men must have been blown into the sea and drowned. ^dTwo of them may have been working outside when the other noticed a huge wave approaching. As quick as a flash, he must have rushed outside to warn his friends, leaving his waterproofs behind and knocking over the chair. Some of the more unusual clues, such as the untouched meal, are thought to have been made up as they certainly weren't included in the original report.

THE DYATLOV PASS INCIDENT

On 2nd February 1959, nine hikers set out to climb Kholat Syakhl ('Mountain of the Dead') in Russia but never returned. Three weeks later, a search party found the group's badly damaged tent abandoned and half covered in snow. Footprints left by people who were either barefoot or wearing little on their feet led rescuers to the edge of a forest where they found five bodies, each with missing or ripped clothing.

Although the hikers had sustained few external injuries, their skin had turned a strange shade of orange and investigators found high levels of radiation on their clothing. The other four bodies were found on 4th May nearly 100 metres away. Although better dressed than the first group, they had major injuries, including broken ribs and a fractured skull. Rescuers must have turned white as a sheet when they discovered that one of the female hikers was missing her tongue.

Theories of what had happened soon began to circulate. ^eSome thought the group might have been murdered by the indigenous Mansi people. Others suggested they had been attacked by wild animals or even a yeti. ^fHowever, the hikers can't have been murdered or attacked by animals as there were no signs of a fight. It is far more likely that the destruction of the tent and the second group's physical injuries were caused by an avalanche, whilst the missing tongue was probably eaten by a wild animal. The first group's lack of clothing can be explained by something called 'paradoxical undressing' – a phenomenon in which people in the final stages of hypothermia start to feel incredibly hot and take off their clothes in an attempt to cool down. Their orange skin and the radiation levels on their clothing are thought to have been caused by overexposure to the sun.

Glossary

avalanche (n) a large amount of snow and ice that suddenly falls down a mountain

8.1 Myths and legends

LEAD-IN

Show students a map of the area in the North Atlantic Ocean known as the 'Bermuda Triangle' (generally described as between the following three points – the coast of Florida, Bermuda and Puerto Rico). Explain that over the past hundred years, many planes and ships have disappeared in this area and ask students if they know what the area is generally called (*the Bermuda Triangle*). Next, put students into groups to speculate about what happened to the planes and ships that went missing in the area. Monitor, focusing on fluency of ideas, rather than the accuracy of their grammar (they will study modals of deduction later in this unit). Bring the class back together, nominating each group to share the best explanation they came up with. Add any useful emergent language to the board.

READING

- A** Use pictures to elicit the words *ghost*, *monster* and *alien*, adding them to the board. Elicit further examples of famous monsters (e.g. *the Yeti*, *Loch Ness monster*, etc) and any other well-known related terms (e.g. *Roswell*, *UFO*, etc) to consolidate understanding. Tell students that these are all examples of the *supernatural*, adding this word to the board. Next, give students time to make notes about the extent to which they believe in the supernatural. Monitor, helping with new vocabulary as necessary.
- B** Put students into groups to discuss their ideas. Monitor, encouraging students to justify their answers with evidence and examples. Bring the class back together to share their ideas. Stimulate class-wide discussion by encouraging students to question and comment on each other's ideas. Add any useful emergent language to the board.
- C** Give students a minute to scan the article, and identify the original explanations for the two mysteries. Ask students to briefly check their answers in pairs before giving feedback as a class.
- The Flannan Isles Lighthouse – murder, a sea monster, a ghost ship;*
The Dyatlov Pass Incident – wild animals, a yeti

- D** Give students time to complete the exercise alone, before checking their answers with a partner. Give feedback as a class.
- An uneaten meal, waterproof clothing and a chair that had been knocked over.*
 - They were swept out to sea during the storm and drowned.*
 - One of the men probably knocked it over as he rushed to help his friends outside.*
 - The first group were found several hundred metres away from their camp, at the edge of a forest. The second group were found nearly a hundred metres further into the forest.*
 - The first group had few external injuries; the second had several broken ribs, a fractured skull and a missing tongue.*
 - It was eaten by a wild animal.*
- E** Write the following sentence on the board, setting the simile in a different colour – *Tom may look small, but he's as brave as a lion*. Ask students whether this means Tom is actually a lion or is just a comparison (*just a comparison*). Tell students that comparisons like this that use *as* are called similes. Then, explain we can also use *like* before adding the following sentence to the board, setting the simile in a different colour – *The show was so boring – it was like watching paint dry!* Again, consolidate understanding by asking CCQs (e.g. *Were they actually watching paint dry?*). Next, tell students that another creative way to make a comparison is a metaphor. Explain that this is a way to describe something as if it were something else, but doesn't use *as* or *like*. Then, add the following example to the board – *The snow was a white blanket*. Check understanding by asking CCQs (e.g. *Was the snow actually a blanket?*). Next, give students time to read the text again and answer the questions, encouraging them to underline the similes or metaphors that give them the answers. Then, put them into pairs to compare their answers before giving feedback as a class. Encourage students to tell you which similes or metaphors gave them the answers.
- F** Put students into groups to discuss the question. Monitor and help with any new vocabulary. In feedback, encourage students to share and expand on each other's ideas.

GRAMMAR HUB

8.1 Past modals of deduction

- We use *must have* + past participle to say that we are almost sure that something happened or was true.
She's pale and her hands are shaking – she must have had quite a shock. (= I'm sure she had a shock.)
Being alone on a mountain all night must have been terrifying! (= I'm sure it was terrifying.)
- We use *can't have* + past participle to say that we are almost sure something didn't happen or wasn't true.
It can't have been easy living in such an isolated village. (= I'm sure it wasn't easy.)
- We use *may/might/could have* + past participle to say that we think it's possible that something happened or was true.
Héctor isn't here yet – he may/might/could have got stuck in traffic.
(= It's possible he got stuck in traffic.)
- We use *may/might + not + have* + past participle to say that we think it's possible that something hasn't happened but we are not certain.
I'll call Agnes because she may/might not have heard the news yet.
(= It's possible she hasn't heard the news yet.)

Be careful!

- Could have* means that something possibly happened in the past, but *couldn't have* means we are certain that something did not happen.
You could have left your phone at the office. (= It is possible.)
You couldn't have left your phone at the office, because you just called me. (= It's impossible.)

8.1 Myths and legends

GRAMMAR

- A** Draw students' attention to the highlighted sentences in the text, then put students into pairs to analyse them. Combine pairs to compare their answers, then give feedback as a class.
- B–C** Give students time to complete the rules alone before checking their answers with a partner. Give feedback as a class, providing further explanations of each structure as necessary and eliciting new examples to consolidate understanding. Then, direct students to the **Grammar Hub** (see below and TB86).
- D** Demonstrate the activity by talking through the first situation as a class. Encourage students to use past modals of deduction to speculate about what they think happened. Then, put students into pairs to discuss their own ideas. Monitor, asking lots of questions to help students make deductions (e.g. *Why would the children that brought in their own lunches be unaffected? Are you sure about that? Why? What else might have happened?* etc). Give feedback as a class, going through the situations one by one, then dealing with any common errors. Use the **Grammar Worksheet** on page W36 for extra practice.

Suggested answers

- 1 The children must have got food poisoning from food at the school itself.
- 2 Somebody might have stolen her purse on the train; she might have dropped her purse on her way to work; she might have left her purse at home.
- 3 The student can't have answered all of the questions; they might have found the exam too difficult and given up.

SPEAKING

- A–B** Read the mystery as a class, pre-teaching the word *goblin* (a creature in children's stories that looks like a small person and enjoys causing trouble) and clarifying anything else students don't understand. Then, put them into groups to discuss what they think happened. Monitor, correcting mistakes with past modals as necessary and helping with any new vocabulary. Bring the class back together to share their explanations, but do not confirm or correct anything at this point. Now, direct students to the **Communication Hub** (see TB121) to read the explanation and discuss how it compared to their own.

GRAMMAR HUB

8.1 Past modals of deduction

- A** Choose the correct options to complete the sentences.

- 1 They're more than an hour late. They must have / can't have got lost.
- 2 Patrick can't have / could have gone to the opera. He hates classical music!
- 3 You passed! You might have / must have been so pleased when you heard the results!
- 4 It must have / can't have been food poisoning. Nobody else who ate the fish got sick.
- 5 You can't have / might not have seen Marco in town. He's on holiday in Spain at the moment.
- 6 Sasha couldn't have / might not have heard the news yet, so let's call her just in case.
- 7 I must have / can't have left my bank card at the café – I used it just now to pay for the coffee.
- 8 He hasn't answered his phone for two days. I suppose he may have / can't have lost it.
- 9 I can't have / must have left my hat at the restaurant. That's the last place I had it.
- 10 It's not very likely as she's 103, but I suppose it can't have / might have been Grandma you saw at the supermarket.

- B** Complete the conversations with a modal verb and the correct form of the verbs in the box.

be do finish land make see

- 1 **A:** Here's that report you asked for.
B: You can't have finished already! You only started it yesterday.
- 2 **A:** £20 for two cups of coffee!
B: That can't be right. The waiter must have made a mistake.
- 3 **A:** Did the Ancient Greeks know about Pluto?
B: They can't have done. It was only discovered in 1930.
- 4 **A:** Do you think Kobi's still on the plane?
B: Er, he might/may/could have landed by now. It depends if there was a delay or not.
- 5 **A:** I can't imagine what Julie went through when she lost her father.
B: Yes, it must have been awful for her.
- 6 **A:** It's strange that Doug hasn't replied to my email.
B: He might/may not have seen it yet. He doesn't always check his email at the weekend.

➤ Go back to page 87.

C SCAN Scan *How do you explain that?* What explanations were originally given for each mystery?

D READ FOR DETAIL Read the stories again and answer the questions.

- 1 What had been left in the lighthouse?
- 2 What does the writer say happened to the men?
- 3 What does the writer think caused the chair to fall over?
- 4 Where were the two groups of bodies found?
- 5 What physical injuries had the hikers sustained?
- 6 What explanation is given for the missing tongue?

E DECODE: SIMILES AND METAPHORS Read the stories again. Answer the questions by identifying similes and metaphors in the text. Use the information in the box to help you.

Decoding: similes and metaphors

In articles describing dramatic events, writers often use descriptive language to make the story more engaging. Two common techniques used are:

- a Similes** – comparing one thing to another using *as* or *like*.
He may look small, but he's as brave as a lion.
- b Metaphors** – describing something as if it were something else.
The snow was a white blanket. (= It wasn't actually a blanket; it just looked like one.)

- 1 What was the lighthouse like when the ship arrived?
 - a like a small town
 - b** empty
- 2 How does the writer think the third man left the kitchen?
 - a slowly
 - b** quickly
- 3 How does the writer think the rescuers felt when they discovered the female hiker?
 - a** frightened
 - b angry

F SPEAK Work in groups. Why do you think people look for unusual explanations to mysteries, when there are often more obvious solutions?



GRAMMAR

Past modals of deduction

A Work in pairs. Look at the highlighted sentences in the article. Which sentence(s) mean ...

- 1 it's almost certain that something happened or is true. **a; c**
- 2 it's possible that something happened or is true. **b; d; e**
- 3 it's impossible that something happened or is true. **f**

B WORK IT OUT Complete the structures in the box.

Past modals of deduction

We use modals of deduction to make guesses about what happened in the past.

- a** We use **must** + *have* + past participle to say we're sure something happened because there's strong evidence.
- b** We use **may** / **might** / **could** + *have* + past participle to say we think something is possible, but we aren't sure.
- c** We use **can't** + *have* + past participle to say we're sure something didn't happen because there's strong evidence.

C Work in pairs. Go to the **Grammar Hub** on **page 136**.

D SPEAK Work in pairs. Read the situations (1–3) and discuss what you think happened using past modals of deduction.

- 1 Hundreds of children got sick at a school in New York. Children who brought in their own lunch were unaffected.
- 2 Tasmin took the train to work as normal and went to buy coffee from a café nearby. However, when she went to pay, she discovered her purse was missing.
- 3 A maths teacher was amazed when one of his students finished their exam in 20 minutes. The exam has 100 questions and usually takes an hour and a half.

SPEAKING

A DISCUSS Work in groups. Read *The Hopkinsville goblin case* and discuss what you think happened.

The Hopkinsville Goblin Case

In 1955, the Sutton family and their friend Billy Ray Taylor were relaxing on their porch. Suddenly, Billy Ray saw lights in the sky and shouted for everyone to come and take a look. They saw what they thought was an alien with glowing eyes, a large head, pointed ears and claws. The family and their friend grabbed their guns and started shooting. They heard their bullets hitting something metal, which they thought must have been the alien's spaceship.

B Go to the **Communication Hub** on **page 151** and compare your ideas from Exercise A with the likely solution.

LISTENING

A SPEAK Work in pairs. Look at the illustrations of three famous myths from around the world. What do you think happens in each story? Where do you think these stories are from?

B LISTEN FOR GIST Listen to an interview with an expert on myths and legends. Check your ideas from Exercise A.

C LISTEN FOR DETAIL Listen again. Choose the correct options (a, b or c) to complete the sentences.

- According to Phillip Norris, myths and legends ...
 - often have the same origin.
 - are similar in neighbouring countries.
 - have similar themes across cultures.
- The tales of Sinbad the Sailor are given as an example of ...
 - a hero myth.
 - a monster myth.
 - an urban legend.
- Sinbad and his crew go to the castle on the island ...
 - to look for food.
 - to escape from their attackers.
 - to shelter from the storm.
- Anyone who looks directly at Medusa ...
 - is bitten by the snakes in her hair.
 - is turned to stone.
 - is killed by Perseus.
- The Yeti and Bigfoot are given as examples of ...
 - stories inspired by wild animals.
 - ancient legends.
 - modern monster myths.
- To call Hanako-San, you have to ...
 - knock on the bathroom mirror three times.
 - say her name three times.
 - knock on the toilet door three times and say her name.
- According to Phillip Norris, myths like Hanako-San are ...
 - unique to Japan.
 - surprisingly different across cultures.
 - popular with young children.

D SPEAK Work in groups. Why do you think myths and legends are still told today? Why do you think new ones are still created? Explain your reasoning.



VOCABULARY

Word families

A Complete the word families in the table. Use the information in the box to help you.

Word families

A word family is a group of words with the same root. Learning the associated words (e.g. the verb, noun, adjective and adverb) can help you to understand texts more easily and improve your accuracy when writing.

Verb	Noun	Adjective	Adverb
–	1 myth	mythical	–
2 believe	belief	3 believable	believably
–	4 hero	heroic	heroically
5 represent	representation	representative	representatively
–	6 tradition	traditional	7 traditionally
transform	8 transformation	transformational	–

8.1 Myths and legends

LISTENING



A–B Draw students' attention to the three illustrations, and explain that they show famous myths and legends from around the world. Next, put students into pairs to discuss the pictures. Monitor, encouraging them to describe the main characters in the scene, to identify any contextual clues and to discuss what they think is going on. Help with any new vocabulary as necessary. Bring the class back together to share their ideas, but don't confirm anything at this stage. Now, play the audio for students to check their answers. Give feedback as a class, nominating students to summarise each students and encouraging others to add details as appropriate. See the **Audioscript** below and TB89.

- 1 This is a myth from Japan known as *Hanako-San* – a spirit that appears in school toilets when children knock on the third cubicle door three times and ask, 'Are you there Hanako-San?'
- 2 This is part of the third *Sinbad the Sailor* stories which originate from the Middle East. In this part of the story, Sinbad and his crew have been awoken by a huge one-eyed monster. It attacks them and although they try to run away, one is caught and eaten.
- 3 This is the story of *Perseus and Medusa* which is an ancient Greek myth. In the story, Perseus is sent to kill Medusa – a winged creature with poisonous snakes in her hair. As anyone that looks at Medusa directly will turn to stone, Perseus uses his mirrored shield and eventually manages to chop off her head.



- 8.1**
- C** Before playing the track again, give students time to read through the questions and underline any key words that will help them choose the correct answers. Then, play the audio for students to complete the exercise before asking them to check their answers in pairs. Give feedback as a class, calling on individual students to answer the questions and explain what they remember from the interview.
- D** Put students into groups to discuss the questions. Monitor, encouraging students to justify their answers with examples. Bring the class back together to share their ideas. Add any useful emergent language to the board.

VOCABULARY

- A** Write the following sentence on the board, setting *imagine* in a different colour – *It may be difficult to imagine, but the ancient Greeks really believed in monsters.* Below, draw the table in the Student's Book, with the parts of speech as headings for the four columns. Now, elicit what part of speech *imagine* is (*verb*) and add it to the table. Next, elicit other forms of this word, adding them to the table on the board (*imagination* (*n*), *imaginary/imaginative/unimaginative* (*adj*), etc). Ask students why being able to change the form of a word like this might be helpful (*it can help you understand texts more easily, improve your accuracy when writing*, etc). Now, give students time to complete the table alone before checking their answers in pairs. Give feedback as a class, filling in your table on the board.

AUDIOSCRIPT

8.1

Listening, Exercise B

I = Interviewer P = Phillip

- I:** Hello, and welcome to *Connections*. On this week's show, we're talking about the influence storytelling has on our culture. Why do so many countries have different variations of the same story? How do these stories grow and change? Here to help us answer these questions is Phillip Norris, author of *The myths that made us*, a new book about the history of storytelling. Phillip, welcome to the show.
- P:** Good morning. Thank you for inviting me.
- I:** Great that you can be here. Now, I'd always imagined that myths and legends were very specific to each culture. I thought they were essentially the mythical stories that people listened to before books. Is that not the case?
- P:** Well, in some ways it is. You're right that each culture has its own myths and legends that are specific to them, but **what we do have is common themes across all of them.** These myths appear across places and societies that are thousands of miles apart, at a time when there would have been very little contact between these groups, so they can't have the same origins. However, there are striking similarities between these stories.
- I:** One story we all hear about in England when we are growing up is the legend of King Arthur and the Knights of the Round Table: a king of Britain who defended the country and led a group of knights against invaders. It's almost certainly not true and

Ex C Q1

there are lots of different versions with tales of his heroic deeds. Do other countries have such myths?

P: Very much so. This is something I would refer to as a 'hero myth'. I think this is common across all cultures. Some of the oldest books in Europe are essentially heroic tales – an individual fighting their way across lands on a mission to save someone or find something.

Ex C Q2 **I:** **Do you have a particular favourite hero myth?**

P: **Er, yeah, I love the tales of Sinbad the Sailor and his adventures at sea.** In the original stories, Sinbad goes on seven voyages across the seas off East Africa and South Asia where he finds whales the size of islands, giant snakes and rivers filled with diamonds.

I: So, can you tell us a bit more about one of the stories?

P: Yeah, so the third voyage of Sinbad is probably one of the most exciting. As in many of the stories, Sinbad's ship is caught in a terrible storm and driven off course. They sail towards a small island but are attacked by a tribe of monkeys carrying spears.

Ex C Q3 **Fearing for their lives, Sinbad and his crew swim to the island and rush to a castle they see at the top of a hill.**

Tired and hungry from their escape, the crew fall asleep on the floor of the castle but are awoken to find the ground shaking. In the doorway to their room, stands a giant over 20 metres tall. His eyes burn like fire, his teeth are long and sharp and his huge mouth has the lips of a camel. Sinbad and his crew try to run away but one of them is caught and eaten by the giant.

I: Wow! So how does Sinbad escape?

P: Well, you'll just have to read the story for yourself. I don't want to spoil the ending!

I: Fair enough. So it seems that dragons and other strange creatures appear across many cultures. Why do you think that is?

8.1 Myths and legends

B Ask students to complete the sentences, referring back to the table if necessary. Allow time for them to check their answers in pairs before nominating individuals to share their answers with the class. Use the **Vocabulary Worksheet** on page W37 for extra practice.

PRONUNCIATION

8.2 **A** Give students time to quickly read the paragraph before playing the audio and so they can mark the pauses. Allow time for them to compare their ideas with a partner, then give feedback as a class. Highlight that the speaker has divided the paragraph into 'thought groups' and explain what this means (*a small group of words or phrase within a sentence that forms one unit of meaning*) and explain that the key words in each group are usually stressed.

8.3 **B** Give students time to predict where the pauses will be in the next part, marking them with a forward slash (/). Allow them to compare their ideas with a partner before playing the audio for students to check. Give feedback as a class.

C Put students into pairs to practise telling the story in Exercise B. Monitor, encouraging students to use pauses and stress to make their storytelling clearer and more dramatic.

SPEAKING HUB

A Draw students' attention to the three pictures and explain that they all show a famous myth or legend. Ask if students can name any of the myths and legends, adding any useful language/terms not covered in the wordpools to the board. Next, put students into pairs to speculate about the myth behind each picture. Monitor, helping with any new or unfamiliar vocabulary, but don't confirm any answers at this point.

B Tell students that they are now going to read about the three myths. Put them into groups of three (A, B and C) and direct them to the **Communication Hub** (see TB121).

C Put students back into groups and ask them to use their notes to summarise their myths. Monitor, helping with grammar and vocabulary as necessary.

D Put students into new pairs to discuss myths and legends from their own countries. Monitor, encouraging them to ask follow-up questions to learn as much as they can about each other's stories. Make a note of two or three of the most interesting myths and legend, then nominate students to share them with the class once they have finished their discussions. Add any useful emergent language to the board.

8.1 (continued)

P: Well, I think many of them were inspired by people finding the fossils of ancient creatures. Some are pure fantasy, though. Take the Greek myth of Medusa, who was a winged human with poisonous snakes in her hair. **In the myth, anyone who looks at her face turns to stone.** King Polydectes decides to send Perseus to kill Medusa. The hero Perseus is able to kill her by looking into a mirrored shield and chopping off her head. This myth also connects to other cultures as well though, such as the Berbers in Morocco. However, monster myths are not only present in ancient legends; **we have many that still exist today. One that exists in many cultures is a variation of a giant human-like creature such as the Yeti in the Himalayas or Bigfoot in North America.** Even today, we still create new stories that have striking similarities across cultures. We often refer to these as urban myths or urban legends.

Ex C Q4

Ex C Q5

I: So are urban legends just modern tales about mythical creatures?

P: Many of them do involve monsters, but others focus on ghosts or murderers. One of the most popular stories in modern culture is of a person appearing in a mirror or bathroom. In Japan, this is known as Hanako-San, when the spirit of a young girl appears in school toilets. **People have to knock three times on the third cubicle door and ask, 'Are you there Hanako-San?'** A small girl or a white hand appears from the cubicle. This is very similar to the Bloody Mary myth in America and many others around the world. **It's largely a game for young children,** for whom the stories are quite believable, to test their bravery, and it's surprisingly similar across the world. As are various other tales about ghosts, murders and other strange events. I guess it just shows the way our ancestors interpreted the world around them differently.

Ex C Q6

Ex C Q7

I: Thank you for coming in today, this has been really interesting. For those of you interested in finding out more, Phillip's book, *The myths that made us*, is out this Friday.

TEACHING IDEA by David Seymour and Maria Popova

Similes

Use this activity to provide freer practice of similes.

In small groups, think of a short anecdote leading up to one of these similes. (Allocate one to each group, randomly chosen, without the other groups hearing. While they are working, write the similes on the board.) Read your anecdote to the class and see if they can guess which simile completes it.

The next day, he felt like death warmed up.

I felt like a fish out of water.

Oh well – like father, like son I suppose.

It was like getting blood out of a stone.

He was like a bull in a china shop.

TEACHING IDEA by David Seymour and Maria Popova

Like and as if

Use this activity to provide freer practice of similes.

Work in small groups. Use these prompts to write two sentences for each, one with *like* and one with *as if*, e.g. *He looks ... – 1) He looks like someone I used to know. 2) He looks as if he hasn't slept for a week.*

You look ... It feels ... Your job sounds ...

My head feels ... Her flat looked ... Their baby looks ...

This coffee tastes ... It sounds ... They seem ...

The film sounds ... That man looks ... The food tasted ...

His hair looked ... The town seemed ... Kevin's car sounds ...



B Complete the sentences with the correct form of the words in brackets.

- 1 The minotaur is a mythical (*myth*) creature with the head of a bull and the body of a man.
- 2 The main character often heroically (*hero*) saves a princess or someone else in distress.
- 3 Snakes are often used to represent (*represent*) danger.
- 4 Traditionally (*tradition*), stories were told and not written down so there are often variations of a legend.
- 5 Many stories often include the transformation (*transform*) of a person into some kind of monster.

PRONUNCIATION

Thought groups

A Listen to the first part of a story from the interview. Mark any pauses with (/). Why do you think the speaker pauses at these points?

8.2

To make the story easier to follow and more dramatic, As in many of the stories, Sinbad's ship is caught in a terrible storm/and driven off course./They sail towards a small island/ but are attacked by a tribe of monkeys carrying spears./ Fearing for their lives,/Sinbad and his crew swim to the island/and rush to a castle they see at the top of a hill./

B Read the next part of the story. Mark where you think the speaker will pause with (/). Then listen and check.

8.3

Tired and hungry from their escape,/the crew fall asleep on the floor of the castle/but are awoken/to find the ground shaking./In the doorway to their room/stands a giant over 20/metres/tall./His eyes burn like fire,/his teeth are long and sharp,/and his huge mouth has the lips of a camel./Sinbad and his crew try to run away,/but one of them is caught/and eaten/by the giant.

C SPEAK Work in pairs. Practise telling the story from Exercise B. Remember to use pauses to make the story easier to follow.

SPEAKING HUB

A PREPARE Work in pairs. Look at the pictures and use the words in the box to discuss what you think each myth might be about.

Greeks hidden horse war



fake lake monster Scotland



accident coat forest hitchhiker



B PLAN Work in groups of three. Student A – Go to the **Communication Hub** on page 147. Student B – Go to the **Communication Hub** on page 149. Student C – Go to the **Communication Hub** on page 152.

C PRESENT Summarise the myth you have just read about to your group. Use your notes to help you.

D DISCUSS Work in pairs. Think about myths and legends in your own country. Tell your partner:

- who the myth was about
- what the origins of the myth were
- what happened in the myth

- Speculate about past events
- Summarise a cultural story

8.2 Who did it?

- Write and perform a short scene
- Speculate about the causes and consequences of a crime

V easily confused verbs; crime

G order of adjectives

S following an argument

P adding information

READING

A PREDICT Work in pairs. You are going to read part of a story called *The curse of the black falcon*. Look at the picture and discuss the questions.

- 1 What do you think the Black Falcon is?
- 2 What do you think happens in the story?

B SKIM Read the story quickly and check your predictions from Exercise A.

C READ FOR MAIN IDEA Read the story again. Are these sentences true (T) or false (F)? Correct the false sentences.

- 1 Professor Bainbridge was excited about having a party. T / F
- 2 Professor Bainbridge was most excited by the value of the necklace. T / F
- 3 He only got to keep the necklace for a short time. T / F
- 4 Only members of the family knew the code for the safe. T / F
- 5 The safe was hidden in the desk. T / F
- 6 The burglar broke the window immediately. T / F
- 7 The burglar searched the room calmly at first. T / F
- 8 A sudden noise alerted the professor to the burglar's presence. T / F

The Curse of the BLACK FALCON

'So, how do I look?'

Professor Bainbridge smiled as he turned to face his daughter. She was wearing a beautiful blue dress that had once belonged to his mother. Although Alice had recently turned 20, to him she'd always be the little girl who was too scared to sleep with the lights off. 'Like a million dollars,' he said, turning back to the fireplace.

Ex C Q1 Tonight was supposed to be a celebration, but he'd never liked parties, especially when he was the focus. He sighed, put his glasses down and rubbed his eyes. Seeing his reaction, Alice touched her father's arm and asked, 'Daddy, what's wrong? Aren't you excited to show everyone what you found?'

Ex C Q2 All of this fuss over an old necklace. True, it was worth a lot of money to the right collector, but to him its historical value was far more important. He'd heard stories about the mysterious Black Falcon all his life and after years of research and hard work, he'd finally found it in a muddy French field. It was such a significant find that his family had insisted that they hold

Ex C Q3; 05 a party to celebrate. On Monday, the professor would deliver the necklace to the British Museum, but for the weekend it would stay locked away in the safe above the fireplace. Nobody

Ex C Q4 outside of the family knew the combination to the safe, but it still made him nervous to have such a valuable object in his house. He looked up at the large rectangular painting above the fireplace, tried to straighten it and turned back to his daughter.

'I'll be happier when this weekend is over,' he said angrily. Recognising that her father was nervous, Alice began to straighten his bow tie. 'You never know, you might have fun.' The professor was just about to reply when the doorbell rang. 'That'll be the Joneses!' Alice said excitedly. 'They're always early. Come on!' The professor sighed again and followed her out into the hallway.



For an hour, the study lay empty. The fire had died out and the only sound came from the antique gold clock on the desk and the thunderstorm outside. Suddenly, a figure dressed in black appeared at the window. Cautiously, they looked into the study. Satisfied that the room was empty, they raised a fist to the window. Yet, instead of breaking the glass immediately, they stopped. For two long minutes they waited, patiently watching the sky until suddenly, the moment came. A loud crash of thunder echoed through the sky and the figure calmly smashed the window, felt for the handle and climbed inside. Slowly, they began opening draws and pulling books off the shelves, but as the minutes ticked by, they became more and more desperate. Frustrated, the figure leant against the desk and stared at the painting above the mantelpiece. Noticing it was hanging at a strange angle, the figure rushed to remove the painting, revealing the strong metal safe behind. After a few minutes, the safe was open and inside lay the ultimate prize – the Black Falcon.

Just as the figure reached inside to grab the necklace, they heard the professor's voice ringing through the hallway outside. 'I'll just go and fetch my pipe ... See you outside.' In their hurry to find somewhere to hide, the figure sent a small Chinese vase crashing to the ground. Terrified, the figure hid behind the open door, holding the necklace as the professor appeared the other side. 'Tommy? Is that you?' he called, looking into the darkness. He listened for a reply but there was nothing but silence.

8.2 Who did it?

LEAD-IN

Find two or three interesting covers or pulp fiction detective stories or old detective film posters and bring them to class. Make sure you also have a brief summary of each story as students will probably want to know what happens in them later on. Show students the first cover and elicit the genre (*crime*), which characters are shown and what they think happens in the story. Add any useful emergent language to the board, then briefly outline the story. Next, display the remaining posters and put students into groups to discuss them. Monitor, helping with new vocabulary as necessary. Bring the class back together to share their ideas, then briefly outline what actually happens in each story.

READING

A-B Draw students' attention to the title of the story and the illustration. Then, put them into pairs to discuss the questions. Monitor, helping with new vocabulary as necessary. Bring the class back together to share their ideas, but don't confirm anything at this point. Then, allow two to three minutes for students to scan the story and check their answers. Take the opportunity to clarify anything students don't understand at this point, teaching any key language and adding it to the board. However, avoid explaining *like a million dollars* as this is covered in Exercise D.

- 1 *The Black Falcon is an old, valuable necklace.*
 - 2 *A burglar breaks into Professor Bainbridge's study while he's downstairs hosting a party. The intruder searches the study for the necklace, eventually finding it in a safe behind a picture. Hearing the Professor returning, the intruder runs to hide behind the door.*
- C** Ask students to read through the sentences, pre-teaching *burglar* (someone who gets into buildings illegally and steals things) and any other terms students don't understand. Then, give students time to read the story again and correct the sentences. Allow time for peer correction before giving feedback as a class. Encourage students to correct each other when necessary.
- 1 *F (He's never liked parties and sighs as he puts his glasses down.)*
 - 2 *F (He thinks the historical value of the necklace is far more important.)*
 - 3 *T*
 - 4 *T*
 - 5 *F (The safe was hidden behind the painting above the fireplace.)*
 - 6 *F (The burglar waited two minutes before breaking the window.)*
 - 7 *T*
 - 8 *T*

GRAMMAR HUB

8.2 Order of adjectives

- When we use two or more adjectives before a noun, we usually put the adjectives in the following order:

Opinion	Size	Age	Shape	Colour	Origin	Material
beautiful	huge	20 th century	rectangular	blue	English	leather
fantastic	long	ancient	round	green	Italian	silk
old-fashioned	tiny	up-to-date	square	white	Turkish	wooden

Monika bought a stunning old crystal vase. (= opinion → age → material)

We got some big heart-shaped gold balloons for the party. (= size → shape → colour)

Rapini is a delicious green Italian vegetable. (= opinion → colour → origin)

- Opinion adjectives (e.g. *unusual, disgusting*, etc) are always used before descriptive adjectives (e.g. *enormous, circular*, etc).

He was wearing a disgusting pink silk shirt. NOT He was wearing a pink silk disgusting shirt.

They found a beautiful ancient golden crown. NOT They found an ancient golden beautiful crown.

- We often use *and* between two or more adjectives of the same type, especially with colours.

He showed me an old black and white photograph of his family.

I love Portugal's beautiful blue and white tiles.

Be careful!

- Although not grammatically incorrect, it's very unusual for a description to use more than three adjectives, so it's better to avoid this.

She was sitting at a beautiful, long, modern, square table.

- Compound adjectives (e.g. *long-term, state-of-the-art*, etc) should also be used in this order.

She'd bought a fantastic state-of-the-art computer.

8.2 Who did it?

- D Put students into pairs to discuss the questions. Monitor, encouraging students to support their ideas with sentences from the story. Give feedback as a class, encouraging students to refer back to the text when appropriate. It may also be worth eliciting what type of expression *like a million dollars* is (*a simile*) and whether there are any similar expressions in the students' own languages.

VOCABULARY

- A Write the following sentences on the board – *I always listen to music on the train. / I always hear music on the train.* Ask students whether the sentences mean the same thing (*they don't*) and what the difference is (*'listen to' shows intention, the speaker has chosen to do this; 'hear' indicates that the speaker is not playing the music, it is being played nearby and they cannot avoid it*). Tell students that they are going to focus on other commonly confused sense verbs, then give them time to complete the sentences alone before scanning the text again to check their answers. Give feedback as a class.
- B Give students time to complete the sentences alone before comparing their answers in pairs. Give feedback as a class. To consolidate understanding, encourage students to explain the differences between the pairs of verbs as they did in Exercise A.
- C Put students into pairs to discuss the questions. Monitor, paying close attention to how accurately they use sense verbs and encouraging them to ask follow-up questions to keep the discussions going. Use the **Vocabulary Worksheet** on page W38 for extra practice.

GRAMMAR

- A Write the following sentence on the board – *She was wearing a beautiful blue dress that had once belonged to her mother.* Ask students to identify the adjectives in the sentence (*beautiful, blue*), then give students time to underline any

other sentences in the story in which two or more adjectives have been used to describe the same noun. Give them time to briefly check their answers in pairs before giving feedback as a class.

- B–C Ask students to complete the rules alone, then give them time to compare their answers in pairs. In feedback, try to elicit the full order of adjectives from the class. Now, direct them to the **Grammar Hub** (see below and TB90).
- D If students completed the Grammar Hub exercises for homework, it might be worth revising the grammar at this point by working through the first sentence together. Otherwise, give students time to complete the exercise alone before checking in pairs. Then, give feedback as a class.
- E Put students into A/B pairs, then direct them to the **Communication Hub** (see TB121). Use the **Grammar Worksheet** on page W39 for extra practice.

SPEAKING

- A Elicit how *The curse of the black falcon* ended (*the burglar was in the study and had found the Black Falcon. On their way out, they knocked over a vase and Professor Bainbridge heard the noise*). Tell students that they are now going to roleplay the conclusion to that scene, then put them into pairs to discuss ideas. Monitor, asking lots of questions to help shape their ideas (e.g. *What happens next? Where is the professor at this point?* etc).
- B Ask students to write their roleplays, with one of them as the burglar and the other as the professor. Monitor, helping with grammar and vocabulary as necessary. Then, give students time to practise their scenes.
- C Bring the class back together and call on pairs one by one to perform their scenes for the class. Once all pairs have performed, ask the class to vote for their favourite ending.

GRAMMAR HUB

8.2 Order of adjectives

- A Add the adjectives in bold in the correct place in each sentence.

- So, apparently, Saga used to have long ^{blonde} hair. **blonde**
- What a ^{beautiful} silver bracelet that is! **beautiful**
- The rupee is a small ^{round} Indian coin. **round**
- We now have four delightful ^{tiny} puppies to look after. **tiny**
- There are some huge ancient ^{bronze} statues in the museum. **bronze**
- She gently held the strange rectangular ^{wooden} box in her hand. **wooden**
- If it's a stunning ^{bright} pink flower, it's probably a lotus. **bright**
- 'What is this peculiar ^{oval} yellow fruit?' he wondered. **oval**
- I have no idea what this odd-looking ^{circular} metal instrument was used for. **circular**
- When I was younger, I had a green and red ^{ridiculous} jacket that I wore almost every day. **ridiculous**
- My brother got a new ^{part-time} job at the hospital. **part-time**
- They presented a comprehensive ^{long-term} plan. **long-term**

- B Correct five mistakes with the order of adjectives in the extract.

There was silence, except for the regular ticking of the ^{tall Victorian} grandfather clock in the hallway. Noah and Emily stood at the bottom of the ^{steep wooden} staircase, looking up into the darkness. Noah turned on his torch. Its strong bright beam lit up the wall. Hanging just above their heads was a painting – the ^{priceless medieval} portrait of Anne of Avalon which they had been searching for for so long.

As they stared at the picture, Emily felt something brush against her leg. 'What was that?' she said. Noah swung the torch around. By the large ancient stone fireplace was an old ^{black and white} cat, staring at them. Hanging from the cat's collar was a ^{rusty} small ^{strange-looking} key. 'I wonder if that key opens the old metal box we found in the kitchen,' said Emily.

'I was just thinking the same thing,' Noah replied.

➤ Go back to page 91.

D INFER MEANING Work in pairs. Scan the story again and discuss the questions.

- 1 What does the professor mean when he says that Alice looks 'like a million dollars'? **He means that she looks amazing.**
- 2 Why does the figure in black wait before breaking the window? **They wait to use the thunder to cover the noise they make breaking the window.**
- 3 How does the burglar work out where the Black Falcon is? **They notice that the painting above the fireplace is hanging at a strange angle.**

VOCABULARY

Easily confused verbs

A Choose the correct options to complete the sentences. Then scan the story again to check your answers.

- 1 *Seeing / Watching* his reaction, Alice **felt / touched** her father's arm and asked ...
- 2 For two long minutes they waited, patiently *watching / seeing* the sky until suddenly, ...
- 3 ... the figure calmly smashed the window, *touched / felt* for the handle and climbed inside.
- 4 ... they *heard / listened* the professor's voice ringing through the hallway outside.
- 5 'Tommy? Is that you?' he called, *seeing / looking* into the darkness.
- 6 He *listened / heard* for a reply but there was nothing but silence.

B Complete the sentences with the correct form of words in Exercise A.

- 1 Standing inside the room, he **listened** carefully to what they were saying outside.
- 2 He **felt** along the wall until he found the light switch.
- 3 He sat **watching** them to see what they would do.
- 4 **Hearing** the news, she rushed quickly to tell the others.
- 5 He **looked** in the direction of the safe and saw that the picture had been moved.
- 6 As he entered the room, he **saw** that the window had been smashed.
- 7 He carefully **touched** the necklace before picking it up.
- 8 **Hearing** a noise upstairs, she put down her broom and went to investigate.

C Work in pairs. Discuss the questions.

- 1 What's the most interesting piece of news you've heard this week?
- 2 Do you prefer to watch films at the cinema or stream them online? Why?
- 3 Do you think you could find your way around your home by touch alone?
- 4 Do you think listening to other people's conversations is a good way to learn English? Why/Why not?
- 5 What's the worst film you've ever seen? Why was it so bad?

GRAMMAR

Order of adjectives

A Scan the story again. **Underline** sentences in which two or more adjectives are used to describe a noun.

B WORK IT OUT Choose the correct options to complete the rules. Use the sentences in Exercise A to help you.

Order of adjectives

When we use two or more adjectives to describe a noun, we usually put the adjectives in ¹*alphabetical order* / *a specific order*.

Opinion adjectives (e.g. *amazing, incredible*) are always used ²*before* / *after* descriptive adjectives (e.g. *ancient, leather*).

C Go to the **Grammar Hub** on page 136.

D PRACTISE Rewrite the sentences using the adjectives in brackets.

- 1 He drives a car. (*expensive / old*)
He drives an expensive old car
- 2 They walked slowly through the wood. (*dark / quiet*)
They walked slowly through the quiet dark wood
- 3 She opened the door. (*wooden / noisy*)
She opened the noisy wooden door
- 4 She had a bag. (*leather / red*)
She had a red leather bag
- 5 She was wearing shoes. (*Italian / beautiful*)
She was wearing beautiful Italian shoes
- 6 In the living room there was a table. (*wooden / antique / stunning*)

In the living room there was a stunning antique wooden table.

- 7 The house was surrounded by trees. (*old / tall*)
The house was surrounded by tall old trees
- 8 In the garden there was a statue. (*stone / ancient*)
In the garden there was an ancient stone statue

E SPEAK Student A – Go to the **Communication Hub** on page 150. Student B – Go to the **Communication Hub** on page 153.

SPEAKING

A PREPARE You are going to write and perform the next scene from *The curse of the black falcon*. With a partner, discuss what might happen next. Does the burglar escape or are they caught by the professor? Make notes about the key events in your scene.

B PLAN Write a conversation with one of you as the burglar and the other as the professor. Practise acting it out.

C SPEAK Perform your scene for the class. Vote on which pair has the best ending.

VOCABULARY

Crime

A Work in groups. Look at the pictures and discuss the questions.

- 1 What do the pictures show? What's the connection between them?
- 2 Which do you think is more reliable? Why?

B Complete the definitions with the correct form of the words in bold.

- 1 There was a **burglary** here last night. The thieves took money, jewellery and electronic goods.
- 2 He tried to **bribe** the police with £5000 to let him go.
- 3 I was a victim of **identity theft** when someone hacked into my computer and stole my bank details.
- 4 During the **robbery**, they threatened the shop assistant with a knife.
- 5 I was the victim of **fraud** when someone tricked me into giving them my bank details. They took £2000.
- 6 I was **blackmailed** into helping the criminal gang to break into our offices.

- a blackmail (v) to make someone give you money or do what you want by threatening to reveal compromising information about them
- b burglary (n) when someone illegally enters a building and steals things
- c fraud (n) the crime of obtaining money from someone by tricking them
- d bribe (v) to give money or presents to someone so that they will help you
- e robbery (n) the crime of taking money or property illegally by using threats or violence
- f identity theft (n) the illegal use of somebody else's name and personal information to obtain goods, credit cards, etc.

C Go to the **Vocabulary Hub** on page 146.

D SPEAK Work in pairs. What do you think is the most effective way to catch the criminal in each example? Think about:

- CCTV
- digital footprints
- DNA
- eyewitnesses
- phone histories
- fingerprints

LISTENING

A SPEAK Work in pairs. Tell your partner about something interesting, unusual or frightening that has happened to you. Then discuss the questions.

- 1 How accurate do you think this memory is?
- 2 Think about other people there at the time. Would their memory of the event be the same?



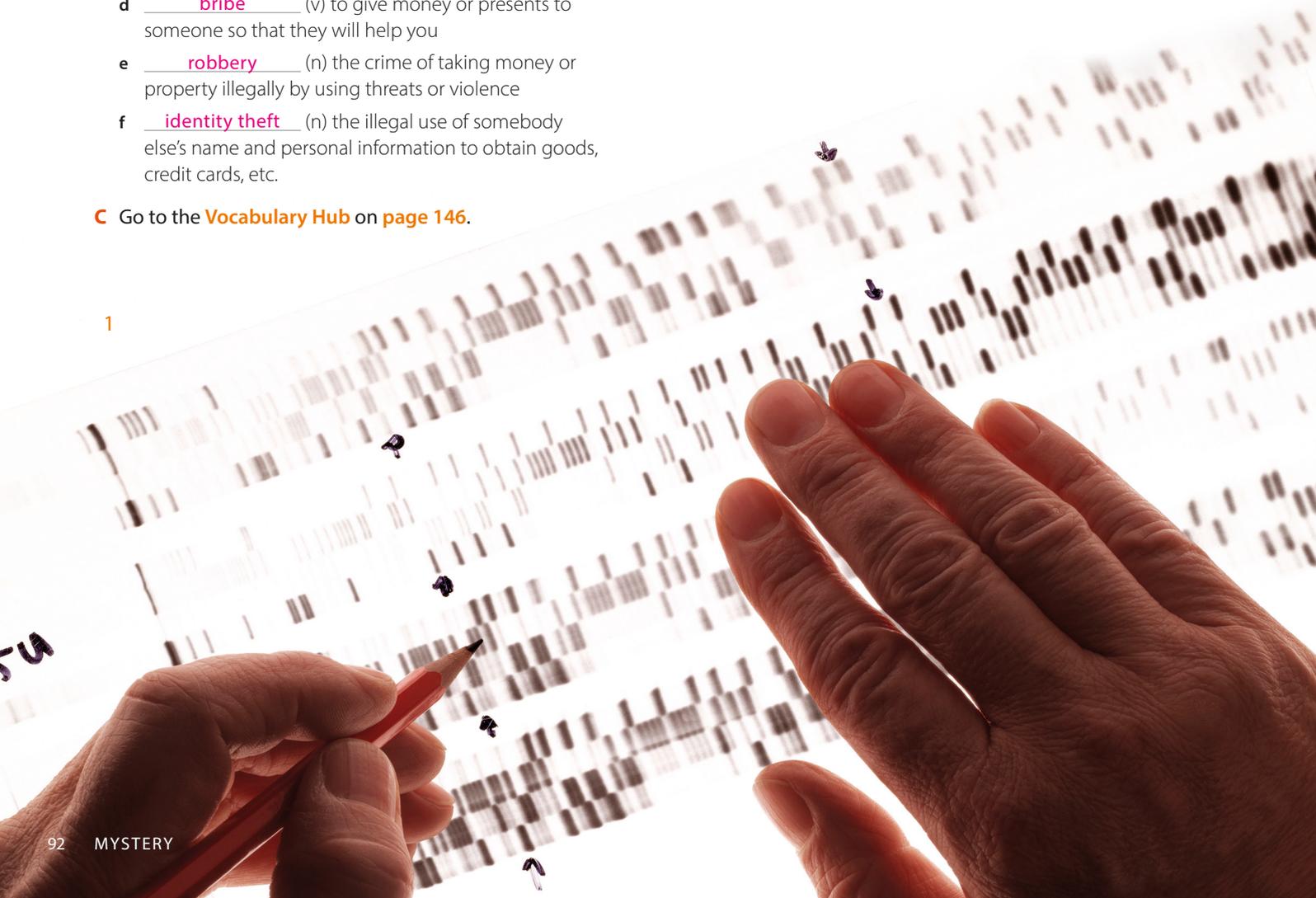
B LISTEN FOR ORGANISATION Listen to a talk about memory and eye-witness testimony. Put the topics in the order they are discussed.

- 3 using language to influence memory
- 4 creating false memories
- 1 how the human memory works
- 5 the impact on the real world
- 2 blocking out painful memories



C LISTEN FOR CONCLUSIONS Work in pairs. Listen to the last part of the talk again. What conclusion does the speaker make about eye-witness testimonies?

Given how easy it is to influence someone's memory of an event, we should rethink how eye-witness testimonies are used in the courtroom.



8.2 Who did it?

VOCABULARY

A Put students into groups to discuss the questions. Monitor, helping with any new or unfamiliar vocabulary. Bring the class back together to share their ideas, adding any useful emergent language to the board.

1 Picture 1 shows a DNA sample, picture 2 shows someone giving evidence in court. Connection: They're both forms of evidence.

B–C Give students time to complete the exercise alone before checking their answers with a partner. Give feedback as a class, providing further explanation or examples as necessary. Drill pronunciation of the target vocabulary (focusing on words students may struggle with such as *burglary*). With stronger groups, elicit any other connected vocabulary at this time (e.g. *burglar, rob*, etc). Then, direct students to the **Vocabulary Hub** (see page TB121).

D Put students into pairs to discuss the question using the vocabulary they have just learnt. Monitor, making a note of any useful emergent language. Open the discussion up to the class, encouraging students to explain their ideas. Again, add any useful emergent language to the board. Use the **Vocabulary Worksheet** on page W40 for extra practice.

LISTENING

A Think of something interesting, unusual or frightening that has happened to you, and share your story with the class. Put students into pairs to share their own stories, and discuss the questions. Monitor and ask follow-up questions to drive the conversations forward. Open up the discussions to the class if appropriate.



B Pre-teach *eye-witness* (someone who saw something such as a crime or accident happen), and elicit what they are usually expected to do (*give the police an account of the event*). Explain that this is called an *eye-witness testimony*, and ask students whether they think that these can be trusted and why. Next, give students time to read through the topics before playing the audio for them to complete the exercise. Then, put students into pairs to compare their answers before giving feedback as a class. This is a fairly challenging text, so it's worth taking this opportunity to clarify anything students don't understand. With weaker groups, you may want to listen again and pause to discuss the answers one by one. See the **Audioscript** below and TB93.



C Put students into pairs, then play the audio for them to answer the question. Monitor, helping with any new or unfamiliar vocabulary as necessary. Give feedback as a class, encouraging students to give examples from the talk.

AUDIOSCRIPT

8.4

Listening, Exercise B L = Lecturer

L: So, I want you all to think of an event from your childhood. Something that makes you smile every time you remember it. Got it? OK, now try to picture that event in your mind. Think about where you were, who you were with, what you could hear, what you could smell, most importantly, think about how you felt. I bet you can remember everything pretty clearly, right? Well, I don't want to upset anyone, but when it comes to accurately recalling events, the human memory is pretty awful. **Ex B** We like to think that our memories are like recordings we can access and watch whenever we want. Yet in reality, **Ex D Q1** our memories change over time. Each time we recall an event, we rewrite the memory – adding details, updating things to match our current knowledge. Sometimes we combine two memories into one. Sometimes we even create memories. Sounds far-fetched, doesn't it? But actually, in study after study, a surprisingly high proportion of people have described memories of events that they cannot possibly have personally experienced.

Ex B 'False memory syndrome' – the creation of entirely false memories – first came to the attention of the public in the late 1980s. **Ex B** At the time, many therapists believed that people who had experienced something terrible in their lives blocked out the memory of it, locking it deep in their minds and that the only way to access these 'repressed memories' was through therapy. Belief in this idea spread quickly, and many people who had gone into therapy looking for help with anxiety or depression were horrified to be told that they had blocked out the memory of a

Ex D Q2

terrible experience years before. **Ex B** However, during the 90s, the theory was heavily criticised and, in the years since, multiple studies have strongly suggested that the therapists were actually encouraging their patients to create false memories. But how is this possible? How can we encourage someone to remember something that never actually happened? To help us answer this, we need to look back at the work of the American cognitive psychologist, Elizabeth Loftus.

Loftus actually first started exploring the idea of false memories in the 1970s. She did this by showing people simulations of crimes and accidents, then asking them what they remembered. In a landmark study in 1974, Loftus showed a video of a simulated car crash and asked one group, 'How fast were the cars travelling when they hit each other?' She asked another group, 'How fast were the cars travelling when they smashed into each other?' **Ex B** Interestingly, when asked the question with the more dramatic verb, *smashed*, witnesses said the car was travelling faster. They were also more likely to say they saw broken glass flying through the air, even though this didn't actually happen. In other studies, researchers changed some of the details when discussing an accident and many of the participants added this information to their memory – they essentially rewrote what they remembered happening, simply because they were encouraged to by the interviewer.

Ex D Q3

Ex B So, why is this important? **Ex B** Well, studies like this clearly demonstrate that the way you ask questions or discuss an event can strongly influence someone's memory of it. Loftus and many others like her suspected that this went some way to explaining why so many people in the 1980s were suddenly remembering horrifying experiences from their childhood.

Ex D Q4

Ex B The therapists, whether intentionally or not, might actually be encouraging patients to

8.2 Who did it?

8.4 **D** Read through the skills box as a class, clarifying each bullet point with further explanations and examples as necessary. Then, give students time to read the sentences carefully, before playing the audio again. Allow time for peer correction, then give feedback as a class. Highlight how each sentence builds on the next and paraphrases the main ideas from the talk, building towards the conclusion.

E-F Tell students that you are now going to test how accurate their memories are. Put them into A/B pairs and give them time to read their instructions. Then, direct both students to look at the picture on page 97. After 30 seconds, tell Student A to close their book and describe the image to Student B. Now, ask students to swap roles, directing both to the picture on page 109. Again, after 30 seconds, tell the new Student A to close their books and describe the image. When both students have described their pictures, allow time for them to discuss how accurate their eye-witness testimonies were.

PRONUNCIATION

8.6 **A-B** Tell students that they are going to listen to an extract from the lecture, then play the audio for them to answer the question. Give them time to briefly check their answers in pairs before giving feedback as a class. Then, put them back into pairs to identify the function of the phrase in bold. Give feedback as a class, highlighting that this is a good example of how you can use intonation to enhance meaning.

8.7 **C** Play the audio, pausing after each extract for students to listen and repeat, drilling accurate intonation on the phrases in bold.

SPEAKING HUB

A Pre-teach the words *victim* (someone who has been harmed or effected by a crime), *suspect* (the person believed to have committed a crime) and *alibi* (an account of what someone was doing at the time of a crime), then give students time to read the scenario and make notes on any important details.

B Put students into groups to solve the murder. Direct the groups to page 148 and ask them to read the alibis and answer the questions.

C Ask students to return to their groups and discuss which of the suspects they believe committed the crime and why. To add an extra level of challenge, tell groups they should try and reach a unanimous decision on who murdered Sofia. Monitor, encouraging students to use past modals of deduction to support their ideas (e.g. *It couldn't have been Linus, he was . . .*, etc). To close the activity, have a class vote to decide who the most likely suspect is, before revealing the answer.

The murder is most likely to have been committed by Linus Baldursson. He is described as 'quick-tempered' and was 'furious' that his father was planning to hand over the business to his sister. Although he claims he went to his room after the argument, he wasn't there when his father came to find him – just 10 mins before the body was found. All other suspects have an alibi that is confirmed by someone else in the group.

8.4 (continued)

Ex D Q4 **rewrite their own memories.** But could people be encouraged to create entirely new memories? In 1995, Loftus designed an experiment to test this very idea. In the study, participants were given a booklet containing four short stories about themselves, three of which were true and one which never actually happened. The false story described how when they were younger, they'd got lost in a shopping centre, cried and were eventually helped by an elderly woman. During the study, participants were asked to write down as much detail as they could remember about each of the four stories. **One in three remembered getting lost in the shopping centre, despite the fact that this never actually happened.**

Ex B **in three remembered getting lost in the shopping centre, despite the fact that this never actually happened.** In the 23 years since the shopping centre experiment, **multiple studies have supported the idea**

Ex D Q5 **multiple studies have supported the idea**

that, under the right conditions, it is possible to encourage people to create entirely false memories.

Ex B **If this is true, then I'd argue we need to seriously reconsider the use of eye-witness testimony in the courtroom.** The information presented by a witness may have been influenced by the way in which they were questioned after the event. On top of that, lawyers could encourage witnesses to add or change details. Think about how many innocent people might have been wrongfully convicted of a crime they didn't commit on the strength of an entirely false memory. To most of us, our memories form the basis of our identity. They represent who we are and where we came from. But the research of Loftus and others like her shows that we cannot reliably distinguish between real and false memories, and in the courtroom, this could change the lives of innocent people forever. Thank you.

TEACHING IDEA by David Seymour and Maria Popova

Neighbourhood watch

Use this activity to extend the theme of crime.

There has been an increase in crime in your neighbourhood, especially violent crime and car crime. You are going to attend a meeting to decide what to do.

Prepare for the meeting in pairs. Discuss your ideas and make notes.

Pair A, you are:

The local MP – You represent the government's new 'get tough on crime' policy.

The local chief of police – You believe in zero tolerance towards criminals.

Pair B, you are:

A local youth worker – You want more money for community projects and you believe that prevention is better than punishment.

An ex-criminal – You are now working to help reformed criminals.

Pair C, you are:

The leader of the local tenants' association – You want a safer environment for the tenants.

A reporter from the local newspaper – You want to find out the views of all concerned.

Pairs A, B and C join to form groups of six. Roleplay the meeting.

(If the class does not divide into groups of six, extra students can join pair C as reporters or local residents or act as chairperson to manage the meeting.)

2



- D FOLLOW AN ARGUMENT** Listen to the full talk again. Complete the summary of each section with no more than three words from the talk. Use the information in the box to help you.

Following an argument

In talks, speakers often build to one clear conclusion. To reach this point, they use each section of the talk to develop their argument. To help you follow an argument, listen for when the speaker:

- asks a question, then answers it – this helps them highlight the main ideas
 - uses pronoun referencing – this helps them refer back to the main ideas
 - gives a definition – this allows them to use key vocabulary
- 1 Our memories are unreliable because we rewrite or add to them each time we **recall an event**.
 - 2 Although the idea of repressed memories was popular in the 1980s, studies since strongly indicate that patients were encouraged to create false memories **by their therapists**.
 - 3 The 1974 Loftus study showed that the way you **ask questions** or talk about an event can influence someone's memory of it.
 - 4 To many, studies like this explained how patients in the 1980s might have been encouraged to **rewrite** their own childhood memories.
 - 5 The 1995 Loftus study demonstrated that people can actually be convinced to create **entirely false** childhood memories.

E SPEAK Work in pairs and follow these instructions:

Student A – Turn to **page 97**. Look at the picture for 30 seconds. Close your book. Tell Student B as much that you can remember about the picture as possible.

Student B – Turn to **page 97**. Look at the picture and listen to your partner's description. How accurate is their memory?

F Now change roles using the image on **page 109**.

PRONUNCIATION

Adding information

- A** Listen to an extract from the lecture. Is the phrase in bold said with a falling tone (↘), rising tone (↗) or fall-rising tone (↘↗)? **fall-rising tone**

The information presented by a witness may have been influenced by the way in which they were questioned after the event. **On top of that**, lawyers could encourage witnesses to add or change details.

B Work in pairs. What is the function of the phrase in Exercise A?

- a to change the topic
- b to give an explanation
- c** to add information

- C** Listen and repeat the sentences.

- 1 Sounds ridiculous, doesn't it? **But actually**, the way we question someone can have a dramatic effect on how they describe what happened.
- 2 Juries are asked to pay close attention to eyewitness testimonies, but they are arguably not a reliable source. **Furthermore**, they can be affected by the stress and anxiety of, for instance, a violent robbery.

SPEAKING HUB

A PLAN Read the situation and make notes about the victim, crime and any other important details.

On Saturday 23rd December, the billionaire oil tycoon Magnus Baldursson held a dinner party at his house to celebrate his retirement. At around 10.00 pm, his daughter's body was found at the bottom of the main staircase with a broken neck. She's thought to have been murdered.

B PREPARE Work in groups. Turn to **page 148**.

C DISCUSS In your groups, discuss who you think killed Sophia and why.

A: It must have been Albert. He said he is happy that Sofia's dead!

B: Yes, but he has an alibi. He was eating dinner in the kitchen.

- Write and perform a short scene
- Speculate about the causes and consequences of a crime

▶ An urban legend

COMPREHENSION

- A** Work in groups. Which of the following do you think are true and which are urban legends?
They are all false/urban legends.
- If you drop a penny from the top of a skyscraper it will kill anyone it lands on.
 - Sharks can detect a single drop of blood from the other end of a swimming pool.
 - Using your mobile phone at a petrol station could trigger an explosion.

Glossary

- crane (n)** a tall machine with a long arm used for lifting and moving heavy objects
dummy (n) a model of a person, often used for displaying clothes in a shop window
Portaloo™ (n) a temporary toilet inside a small building that can be easily moved from place to place

- B** ▶ Watch a segment from a TV programme about urban legends and answer the questions.

- Which urban legend is discussed in the video?
- How do the presenter and his team test the legend?
- What is the conclusion of the experiment?

- C** ▶ Watch again. Complete the sentences with no more than three words from the segment.

- The team dropped the Portaloo™ from a height of **thirty/30 metres** onto a concrete surface.
- The first test showed that doing **nothing at all** would result in serious injury.
- The slow-motion video shows that the **force of the** impact travels upwards through the body.
- For the second test, the team make the **synthetic** body-double 'jump' before impact.
- The second test showed it isn't possible to jump upwards quick enough to make a real difference to the speed that **you're falling**.

AUTHENTIC ENGLISH

- A** ▶ 00:47–01:12 Watch part of the video again. Do the reactions of the presenter and his colleague make the situation sound more or less serious than it is?
- B** Match the situations (1–5) with their understated descriptions (a–e). Use the information in the box to help you.

Understatement

An understatement is a sentence that makes a situation seem less important, serious, big, etc than it really is.

Two ways to make an understatement are by:

1 modifying the noun

*OK, so we have **a bit of a** problem with the car – it's been stolen.
 I'm afraid there's **a slight** issue with your card, sir. The payment has been declined.*

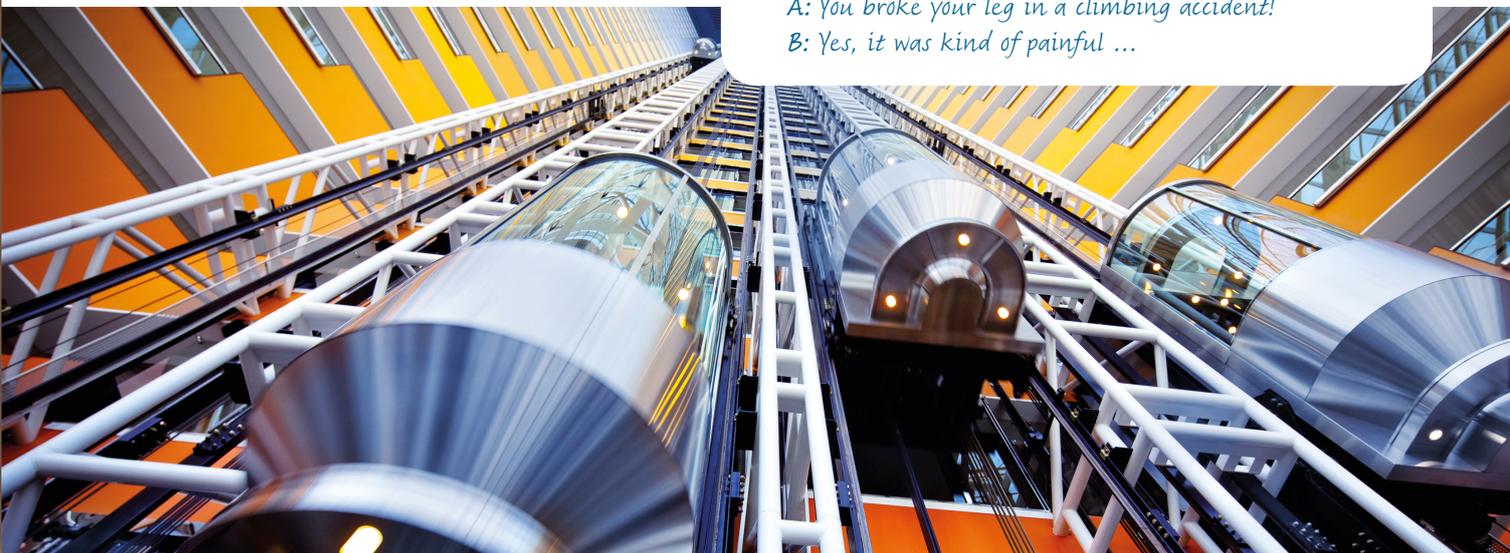
2 rephrasing the sentence

*You've put me in a terrible position. → This is not the best position to be in.
 I can't remember the last time I felt this bad! → Well, I've definitely felt worse.*

- You accidentally deleted an important document. **e**
 - You nearly died in a car crash. **b**
 - Your house was burgled and everything was stolen. **d**
 - It's minus thirty degrees outside. **a**
 - You're so sick that you can't get out of bed. **c**
- a** 'It's a little bit cold outside.'
b 'Yeah, it was pretty scary I guess.'
c 'So, I'm not really feeling 100% to be honest.'
d 'OK, don't worry, but there's been bit of an incident at home.'
e 'Er, there's a slight issue with the report.'

- C** Work in pairs. Take turns describing an extreme situation, then giving an understated description of it.

*A: You broke your leg in a climbing accident!
 B: Yes, it was kind of painful ...*





SAM



MALCOLM



AMANDA



HARRY



EMILY

▶ Don't believe everything you hear



A Work in pairs. Imagine that you are trapped in a room. What different methods might you use to try to escape?

B ▶ Watch the video and answer the questions.

- 1 Which of your ideas from Exercise A do Harry and Sam try?
- 2 Where are they getting their ideas from? **From things they've seen in films.**
- 3 How do they eventually escape?
Amanda unlocks the door with a hairpin.

SPEAKING SKILL

A Work in pairs. Read the extract from the conversation and discuss the questions.

- 1 What is the function of the highlighted phrase?
- 2 Why is it appropriate in this situation?
- 3 What other phrases could you use?

Sam: What now?

Harry: OK. We'll just have to call someone and get them to open the door from the other side using the spare key. **Does that sound like a plan?**

B ▶ Watch the video again. Complete the box with examples from the conversation.

Maintaining a conversation

When we are working together to solve a problem, we often keep the discussion going by asking others what they think of our suggestions. To do this, we use phrases such as:

Does that sound like a plan?, *What do you think about ...?*
What do you reckon?, *Shall we try that?*
Are you all right with ...?

C Read the situation below and brainstorm possible solutions.

You are driving through the countryside at night when suddenly your car breaks down. There's no mobile phone signal and you didn't pass any houses or other buildings for miles before you broke down. There are no streetlamps and very little moonlight.

D Work in groups. Discuss your ideas from Exercise C and try to agree on one solution. Use phrases from the box to maintain the conversation.

SPEAKING HUB

A PLAN Look back at the urban legends at the start of the lesson. Brainstorm different ways to effectively test each legend.

B PREPARE Choose your best suggestion for each test in Exercise A. Make notes about:

- what equipment you would need
- why this is an effective test
- how many times you would run the test and why
- any potential issues

C SPEAK Work in groups. Discuss your ideas from Exercise B and try to agree on one test for each urban legend.

Well, we can't really drop a coin from a skyscraper onto someone's head! I mean, I think that would hurt a bit!

D PRESENT Present your ideas to the class and answer any questions.

○ Discuss how to test an idea

▶ Turn to page 161 to learn how to write a complex essay.

8.3 Fact or fiction?

An urban legend

LEAD-IN

Write the following on the board – *going out with wet hair, sitting on a cold floor, sleeping with the window open and leaving the air-conditioning on all night*. Elicit the connection (*these are all believed to be ways you can get sick*) and tell students that generally accepted theories or beliefs like these are examples of what's called *conventional wisdom*. Then put students into groups to discuss examples of conventional wisdom from their countries.

COMPREHENSION

A Put students into groups to discuss the three situations. Bring the class back together to share their ideas.

B ▶ Tell the students that you are going to watch part of a TV show about urban legends. Then play the video, encouraging students to take notes. Give feedback as a class.

- 1 *You can survive in a falling elevator if you jump just before it hits the ground.*
- 2 *They put a dummy in a Portaloo™ and drop it from a crane to see the extent of a person's injuries if they don't jump before hitting the ground. They then install a system in the Portaloo that makes the dummy 'jump' before it hits the ground and run the test again.*
- 3 *The team conclude that there is no truth to the urban legend.*

C ▶ Play the video again for students to complete the exercise. Give feedback as a class.

AUTHENTIC ENGLISH

A ▶ 00:47–01:12 Play the video for students to answer the questions. Give feedback as a class.

The dummy's feet and ankles were both utterly destroyed in the fall. To describe this as 'not good' makes the situation sound far less serious than it really is. This is an example of an understatement.

B Read the skills box as a class, providing further examples if necessary. Then, ask students to complete the exercise alone before giving feedback as a class.

C Put students into pairs to practise making understatements.

Don't believe everything you hear

LEAD-IN

Tell students about a time when you had to work as part of a team to solve a problem or get out of a difficult situation. Then, put students into pairs to discuss their own experiences. Bring the class back together to share their anecdotes.

A Put students into pairs to discuss the question. Monitor, helping with new vocabulary as necessary. Bring the class back together to share their ideas.

B ▶ Tell students they are now going to watch the next episode of the Café Hub series. Give them time to quickly read the questions, before playing the video. Allow time for students to compare their ideas with a partner before whole-class feedback. You can find the **videoscript** for *Don't believe everything you hear* on the Teacher's Resource Centre.

SPEAKING SKILL

A Put students into pairs to discuss the extract. Give feedback as a class.

- 1 *It invites Sam to comment on Harry's suggestion.*
- 2 *It's appropriate because they need to work together to find a way out of the room.*
- 3 *What do you think about ...; Shall we go with that then?; Does that sound like a good idea? etc.*

B ▶ Play the video again and for students to complete the skills box. Ask them to briefly compare their answers in pairs before giving feedback as a class.

C–D Give students time to read the situation and make notes about possible solutions. Then, put them into groups to discuss their ideas. Tell them they must agree on one solution. Bring the class back together to share their ideas.

SPEAKING HUB

A–B Give students time to list ideas and make notes.

C–D Put students into groups to discuss their tests. Then bring the class back together to share ideas.

▶ VIDEOSCRIPT

An urban legend

G = Greg Tm = Team member

G: So, you're at the top of an office block and you take the lift because you can't be bothered with the stairs. But something's wrong. You're going down, but far too fast. What do you do? **You remember hearing someone say that if you jump at the last minute you can survive your perilous drop. But is it true?** It's time to put the legend to the test with the help of a crane, a Portaloo [*This is going to be our willing lift drop volunteer*] and our body double. **We're going to drop him from 30 metres up [Everyone all set?] to see what would happen if you did nothing at all.** Three, two, one! Oh, yes! Ooh! Ooh, that looked painful. Oh, dear. That's not good.

Ex B Q1

Ex B Q2;

Ex C Q1 + 2

Tm: That's not good.

Ex C Q3

G: That is one mangled foot. **Looks like if you stand in a falling lift, the force of the impact goes straight**

through your feet and up through your body. We're going to need another dummy. So the legend says, 'If you jump at the last minute, you're gonna be fine.' Time to put it to the test. **We've rigged up a spring-loaded platform we can use to make our synthetic stunt man jump just before he hits the ground.** Three, two, one!

Ex C Q4

Tm: You've done it!

G: Ooh! Look at that, look. Let's get in. Look at the state of his feet. He's still a complete and utter ...

Tm: As bad, as bad.

G: ... broken man, isn't he? Even though our man jumped at the last minute, he was still travelling earthwards quicker than his jump was pushing him up. **So if you do find yourself in a falling lift, you can try and jump, but it's going to make such a minor difference to the speed that you're falling.** Plus you don't have a glass-bottomed lift so you're not going to know when to jump. **There is no truth to that urban legend.**

Ex C Q5

Ex B Q3

8 Writing ● Write a complex essay

W – writing conclusions

A Read the essay prompt and answer the questions.

- 1 What claim is made in the prompt?
- 2 What does *this* refer to in the first question?

Many former criminals go on to reoffend following their release from prison. Is the prison system primarily to blame for this? Should more be done to support former criminals?

B Read the introduction and body of the essay. Choose the best summary (1 or 2) of the writer's position.

- 1 Support groups need to be established in local areas to help former criminals establish valuable roles in society.
- 2 The prison system needs to do more to provide criminals with the skills they need to succeed post release.

A large proportion of former criminals go on to reoffend when released from prison. This essay will explain that while the prison system certainly plays a role in this statistic, it is primarily the lack of employment opportunities on the outside that is to blame and, for this reason, support networks must be established to better integrate ex-convicts back into society.

One of the primary functions of the prison system is to reform criminals, not just punish them. To this end, most prisons offer training programmes that provide inmates that are willing to learn with practical skills that should help them find employment post-release. However, many former criminals return to neighbourhoods where opportunities are limited and they are forced to take low-paid jobs that don't reflect the skills they acquired whilst behind bars. Without a clear support network designed to help shape the careers of former criminals, many feel neglected by society. It is this lack of support that is the root of reoffending.

Whilst most governments do offer guidance to former criminals, much more needs to be done to support sustainable reintegration into society. Support groups formed primarily of ex-convicts that have forged successful careers post-release should be founded in all major towns and cities. These groups should be given all of the funding and resources necessary to nurture the careers of former criminals, ensuring that they can play a valuable part in society.

C Work in pairs. Which is the best conclusion for the essay in Exercise B? Use the information in the box to help you.

Writing conclusions

Essays should finish with a simple conclusion summarising the key arguments made in the body. As no new ideas should be explored in the conclusion, it's easy to lose the interest of readers at this point. To avoid this, ensure your conclusions are short, simple and paraphrase your main ideas.

- 1 In conclusion, while most prisons offer training programmes that provide inmates with valuable practical skills, many ex-convicts return to neighbourhoods where opportunities are limited. All too often, they find themselves surrounded by others who have returned to a life of crime and cannot resist the urge to follow suit. By establishing support groups in major towns and cities, we would ensure that former criminals play a valuable part in society instead of turning back to a life of crime.
- 2 In conclusion, although the prison system should certainly shoulder some of the blame for the high volume of repeat offenders, it does provide inmates with the opportunity to acquire practical skills that are valuable to society. However, the existing networks available post-release do not offer former criminals the level of support they need in order to apply what they have learnt. We need to establish well-resourced support networks throughout the country to help ex-convicts forge successful careers.

WRITING

A PREPARE Read the essay question below and brainstorm ideas.

Many ex-convicts struggle to adapt to life outside prison post-release. Is their attitude primarily to blame for this? Should more be done to help them adjust?

B PLAN Organise your ideas into paragraphs.

C WRITE Write your essay. Use your plan to help you.

D EDIT Work in pairs. Edit your partner's essay. Check:

- spelling and punctuation
- use of language
- strength of conclusion

Answers

1 *That many former criminals reoffend after being released from prison*

2 *The claim made in the first sentence*

Answers

2 – *the first conclusion introduces a new idea ('All too often, they find themselves surrounded by others who have returned to a life of crime and cannot resist the urge to follow suit.') and replicates chunks of text from the body rather than paraphrasing the ideas.*

Refer students to this essay as a model for the writing task.

Refer students to this checklist when editing their partner's work.

LEAD-IN

Write the following sentence on the board – *Almost 1/3 of people who are sent to prison in the UK will commit another crime.* Ask students to suggest whether or not they find this statistic surprising, and elicit one or two ways to address the issue. Then, put them into groups to discuss more ideas. Bring the class back together to share their ideas.

WRITING

- A** Give students time to read the essay prompt and answer the questions before briefly checking their answers with a partner. Give feedback as a class, eliciting the meaning of *reoffend* (*committing another crime after a first conviction*) and adding this term to the board.
- B** Give students time to read the body of the essay and choose the best summary. As it's a fairly challenging text, make sure they have enough to read carefully. Give feedback as a class, again clarifying anything students don't understand.

- C** Read the skills box as a class, giving further explanation if necessary. Then, give students time to complete the exercise alone before checking their answers with a partner. Give feedback as a class.

WRITING TASK

- A–B** Analyse the essay question as a class, then give students time to think of ideas in response. Monitor and help with any new vocabulary. Next, give them time to organise their notes into an essay plan using the essay they read earlier as a model.
- C** Tell students to write their essays. Monitor and provide support with structure and vocabulary when necessary.
- D** Put students into pairs to edit each other's essays. Encourage students to give each other positive feedback. Students can then rewrite their essays either in class or for homework.

VOCABULARY

A Complete the text with the correct form of the words in bold.

The Kitsune is a ¹ **mythical** Japanese creature.

It has the ability to ² **transform** from a fox into a human, but it does not look like a normal fox.

In ³ **traditional** stories, the Kitsune could fly, become invisible and produce fire and lightning. People had the ⁴ **belief** that as the creature got older, it became stronger and more intelligent. Once it reached one hundred, the creature could take a form that ⁵ **represented** a human. It could also enter people's dreams and drive them mad. In many ways, the creature is similar to the ⁶ **heroic** characters in Pokémon, but the Kitsune was much more evil and considered a great trickster.

MYTH

TRANSFORM

TRADITION

BELIEVE

REPRESENT

HERO

B Complete the sentences with the correct form of the words from the box.

feel hear listen look see touch watch

- The fog was so thick we couldn't **see** where we were going.
- He hid behind the door, **listening** as they argued about what to do.
- They woke suddenly. 'Did you **hear** that noise?' she asked.
- She reached out and gently **touched** his hand.
- They **watched** in horror as the cars crashed into each other.
- Looking** closely, he noticed that some of the things on his desk had been moved.
- They could **feel** the cold draught coming through the door.

C Choose the correct options (a, b or c) to complete the sentences.

- At the crown court last night, Mr Taylor was ___ to 15 years in prison.
 - committed
 - charged
 - c** sentenced
- He admitted to using sensitive information to ___ the former star.
 - a** blackmail
 - bribe
 - charge
- Police have released footage of the armed ___ at the petrol station.
 - a** robbery
 - burglary
 - identity theft
- Mr Baxter says he ___ for five hours without a break.
 - was charged
 - was arrested
 - c** was questioned
- The men are accused of ___ multiple crimes in the area.
 - witnessing
 - b** committing
 - investigating

D Work in pairs. Discuss the questions.

- What do you think is the most common crime in your country?
- What could be done to address crime in your city?
- How can you protect yourself against identity theft?

GRAMMAR

A Rewrite the underlined sentences with *must / might / can't + have + past participle*.

- They should be here by now. Maybe they got lost on the way.
They **might have got lost on the way**.
- I'm sure it wasn't Erin you saw last night. She's in Madrid.
You **can't have seen Erin last night**.
- I'm sure Max got the promotion. He was looking very happy earlier!
Max **must have got the promotion**.
- I was tidying up earlier. It's possible I threw the letter away by accident.
I **might have thrown the letter away by accident**.
- I'm sure I didn't leave my phone at work. I had it on the train.
I **can't have left my phone at work**.
- Oh, no! I'm sure you booked the wrong tickets by mistake!
You **must have booked the wrong tickets by mistake**.

B Work in pairs. Take turns reading the sentences below, then responding with a modal of deduction.

- Where's Emily? She should be here by now.
- Did you hear that weird noise this morning?
- So I saw your best friend outside earlier.

C Choose the correct options to complete the sentences.

- He collects *Japanese antique / antique Japanese* vases.
- They found some *ancient gold / gold ancient* coins in the field.
- We're staying in a *wonderful little / little wonderful* village on the coast.
- The town is full of *amazing French / French amazing* architecture.
- They've hired a *luxury huge / huge luxury* villa for their holiday.
- It's a *beautiful 19th century / 19th century beautiful* mirror.
- The *valuable Russian gold / valuable gold Russian* egg sold for millions.
- He wore a *new blue / blue new* shirt for their date.

1.1 Feelings

A Label the pictures (1–8) with the adjectives in the box.

awkward devastated disgusted frustrated furious overwhelmed relieved stunned

1 furious



2 awkward



3 disgusted



4 overwhelmed



5 frustrated



6 devastated



7 stunned



8 relieved



B Choose the correct options (a, b or c) to complete the sentences.

- I was so a I had to leave the room. I didn't want a serious argument.
 a furious b stunned c relieved
- I was c when I lost my ring. My grandma had given it to me when I was little.
 a disgusted b relieved c devastated
- I was c by the lack of help. How could people just watch and do nothing?
 a furious b overwhelmed c disgusted
- To be honest I felt a bit a. We hadn't parted on good terms.
 a awkward b relieved c frustrated
- I'm so c we didn't miss our flight! I don't know what we would have done if we had.
 a furious b stunned c relieved
- I think my grandad gets pretty c that he can't do everything for himself anymore.
 a furious b overwhelmed c frustrated

➤ Go back to page 3.

8.2 Speaking Hub, Exercise B

Read the profiles and answer the questions for each suspect. Underline the part of the text that gives you the answers.

- 1 Where were they at the time of the murder?
- 2 Why might they have committed the murder?
- 3 What is their alibi and does anyone else confirm it?

MAGNUS BALDURSSON

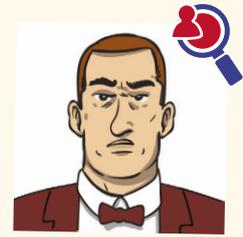


- Swedish billionaire oil tycoon
- Mild-mannered, yet a ruthless businessman
- Hates family secrets getting out and works hard to ensure nothing is made public Q2

ALIBI

'What an awful night! I told Sofia that she would be taking over the business when I retire and my son, Linus, was furious. He started shouting about how much debt Sofia was in – apparently she owed over a million dollars to some pretty bad people. Anyway, that's when Sofia ran out in tears. Linus said he was going to his room, but when I went to speak to him at about 9.50 pm, he wasn't there. I went downstairs to the study and found my son-in-law in there. He was furious about something. I was just about to sit down when we heard Sofia's scream.' Q1;3

LINUS BALDURSSON

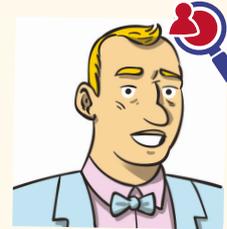


- Magnus Baldursson's eldest child
- Quick-tempered and loud, Q2 but generally fun to be around
- Bankrupt after several bad business deals

ALIBI

'Yeah, I told my father about Sofia's debts – he deserved to know. Anyway, after the three of us argued, I went up to my room to think. I came down as soon as I heard the scream. That's when I found my sister's body.'

JAMES RUTHERFORD



- Has been married to Sofia for nine years
- Caring and dependable, but prone to fits of jealousy Q2
- Frequently argues with his wife, but has never been violent

ALIBI

'I went to find my wife and saw her talking to Max on the stairs. It must have been just before 10.00 pm. He had his arm around her! I was so angry that I had to get away, so I went straight to the study to calm down! Q1;3 Magnus had just come in when we heard the scream.'

MAX FISHER



- Internationally recognised film star who went to school with Sofia and Linus
- Sociable, always fun at a party
- Has loved Sofia his entire life and has always been jealous of her husband Q2

ALIBI

'I found Sofia crying on the stairs at around 9.45 pm. I gave her my jacket and we talked for about ten minutes. Then she went upstairs to redo her make-up and said she'd be back down in a minute. I was feeling hungry, so I went to the kitchen to get a snack and found Bletchley eating his dinner. That's when I heard that awful scream.'

ALBERT BLETCHLEY



- Has served as the family butler for 36 years
- Hard-working, loyal and well-dressed
- Would do anything to protect the family Q2

ALIBI

'Frankly, I'm glad Sofia's dead. She was always horrible to me and I never liked her. But it wasn't me who killed her. Ask Mr Fisher. He was with me in the kitchen when it happened.'

➤ Go back to page 93.

8.1 Grammar

Past modals of deduction



A Rewrite the underlined sentences with *must / might / can't* + past participle.

1 Meghan is in Tokyo at the moment, so I'm sure it wasn't her you saw.

It _____.

2 Maybe someone handed your purse in at reception. You should ask.

Someone _____.

3 Don't worry, I'm sure they got stuck in traffic or something.

They _____.

4 Oh, no! Where are my keys? Perhaps I dropped them on the way here.

I _____.

5 There's no way you've finished the report already. You only started an hour ago!

You _____.

6 Fourteen hours? I'm sure you were tired after such a long flight.

You _____.

B Work in groups. Read the lateral thinking puzzles (1–3) and discuss the possible answers.

1 Someone fell out of a 40-storey building. There was no crash mat or net, but they survived. How?

2 There was a carton of six eggs. Six people divided the eggs equally between them, but there was still one egg in the box. How?

3 A woman walked up to a counter and hands another woman a book. The woman behind the counter charged her £2.50. The first woman paid and then left without the book. Why?

Word families



A Complete the sentences with the correct form of the word in brackets.

- 1 My favourite stories come from Greek _____ (*myth*).
- 2 My dream was always to _____ (*represent*) my country in basketball.
- 3 I didn't enjoy the film very much. I just didn't find it very _____ (*believe*).
- 4 The passenger _____ (*hero*) jumped onto the tracks to rescue the young boy.
- 5 They completely _____ (*transform*) the plot for the film – I barely recognised it as the same story!
- 6 Our village has a party every year where people dress up in _____ (*tradition*) clothes.

B Write six true sentences about yourself using the words from Exercise A in any form.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____
- 6 _____

C Work in pairs. Take it in turns to share your sentences. For each sentence, ask a follow-up question that uses a different form of the word.

Harrison Ford is one of my heroes.

Really? Why do you think he's heroic?

8.2 Vocabulary

Easily confused verbs

A Complete the sentences with the correct forms of the verb pairs in the box.

feel/touch listen/hear see/watch

- 1 Sometimes when I _____ to songs on the radio, I find it difficult _____ all of the words.
- 2 Have you _____ the acrobats performing in the town square? They're amazing! I spent my lunch hour _____ them.
- 3 I think I have broken my arm. When I _____ it, it _____ really painful.
- 4 She said she _____ what I was saying, but I don't think she was really _____.
- 5 My skin _____ itchy ever since I _____ that plant.
- 6 While you _____ the fireworks last night, I _____ a new play at the theatre.

B Work in groups. Take it in turns to finish the sentences below. Ask each other follow-up questions for more information.

- 1 The best song I've heard recently was ...
- 2 One TV show I always watch is ...
- 3 When I feel happy, I ...
- 4 The radio station I listen to ...
- 5 I would love to see ...
- 6 The strangest item I have touched is ...



Order of adjectives



A Rewrite the sentences with the adjectives in brackets.

1 My mother just gave me her collection of jewellery. (*antique / silver*)

2 Can you pass me that vase? (*green / tall*)

3 The painting was bought by a lawyer. (*wealthy / Italian*)

4 They're building a leisure centre near my house. (*state-of-the-art / huge*)

5 She was wearing an evening dress. (*unusual / silk*)

6 Apparently, he's got a plan for the company. (*long-term / new*)

7 Saga drives a Porsche 911. (*beautiful / old / green*)

8 That T-shirt needs to be thrown away! (*disgusting / stained / old*)

B Work in pairs. Take turns adding more and more adjectives to the sentences below.

1 He rode a horse.

He rode a *beautiful* horse.

2 It's on the table.

He rode a beautiful, *white* horse.

3 Can I have a cup?

4 I work in an office.

He rode a beautiful, white, *French* horse.

8.2 Vocabulary

Crime



A Complete the sentences with the correct form of the words in the box. There are three words you do not need to use.

accuse blackmail bribe catch commit identity theft
investigate punishment question robbery sentence

- 1 Police say they are _____ a possible link between the two men.
- 2 He was _____ to ten years in prison for his role in the cover-up.
- 3 Miss Gibbons used the information to _____ her former employer.
- 4 Choosing a strong password can help protect you from _____.
- 5 After eight hours of _____, he was released without charge.
- 6 The 16-year-old was _____ trying to break in shortly after midnight.
- 7 CCTV footage shows the gang leaving the bank shortly after the _____.
- 8 Mr Taylor offered police a \$75,000 _____ to drop the charges against him.

B Work in pairs. Discuss the questions.

- 1 Do you think there is such a thing as a victimless crime? Why/Why not?
- 2 What do you do to protect yourself from identity theft?
- 3 Do you think the punishment always fits the crime? Why/Why not?
- 4 Do you think it's ever OK to break the law? Why/Why not?
- 5 What kind of crime do you think will increase in the future? Why?
- 6 Do you believe your country is a safe place to live? Why?