

# 9 WHAT HAPPENED?

## Objectives

FUNCTIONS	making deductions
GRAMMAR	modals of deduction (present); <i>should(n't) have</i> ; modals of deduction (past)
VOCABULARY	mysteries; expressions with <i>go</i>

Student's Book page 84–85

## READING

You could set a homework research task for students to find out about these four things from the text: *The Yeti*, *The Loch Ness Monster*, *Crop circles* and *UFOs*. Divide the class into four groups and ask each group to find out about one of them. You could then do Exercise 2 by regrouping members of the six different groups for students to tell each other what they have found out.

- 1 Books closed. Do an internet image search for *unexplained mysteries* and show a variety of strange images on the board. Ask students to work in pairs to describe the images and discuss what they have in common. In open class, elicit that they all relate to unexplained mysteries. Books open. Focus attention on the four photographs and ask students to work in pairs to match them to the mysteries. If you're using an interactive whiteboard (IWB), this would best be done as a heads-up activity with books closed.

### Answers

A crop circles B UFOs C the Loch Ness Monster  
D the yeti

- 2 **SPEAKING** If students have completed the homework research task, group them so that each phenomenon is represented and ask them to share their findings. If not, ask students to discuss the mysteries in pairs or small groups. Tell them to make a list of as many things as they can about each of the mysteries. Listen to their ideas in open class and encourage a whole-class discussion as to whether students believe that the four things are real or not.
- 3 Tell students they are going to read about four mysteries but not the ones they've just been thinking about. Students skim the text quickly to find out why the author has chosen not to write about these. Set a two-minute time limit and ask students to just focus on answering the question and not on trying to understand every word. To encourage students to read the whole text (rather than just the introduction which answers the question), write these questions on the board: *Which four mysteries does the writer describe? Where are they?* Check answers.

## Suggested answer

because they are well known and there are other less well-known phenomena which are just as mysterious

- 4 **▶▶ 2.14** This exercise is closely modelled on Reading and Writing Part 7 of the Cambridge English: First exam. Before students read the text again, ask them to work with a partner and underline the key information in the questions that they will need to look for in the article. Play the audio while students listen, read and answer the questions. Allow them to check answers with a partner before whole-class feedback. Write these stems on the board to support students in the pair-checking stage: *I put ... because ... Why did you put...? What do you think?* During feedback, ask students to refer to the parts of the article that support their answers.

## Answers

1 Teotihuacan 2 The Lolladoff Plate 3 The Nampa Doll  
4 The Suicide Dog Bridge 5 Teotihuacan 6 The Suicide Dog Bridge 7 The Nampa Doll 8 The Lolladoff Plate

## BACKGROUND INFORMATION

**The Yeti** (or Abominable Snowman) is an apelike creature which is said to live in the Himalayas. In 1921, a British Royal Geographical Society expedition found footprints in the snow and there have been frequent reports of sightings ever since. It is generally believed that the 'Yetis' are actually bears.

**The Loch Ness Monster** is a sea animal that some people claim lives in Loch Ness, a lake in Scotland. The famous photograph of it from 1934 (on page 84 of the Student's Book) was revealed to be a fake in 1994. There have been several searches of the lake, most recently in 2001, which have found nothing.

**Crop circles** (or crop formations) are patterns found in fields of grain mostly in the United Kingdom. They have existed for centuries, but increased in number towards the end of the twentieth century. They typically appear near ancient monuments. Some believe they are created by magical or extra-terrestrial phenomenon, though it is generally believed that they are created using a length of string and some pieces of wood.

The term **UFOs** (Unidentified Flying Objects) refers to any flying object that cannot be explained, but is usually used to refer to spaceships with aliens on board. The number of sightings has increased greatly since the advent of science fiction films in the 1950s. Some believe that there are government conspiracies to suppress information of alien visitations. However, there remains no conclusive evidence to prove their existence.

## TRAIN TO THINK

### Fact or opinion?

- 5 This aims to help students distinguish between facts and opinions of the author. Students read the

sentences and refer to the article to decide which are facts and which are opinions. Urge students to underline the parts of the article that helped them decide. During feedback, ask students to refer to what they underlined to explain their answers.

### Answers

1 F 2 F 3 O 4 O

- 6 Students read about the other three mysteries again in order to complete the table. You might like to do the first one in open class to ensure students are clear on the task. Ask students to work in pairs to do this then put pairs together to make groups of four for students to compare with a different pair. Finally conduct brief whole-class feedback.

### Optional extension

Ask students to read the article again and try to work out if the author believes any of the four mysteries are true. Monitor and guide weaker students towards the parts of the article which hint at the author's opinion. Get students to discuss their findings in pairs. Nominate one or two students to share their ideas in open class and invite reactions from the rest of the class.

## SPEAKING

Students discuss the questions in pairs or small groups. For number 2, you could ask them to prepare a detailed description of a mystery to share with another partner. Monitor to help with vocabulary and give ideas if students are struggling. When they're ready, regroup students so they can describe their mysteries to a new partner. Invite one or two students to share their mysteries with the whole class during feedback and if possible, search for images on the IWB.

## PRONUNCIATION

For pronunciation practice of moving word stress, go to Student's Book page 121.

Student's Book page 86–87

## GRAMMAR

### Modals of deduction (present)

- 1 Encourage students to try to complete the sentences before looking back at the article to check. They could either work in pairs or work individually and then compare answers with a partner. During whole-class feedback, elicit/clarify that we're using modal verbs here to talk about probability and make deductions. Also elicit that modal verbs are followed by an infinitive without *to*.

### Answers

1 could 2 must 3 might 4 can't

Students work in pairs to complete the rule. Elicit answers in open class.

### Rule

1 must 2 can't 3 could / might

### LANGUAGE NOTE

The opposite of *must be* when making deductions is *can't be*, not *mustn't be*. *Could / might* have similar meanings when used to make deductions. It is also possible to use *may* in this context.

- 2 If you're short on time, sentences 1–4 could be completed in class and 5–8 set as homework. Point out that there may be more than one possible answer for some of the sentences, depending on the context. Do number 1 in open class as an example. Ask students to complete the exercise and then compare answers with a partner. During feedback, to encourage debate and deepen students' understanding of the target language, ask why a particular modal verb is not possible in each case, for example, *Why not might in number 2?*

### Answers

1 could / might 2 must 3 can't 4 might / could  
5 must 6 might / could 7 can't 8 can't

### Fast finishers

Students use modal verbs of deduction to write sentences about the four mysteries in the text on page 85.

### Optional extension

Students write four pieces of information about themselves and their family. They should write three true sentences and one false one. Give examples of your own to get them started. Divide the class into small groups. Students read their sentences for the others in their group to decide which one is not true. Students should say: *That must / might / could / can't be true because...* Nominate students to report back on something they learnt about their partners, during feedback in open class.

Workbook page 82 and page 126



Be aware of common errors related to modals of deduction in the present, go to Get it right on Student's Book page 125.

## VOCABULARY

### Mysteries

- 1 These eight words all appear in the article on page 85. Ask students to work with a partner to complete them. Check answers in open class and take the opportunity to say the words for students to repeat. Focus on word stress. Are students stressing the correct syllables in *unexplained*, *mysterious* and *extraterrestrial*?

### Mixed ability

Allow weaker students to look back at the article to find the words. Stronger students complete the exercise and then refer to the article to check their answers.

### Answers

1 unexplained 2 mysterious 3 extraterrestrial  
4 odd 5 puzzling 6 alien 7 secret 8 strange

- 2 Students work with a partner to answer the questions and note down their answers. Give them one minute to do this before checking answers in open class.

### Answers

1 extraterrestrial; alien 2 secret

- 3 Students tend to do much better at this type of gap-fill task when they start with an overall understanding of the text. Ask students to read the text quickly, ignoring the gaps, to answer the question: *Why was no one at school?* (It was Saturday.) Next, challenge students to try to complete the text with the words from Exercise 1 covered up.

### Answers

1 mysterious 2 odd 3 puzzling 4 extraterrestrial  
5 alien 6 secret 7 unexplained 8 strange


Workbook page 84

## LISTENING

- 1 Books closed. If you'd like a lead-in to the topic, write these questions on the board for students to discuss in pairs and/or as a whole class: *Why do some people want to predict the future? List three ways of predicting the future.* Books open. Students match the pictures with the words and compare answers with a partner before a whole-class check. If you're using an IWB, this would best be done as a heads-up activity with books closed. Say the words for students to repeat and check pronunciation. This will help them understand the words when they hear them in the listening.

### Answers

A 4 B 2 C 1 D 3

- 2  2.17 Before playing the audio, tell students they are going to listen to a story. Ask them to predict what happens in the story based on the pictures from Exercise 1. Encourage them to use modal verbs of deduction. While monitoring, praise those attempting to do this and don't worry too much about accuracy at this stage. Conduct feedback on students' predictions and write their ideas on the board. Play the audio for students to check their predictions and to answer the question. Allow students to compare answers with a partner before a whole-class check.

### Answer

It is mysterious because it isn't clear who or what will fall or how.

### Audio Script Track 2.17

#### The Case of the Mysterious Fall

Mr Huntingdon was a strange man. He lived all alone in the huge ancient house that stood on the top of the hill. Apart from Mr Huntingdon, only one other person ever went into that house: his cleaning lady and housekeeper Mrs Crabtree.

Mr Huntingdon wasn't a very nice man and he treated Mrs Crabtree like a slave:

'Close the curtains! People are always trying to look in, trying to watch me. I won't have it!'

'Shake out those carpets! They're full of deadly spiders.'

'Don't move that chair! All chairs must face south!'

Mr Huntingdon was also a very secretive man and spent most of his time in the house. The only time he ever left his house was on Friday mornings, when he would leave home to visit the shop of a fortune-teller in town. Half an hour later, he'd leave the shop and return home. He never stopped to buy anything. He never spoke to anyone.

One Friday, the fortune-teller had some terrible news for Mr Huntingdon. 'This weekend,' she told him, 'you will be killed by a fall.' It was an odd thing to be told, for sure, but Mr Huntingdon wasn't particularly worried. After all, this was why he visited the fortune-teller – so that he could make sure nothing bad would ever happen to him.


Mr Huntingdon hurried home. He had a plan. 'How can I fall if I spend all weekend lying down?' he reasoned to himself. He got some rope and lay down in the middle of the floor of his enormous hallway. He called Mrs Crabtree. 'I want you to tie me to the floor,' he told her. 'I want you to tie me so that I can't move.'

Mrs Crabtree did as she was told. Maybe she should have asked why, but she didn't. Mr Huntingdon would probably just have told her to mind her own business. When he was tightly tied to the floor, he told Mrs Crabtree to leave the house and lock the door behind her. He didn't need her this weekend and she wasn't to return until Monday morning. Mrs Crabtree left, leaving Mr Huntingdon smiling at how clever he was. He heard the door close and the key turn in the lock.

Mrs Crabtree was gone. There was nothing but silence ... or was there? What was that sound? A sort of creaking – very quiet at first, but slowly getting louder. Mr Huntingdon looked up. Above him hung a huge chandelier. It was slowly, very, very slowly, starting to move. He suddenly knew he shouldn't have sent Mrs Crabtree home. He shouted out for her, screaming her name again and again. It was too late. She wouldn't be coming back for 48 hours. He tried to free his arms and legs, but it was no use. He wasn't going anywhere. All he could do was look up at the chandelier and wait ...

Mrs Crabtree arrived at eight o'clock on Monday morning. She opened the door and saw the body of Mr Huntingdon lying under the huge chandelier.

'Oh dear,' she sighed. 'I should have had that fixed.'

- 3  2.17 Ask students to read sentences 1–6 carefully and check/clarify: *cheat death*. Encourage students to underline the key information they should listen for, but tell them that the words in sentences 1–6 may not appear exactly as they do here in the recording. Stress that in this type of task, a statement is only *wrong* if there is information in the text explicitly contradicting it. If there is no information, the answer is *doesn't say*. Students must only use information given in the text and not their general knowledge. During feedback, ask students to correct false statements.

### Answers

1 F He lived alone and rarely left his house  
2 F He spoke to his housekeeper and a fortune teller  
3 T 4 T 5 DS 6 T

**Optional extension**

Put students in pairs and ask them to invent a plot for a film which includes Mr Huntingdon, the housekeeper, the fortune-teller and a rope. (Their story should be different from the one in the listening.) Encourage them to be as imaginative as possible and to include other characters and objects if they wish. They could also choose actors to play the characters. Monitor and help with vocabulary. Listen to their ideas in open class and decide which would be the best film.

**GRAMMAR****should(n't) have**

- 1 Do a quick recap on who the characters are before students begin. Also check that students understand the context of sentences 1 and 2. Ask: *What does why refer to in 1? When did he send Mrs Crabtree home?* Students work with a partner to answer the questions before you check in open class.

**Answers**

1 a No b Yes 2 a Yes b No

Students work in pairs and use the sentences in Exercise 1 to help them. Check answers in open class.

**Rule**

1 *have* 2 past participle

- 2 If you're short on time, do 1–3 in class and set 4–5 as homework. Go through the example in open class. Ask students to work in pairs and then do class feedback. If you want to focus on students' pronunciation, consider drawing their attention to the elision of /t/ and the weak *have* in *shouldn't have* by saying the first sentence and getting students to notice these features. Say the rest of the sentences for students to repeat.

**Possible answers**

- 1 You shouldn't have played with a ball in the house.
- 2 You shouldn't have bought those jeans.
- 3 You should have studied harder.
- 4 He should have invited you to his party.
- 5 You shouldn't have paid so much.

**Fast finishers**

Ask students to close their books and try to remember as many of the words related to mysteries from Vocabulary (page 86) as they can. They could list them in their notebooks then open their books to check words and spelling.

- 3 **SPEAKING** Start with an example of your own, for example: — *shouldn't have left One Direction* (Zayn Malik). Students write sentences of their own individually or in pairs. Put students/pairs together to listen to each other's sentences and guess the celebrities.

Workbook page 82 and page 126

**THINK VALUES****Thinking carefully before you act**

- 1 **SPEAKING** To introduce this topic, draw a line on the board with *I always think very carefully before doing things* on the far right of the line and *I never think carefully before doing things. I just do it!* on the far left. Ask students to copy the line and put a cross on the line to show how much they think before acting. Divide the class into small groups and ask students to compare and give examples to explain the positioning of their cross. Tell students that there is no single correct answer and that they can come up with their own answer if they don't like A, B or C. Give students 30 seconds to reflect before they discuss in pairs. Encourage them to try to persuade their partner that the response they chose was the right one, where they have different answers. Listen to some of their answers in open class.
- 2 **SPEAKING** If possible, make similar-ability pairings for this activity. With weaker classes/students, get feedback on the mistakes before students write their sentences. This is an opportunity to feed in any unfamiliar words that students will need for their sentences. Make sure both students in each pair write their sentences. As an alternative to whole-class feedback, students swap partners and compare ideas with a different partner.

**Optional extension**

Divide the class into pairs and ask them to create spontaneous dialogues based on the pictures. For example:

- A *I got really burnt in the sun.*  
 B *You should have put on some sun cream.*  
 A *I did, but it came off when I went swimming.*  
 B *You should have put more on then.*  
 A *There was none left in the bottle.*

Monitor as they are doing this and make a note of common errors. Write these up on the board, ensuring anonymity, and ask students to correct them as part of whole-class feedback. At the same time, make a note of any nice contributions to quote and praise at the end of the activity.

**Student's Book page 88–89****READING**

- 1 A recording of this text is available with your digital resources. Books closed. In pairs or small groups, students make a list of the ten most famous women in history. Give them four or five minutes for this before nominating individuals to read out their lists to the rest of the class, showing images on the IWB if available. *Did anyone mention Amelia Earhart?* Books open. Focus attention on the photos and ask students to answer the questions with a partner. If you're using an IWB, do this as a heads-up activity with books closed. After a few minutes, nominate students to share their ideas with the class and record these on the board, but do not give answers at this stage.

- Students skim-read the article to check their answers to Exercise 1 and the ideas on the board. Set a three-minute time limit to encourage them to read quickly. Allow students to compare answers with a partner before a whole-class check.
- Ask students to try to order the sentences before reading the article again to check. To simplify the exercise for weaker students, give them the first and last answers. Allow students to compare answers with a partner before feedback in open class.

### Answers

a 3 b 2 c 8 d 7 e 9 f 5 g 1 h 4 i 6

### Optional extension

Write these five adjectives on the board:

*well-known very small alone last very big*

Students race to find five synonyms in the article. (Answers: famous, tiny, solo, final, huge)

### BACKGROUND INFORMATION

**Amelia Earhart** (born in Kansas, USA, 1897) worked as a nurse in World War 1 before saving \$1000 for flying lessons. In 1923, she became the 16th woman to be issued with a pilot's licence. She was a major celebrity in her lifetime, leading advertising campaigns for cigarette companies and promoting her own clothing range. Since her death, she has been the subject of hundreds of articles and books. The home where she was born is now a museum.

## GRAMMAR

### Modals of deduction (past)

- Ask students to match 1–3 to a–c and then check their answers in the article. Ask students: *Are we making deductions about something happening in the present or something that happened in the past?* (past); *How is the language different?* (In the present we use modal + infinitive, in the past we use modal + *have* + past participle).

### Answers

1 c 2 a 3 b

Students work individually to complete the rule, using the sentences in Exercise 1 to help them, before comparing their answers with a partner.

### Rule

3 2 1

### LANGUAGE NOTE

Students may use *\*It mustn't have been ...* when they want to say something is definitely not true. We need to say *It can't have been* or *It couldn't have been...* in this case.

### Optional extension

This activity allows you to review both past and present modals. Draw a picture of a sad man on the board as follows: Draw the first line of the picture (perhaps his chin) and ask students to guess what the drawing is. Encourage them to

use modals of deduction: *might, could, must*. Elicit that *might* and *could* have similar meanings in this context but *must* indicates that you are sure. Add a few more lines (an eyebrow, part of his ear) to the drawing and prompt students to speculate a bit more. Continue until you have nearly finished the drawing and invite them to comment again.

Next, ask students to work with a partner and speculate why the man on the board is sad. Listen to some of their ideas in open class. Elicit/remind students that if we want to use a modal verb to describe the past, we use: modal + *have* + past participle, for example *he might have failed an exam*.

- Ask students to quickly read the dialogue and answer the question: *Who ate the cake?* (Matt). They should ignore the spaces at this point and just focus on gist understanding. Students then read a second time in order to complete the dialogue. Point out that more than one answer may be possible. Do number 1 as an example. Check answers in open class and insist on students justifying their choices to ensure they have clearly understood the meaning of the modals.

### Answers

1 must have been 2 can't / couldn't have eaten  
3 might / could have taken 4 can't / couldn't have been  
5 must have jumped 6 can't / couldn't have got  
7 might / could have eaten 8 must have been

### Fast finishers

Ask students to go back to the article on page 88 and look up any unknown words in their dictionaries. Encourage them to write new words in their notebooks.

Workbook page 83 and page 126

## FUNCTIONS

### Making deductions

- Pre-teach: *meteorite, metal screw*. Look at the picture and ask students to read the text to find out what's strange. Working individually, students complete the sentences with their opinions.
- Students compare their answers to Exercise 1 in pairs. Encourage them to expand on their answers by giving reasons. Challenge students to try to convince their partners that their opinion is the 'right' one.

## VOCABULARY

### Expressions with go

- Students match the expressions to the definitions in pairs. Encourage them to refer to page 88, find the expressions in the text and use context to help them complete the exercise. Alternatively, they could just refer to the text to check their answers before a whole-class check.

### Answers

1 e 2 a 3 g 4 b 5 c 6 d 7 f 8 h


- Tell students to be careful to put *go* into the correct tense. Let them check their answers with a partner before whole-class feedback. If you're short on time, set this exercise for homework.

**Answers**

1 going well 2 to go 3 went missing 4 it goes without saying 5 Go faster 6 went down 7 go one step further 8 going for

Workbook page 85

**Student's Book page 90–91****FICTION**

- 1 Tell students they are going to read part of a story called *How I Met Myself*. Focus attention on the cover of the book and ask students what type of story they think it is and what they think it's about. Elicit a few suggestions in open class and then ask students to read the introduction and discuss their predictions in pairs. Give them a couple of minutes for this and then invite students to share their ideas with the rest of the class. Write students' predictions on the board to refer to during feedback on Exercise 2 but do not comment at this stage.
- 2  2.18 Play the audio for students to read and listen to the first part in order to check their predictions. Allow them to compare answers with a partner before a whole-class check. Were any of the predictions on the board correct?
- 3 Ask students to read questions 1–6 and underline the key information that they'll need to look for in the extract. As they read, encourage them to underline the text which helped them find their answers. Allow students to compare answers with a partner. During feedback, ask students to give reasons for their answers by referring to the parts of the extract they underlined.

**Suggested answers**

1 It was very cold and it started snowing. 2 He was thinking about an argument he'd had with someone at work. 3 He shouted at the man. 4 The man apologised to John. 5 He went around the corner and into a wine cellar. 6 His footprints were in the snow, but the other man's weren't.

- 4 **SPEAKING** Divide the class into pairs or small groups. Ask students to discuss the questions assuring them that there are no right or wrong answers. Monitor and help with vocabulary as necessary. Nominate students to report back to the class on anything interesting they discussed during feedback.

**Optional extension**

To extend Exercise 4, pairs/small groups should try to imagine the rest of the story. Encourage them to be imaginative. Make sure all students make notes. Regroup students so that each student can tell their ending to a new group. Invite students to report back on the most interesting endings they heard and then hold a class vote on the best one.

**WRITING****Explaining a mystery**

- 1 Books open. Focus attention on the photo and elicit that these are crop circles, perhaps by reminding

students of the photo on page 84. If you're using an IWB, do this as a heads-up activity with books closed. Ask: *Who do you think is responsible?* If students think it was done by people, ask: *How many people did it? How long did it take?* Pre-teach: *patterns* (use the picture for this); *noticing* (seeing); and *design* (a planned pattern). Students read the article to find out who the writer thinks is responsible. Set a two-minute time limit to encourage students to read quickly and focus on just answering the question. Check answers.

**Answer**

The writer thinks that humans are definitely responsible – most probably some Maths students.

- 2 Ask students to work with a partner to complete the exercise. Monitor to see which expressions students are clear/unclear on. Recreate the table on the board and elicit answers in open class. Either write them in yourself or nominate students to come to the front and write them in. Draw students' attention to the following:
  - Word order: *be* + *definitely/most probably* + adjective.
  - *Obviously* is followed by a comma and appears at the beginning of the sentence.
  - *More than likely* sits between two commas and appears in the middle of the sentence.

**Answers**

**I'm sure:** definitely, of course, must have, obviously  
can't have, it's clear, certainly  
**I'm reasonably sure:** more than likely, most probably  
**I'm not sure:** might, not certain

- 3 Point out that in a well-structured piece of writing, each paragraph should have its own purpose, which is the reason why it is written as a separate paragraph. Students work with a partner to decide on the content of each paragraph. During feedback, ask them to refer to the article to explain their answers.

**Answers**

Paragraph 1: An introduction to the mystery  
Paragraph 2: A possible explanation for the mystery  
Paragraph 3: The writer's explanation for the mystery

- 4 Students read about the mystery and write three sentences. As they compare sentences in pairs, ask students: *Who has the most convincing explanation?* Alternatively, students write their sentences in pairs and swap with another pair.
- 5 Students write the text individually or in pairs. On completion, ask students to exchange their texts with another pair for them to read and evaluate on the basis of **content** (How interesting were the ideas?); **organisation** (Did each paragraph include a clear and distinct idea like the model answer?); **communicative purpose** (Were you convinced by it?); and **language** (Were past modals used correctly?). If you mark the writing yourself, focus on the above points. Avoid focusing solely on accuracy.