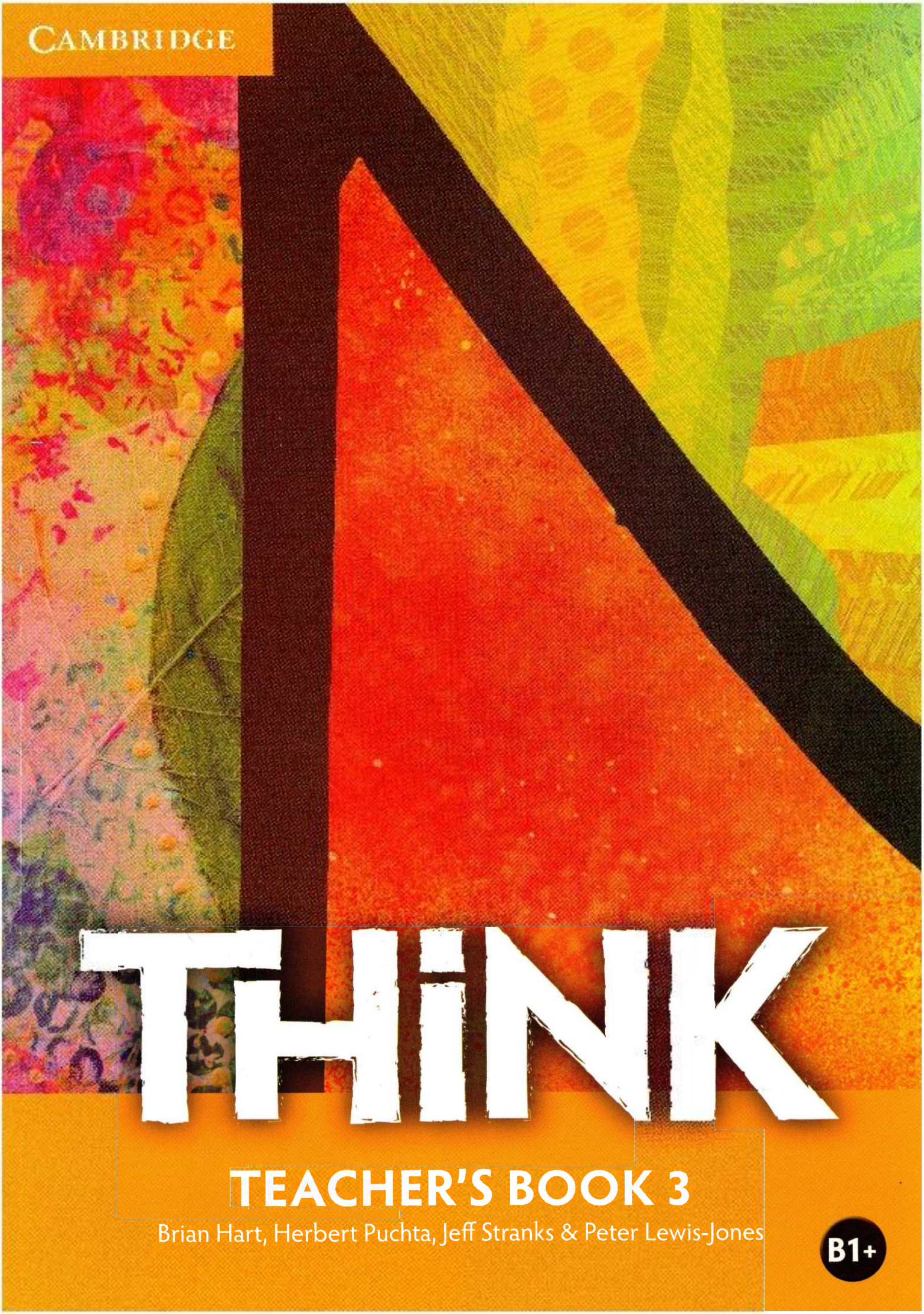
CAMBRIDGE
THINK
TEACHER'S BOOK 3
Brian Hart, Herbert Puchta, Jeff Stranks & Peter Lewis-Jones
B1+

THiNK

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B1

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CONTENTS

Map of Student's Book	4
Introduction	6

Teacher's notes and keys

Welcome unit	18
1 Life plans	26
2 Hard times	33
Exam Practice and Review	39
3 What's in a name?	40
4 Dilemmas	48
Exam Practice and Review	55
5 What a story!	56
6 How do they do it?	63
Exam Practice and Review	70
7 All the same?	71
8 It's a crime	78
Exam Practice and Review	85
9 What happened?	86
10 Money	92
Exam Practice and Review	98
11 Help!	99
12 A first time for everything	106
Exam Practice and Review	112
Pronunciation	113
Get it right	116
Workbook answer key	119

CONTENTS

Welcome p 4 **A** *let* and *allow*; Music; Verbs of perception; The big screen; Present perfect tenses; TV programmes **B** Our endangered planet; Question tags; *So do I / Neither do I*; Accepting and refusing invitations; Party time; Indefinite pronouns; Arranging a party **C** Feeling under the weather; Giving advice; Better or worse?; Comparisons **D** Reported speech; Sequencing words; Asking for and offering help; IT problems; IT vocabulary; Passive tenses

	FUNCTIONS & SPEAKING	GRAMMAR	VOCABULARY
Unit 1 Life plans p 12	Complaining Role play: Complaining to a family member Talking about the future	Present tenses (review) Future tenses (review)	Making changes Life plans **WordWise**: Phrases with *up*
Unit 2 Third times p 20	Talking about the past	Narrative tenses (review) *would* and *used to*	Descriptive verbs Time periods
Review Units 1 & 2 pages 28–29			
Unit 3 What's in a name? p 30	Giving advice Expressing obligation Giving recommendations, warnings and prohibitions	*(don't) have to / ought to / should(n't) / must* *had better (not)* *can('t) / must(n't)*	Making and selling Expressions with *name*
Unit 4 Dilemmas p 38	Apologising and accepting apologies Talking about hypothetical situations Expressing wishes	First and second conditional (review) Time conjunctions *wish* and *if only* Third conditional (review)	Being honest Making a decision **WordWise**: *now*
Review Units 3 & 4 pages 46–47			
Unit 5 What a story? p 48	Telling a story	Relative pronouns Defining and non-defining relative clauses Relative clauses with *which*	Types of story Elements of a story
Unit 6 How do they do it? p 56	Talking about sequence Explaining how things are done	Present and past passive (review) *have something done* Future and present perfect passive (review)	Extreme adjectives and modifiers *make* and *do*
Review Units 5 & 6 pages 64–65			
Unit 7 All the same? p 66	Invitations Talking about permission Talking about habits	*make / let* and *be allowed to* *be / get used to*	Phrasal verbs (1) Personality **WordWise**: Phrases with *all*
Unit 8 It's a crime p 74	Giving and reacting to news Reporting what someone said, asked or requested	Reported speech (review) Reported questions, requests and imperatives	Crime Reporting verbs
Review Units 7 & 8 pages 82–83			
Unit 9 What happened? p 86	Making deductions	Modals of deduction (present) *should(n't) have* Modals of deduction (past)	Mysteries Expressions with *go*
Unit 10 Money p 92	Sympathising Talking about future events	Future continuous Future perfect	Money and value Jobs and work **WordWise**: *by*
Review Units 9 & 10 pages 100–101			
Unit 11 Help! p 102	Expressing purpose Emphasising	Verbs followed by gerund or infinitive *to / in order to / so as to* *so* and *such*	Danger and safety Adjectives with negative prefixes
Unit 12 A first time for everything p 110	Expressing regret Talking about fears	Phrasal verbs *I wish / If only* + past perfect	Phrasal verbs (2) Nervousness and fear
Review Units 11 & 12 pages 118–119			

Pronunciation pages 120–121 **Get it right!** pages 122–126 **Speaking activities** pages 127–128

PRONUNCIATION	THINK	SKILLS
Linking words with *up*	**Train to Think:** Reading between the lines **Self-esteem:** Life changes	**Reading** Article: I miss my bad habits Article: For a better life … Photostory: What's up with Mia? **Writing** An email about resolutions **Listening** A conversation about famous people who started their careers late
Initial consonant clusters with /s/	**Train to Think:** Following an idea through a paragraph **Values:** Animal rights	**Reading** Article: Events that shook the world Article: Family life in 17th-century Britain Culture: Where life is really hard **Writing** A magazine article about a historical event **Listening** A class presentation about animals being put on trial
Strong and weak forms: /ɒv/ and /əv/	**Train to Think:** Identifying the main topic of a paragraph **Self-esteem:** People and their names	**Reading** Article: Brand names Article: Crazy names Fiction: *Wild Country* by Margaret Johnson **Writing** A reply to a letter asking for advice **Listening** A conversation about techniques for remembering names
Consonant–vowel word linking	**Train to Think:** Thinking of consequences **Values:** Doing the right thing	**Reading** Quiz: What would YOU do? Article: The day Billy Ray's life changed forever Photostory: And the hole gets deeper! **Writing** A diary entry about a dilemma **Listening** A guessing game: Famous Wishes
The schwa /ə/ in word endings	**Train to Think:** Thinking about different writing styles **Self-esteem:** A better world	**Reading** Article: Everybody loves stories – but why? Article: Hollywood fairy tales Culture: Ireland – a nation of storytellers **Writing** A fairy tale **Listening** A conversation about a short story
The /ʒ/ phoneme	**Train to Think:** Understanding what's relevant **Self-esteem:** Life changes	**Reading** Article: The man who walks on air Blog: How Do They Do That? Fiction: *The Mind Map* by David Morrison **Writing** Explaining how things are done **Listening** A conversation about a new tattoo
Intonation – inviting, accepting and refusing invitations	**Train to Think:** Thinking outside the box **Values:** Stereotypes	**Reading** Film synopses: *Billy Elliot* and *Bend It Like Beckham* Article: My prisoner, my friend, my president and my father Photostory: The nerd **Writing** An article about stereotypes **Listening** A talk about a trip to Japan
Intonation – expressing surprise	**Train to Think:** Thinking about empathy **Values:** Respecting the law; Understanding that punishment will follow crime	**Reading** News reports: Thief feels sorry, Father angry victim of online con Article: Getting creative with crime Culture: Famous criminals **Writing** A report of a crime **Listening** An interview about restorative justice
Moving word stress	**Train to Think:** Fact or opinion? **Values:** Thinking carefully before you act	**Reading** Article: The truth is out there Article: Lost Fiction: *How I Met Myself* by David A. Hill **Writing** Explaining a mystery **Listening** A short story
Short and long vowel sounds: /ɪ/ – /iː/ and /ɒ/ – /əʊ/	**Train to Think:** Exaggeration **Self-esteem:** What's important for your future?	**Reading** Article: Bitcoins: here to stay? Web forum: Are they worth it? Photostory: Strapped for cash **Writing** My life in the future **Listening** A quiz show: *Show Me The Money!*
Strong and weak forms: /tuː/ and /tə/	**Train to Think:** Understanding cause and effect **Self-esteem:** Offering and accepting help	**Reading** News report: Local man's bravery rewarded Article: Emergency? What emergency? Culture: The Great Escape **Writing** A story about a rescue **Listening** The story of the farmer, the donkey and the well
Different pronunciations of *ea*	**Train to Think:** Logical conclusions **Values:** Breaking new ground	**Reading** Article: The first thing you remember Readers' letters: My first (and last) time Fiction: *Bullring Kid and Country Cowboy* by Louise Clover **Writing** A story about a bad decision **Listening** A presentation about the history of the Internet

INTRODUCTION

COURSE METHODOLOGY

Solid skills and language work

Think is a six-level course for adolescents and teenagers from A1 to C1-levels of the Common European Framework of Reference (CEFR). Based on a carefully crafted skills and language syllabus, the course helps students develop their receptive and productive language skills and strategies, and provides a systematic approach to competence training to help them prepare for their Cambridge English exams.

The authors have put great emphasis on the continuous extension of students' lexical knowledge by including two vocabulary sections within each unit, together with WordWise activities in every other unit. WordWise aims to develop awareness of and competence in using high-frequency words and chunks of language, important collocations, and phrasal verbs, as well as increasing fluency. In addition, an entertaining and thought-provoking teen photostory offers natural contexts for the presentation and practice of phrases for fluency. These are high-frequency lexico-grammatical chunks of language used in spoken communication.

Students are guided through the grammar via inductive exercises, which support them in their grasp of both form and meaning. The structures are then practised through a sequence of exercises in which students learn how to apply them in motivating and communicative activities.

Adolescents and teenagers do not always find it easy to participate in speaking activities, especially when they are asked to say what they think and feel. *Think* takes this concern seriously. Based on research in teenage classrooms in many different countries, the authors of *Think* have found that adolescents and teens generally find it easier to engage in thinking activities if they are embedded in the framework of topics and texts that they can emotionally connect with, and especially those that are far from their day-to-day realities. This remoteness gives students the opportunity to look outwards rather than inwards, and in so doing feel less self-conscious. So in the first few levels of the course, units often start somewhat removed from students' own lives, presenting stories of extremes, set in faraway places and cultures but whose protagonists – the heroes and heroines of these stories – young people can identify with. This helps them to get in closer touch with inspirational human qualities such as creativity, courage, perseverance, passion and care, and makes it easier for them to get involved in the speaking activities leading into or following the texts; this in turn makes their learning much easier, quicker and more pleasant.

Based on educational principles

Piaget (1981:3) asserts that all learning involves states of 'pleasure, disappointment, eagerness, as well as feelings of fatigue, effort, boredom'. The transition period from adolescence to early adulthood offers its own additional emotional challenges, as it is characterised by the individual's struggle for identity. During this period, many teens are overwhelmed by their emotions, and these can exert a strong influence – both positive and negative – on their behaviour and their attitudes. The integration of both emotional qualities and cognitive processes is key to the successful development of students' cognition, their understanding of the world, and their development towards becoming responsible human beings.

Think supports you as a teacher in helping your students integrate their emotional reactions and cognitive processes. It achieves this through an invaluable and comprehensive support system aimed at systematically developing your students' thinking skills, their awareness of values and their self-esteem, whilst at the same time building their language skills and competencies. This in turn will increase students' awareness of the issues that are important to their present and future lives, deepen their understanding of important social and global issues, and enable them to become more caring and thoughtful young adults.

TRAIN TO THINK

At the lower levels, *Think* focuses on building basic cognitive tools, i.e. capabilities that are required for the development of so-called higher order thinking skills that will be addressed later on in your students' English language development. Examples of such basic thinking skills include Comparing and Contrasting, Categorising, Sequencing, Focusing Attention, Exploring Space, Time and Numbers and Understanding Cause and Effect.

The higher levels of *Think* focus on the development of more advanced thinking skills. The B2 and C1 levels guide students in developing critical thinking skills. According to Cottrell (2011), these include such things as ascertaining the extent to which we believe what we see or hear, determining whether something is true, arguing one's case, identifying when further information is required and selecting information for a given purpose.

The activities in the books have been carefully designed to offer an appropriate level of challenge, taking into account the fact that students are tackling/approaching them in a language they are still learning and not in their own.

THINK VALUES

Values are what we need to guide us through our life and to inform the way in which we interact with others. They are crucial for young people. Parents, teachers, schools and societies have an obligation to and an interest in, conveying positive values to the next generation.

Teaching values is undoubtedly a challenging task. Telling teens how they should or should not behave is rarely the most efficient way of inculcating the right values in your students. It might be more promising for you to model the behaviour you want to evoke in your students. So, for example, if we want our students to become empathetic listeners, we need to demonstrate what it means to be a good listener; we ourselves need to listen to them empathetically. Other important elements in promoting positive values in

the classroom are: a supportive and encouraging learning atmosphere; and a positive rapport between you and your students. Moreover, exposure to emotionally engaging content (stories) and motivating activities that involve the exploration of important universal values and making them their own, further enables students to increase their awareness of and understand the importance of values, and ultimately, adapt their behaviour accordingly. This is where Think offers you significant support, as it gives your students many opportunities to reflect on and discuss a wide range of important values, including ethical, environmental, health-oriented and artistic ones.

THINK SELF-ESTEEM

As many teachers have noticed, a lack of self-esteem and self-worth can lead to an attitude of defensiveness in teenage students. This frequently observed pattern can lead to serious behavioural issues that are usually very difficult to deal with, such as students failing to take responsibility for their own actions, bullying and threatening others, withdrawing from work, daydreaming, or even giving up study altogether.

Studies show that attempts to try and help students build their self-esteem by repeating affirmations, for example, tend to fail or even result in the exact opposite. Goodman claims that 'the quest for greater self-esteem can leave people feeling empty and dissatisfied'. (op cit, p. 27) and stresses (op cit p. 28) that 'a far better way to bolster your sense of self-worth is, ironically, to think about yourself less. Compassion toward others and yourself, along with a less self-centred perspective on your situation, can motivate you to achieve your goals while helping you weather bad news, learn from your mistakes and fortify your friendships.'

And this is exactly what the activities in *Think* labelled *Think Self-Esteem* are for. They help students reflect on their role in society, their attitudes and those of others. It encourages them to learn from their mistakes, and develop an insight into their own thinking (meta-cognition) – all important stepping-stones towards building a strong sense of self-worth and self-esteem.

Sources:

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Le Doux, J. (1998) *The Emotional Brain: The Mysterious Underpinnings of Emotional Life*, New York: Simon & Schuster

Piaget, J. (1981) 'Intelligence and Affectivity: Their Relationship during Child Development', Palo Alto: Annual Reviews

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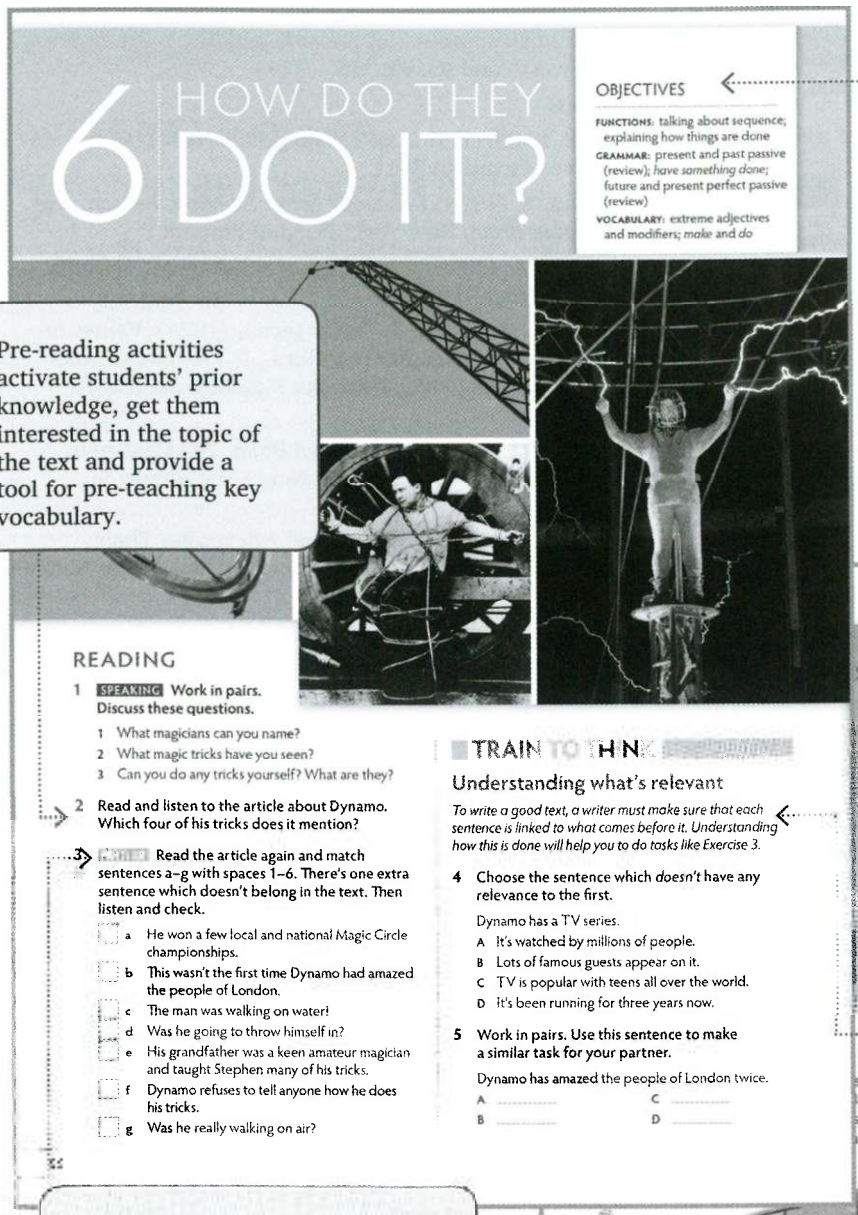
Unit and Topic area	Critical Thinking	Values	Self-esteem
1 Life plans	Reading between the lines [Making inferences]		Life changes [A sense of purpose: positive and negative effects of changes]
2 Hard times	Following an idea through a paragraph [Intensive reading]	Animal rights [Moral values: how we treat other species]	
3 What's in a name?	Identifying the main topic of a paragraph [Understanding gist]		People and their names [A sense of identity: the importance of one's own name and others' names]
4 Dilemmas	Thinking of consequences [Decision making]	Doing the right thing [Social values: the effects of one's decisions]	
5 What a story!	Thinking about different writing styles [Rhetorical questions]		A better world [A sense of purpose: how to improve the lives of others]
6 How do they do it?	Understanding what's relevant [Coherence in texts]	Life changes [Interpersonal values: understanding the concerns of parents]	
7 All the same?	Thinking outside the box [Creative problem-solving]		Stereotypes [A sense of identity: reflecting on preconceived ideas about people or groups]
8 It's a crime	Thinking about empathy [The ability to see the world through other people's eyes]	Respecting the law [Social values: the link between offence and punishment]	
9 What happened?	Fact or opinion? [Seeing the difference between facts and opinions]	Thinking carefully before you act [Personal values: the effects of not thinking ahead]	
10 Money	Exaggeration [Detecting exaggeration when it occurs]		What's important for your future? [A sense of purpose: establishing goals]
11 Help!	Understanding cause and effect [Proving that one things leads to another]		Offering and accepting help [A sense of identity: understanding that accepting help from others is not a sign of weakness]
12 A first time for everything	Logical conclusions [Understanding the connections between arguments and conclusions]	Breaking new ground [Social values: winning vs. taking part]	

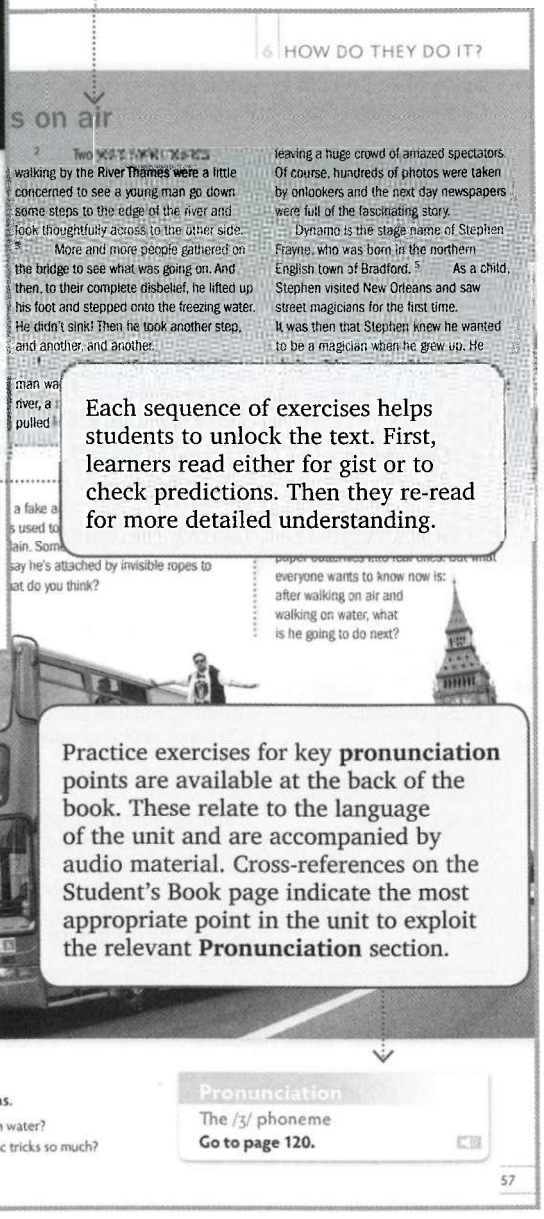
The first reading sets the scene for the unit ...

Objectives, focusing on skills and language, are clearly displayed. These signal to you and your students what you can expect to achieve by the end of the unit.

Pre-reading activities activate students' prior knowledge, get them interested in the topic of the text and provide a tool for pre-teaching key vocabulary.

Reading texts are about contemporary topics that teens can relate to. They span a range of genres from magazine articles and blogs to webchats and product reviews.





Each sequence of exercises helps students to unlock the text. First, learners read either for gist or to check predictions. Then they re-read for more detailed understanding.

The reading text is also available for students to listen to. This provides you with greater flexibility in how you approach the text. The audio also helps to focus students' attention on the sounds of the language.

Practice exercises for key **pronunciation** points are available at the back of the book. These relate to the language of the unit and are accompanied by audio material. Cross-references on the Student's Book page indicate the most appropriate point in the unit to exploit the relevant **Pronunciation** section.

... before exploring core language and developing listening skills.

Lexical sets are presented with clear visuals to support immediate understanding of new **vocabulary** items.

Cross-references indicate where in the **Workbook** you can find further practice of the grammar and vocabulary covered on this page.

Examples of the target **grammar** are taken directly from the reading text. Language is therefore introduced in context, making it more meaningful for students.

Following language presentation, students are encouraged to personalise target grammar or vocabulary.

The **listening** section follows established procedure: a pre-listening activity, a listen-for-gist task and an activity which tests understanding at a deeper level.

Think Values invites students to consider their broader opinions and values through reflection on the reading text. Expressing opinions in pairs/groups provides support, while also offering extra fluency practice.

Regular opportunities for personalisation, for developing students' spoken fluency and for promoting collaboration between students through pair and group work appear throughout the unit. Look for SPEAKING.

The second reading text introduces a new language focus.

Students are guided through established **reading** skills procedure of predicting (Exercise 1), reading for gist (Exercise 2) and reading for detailed understanding (Exercise 3).

READING

1 Look at the photos. Do you recognise these fairy tales? Do you know their names in English?

2 Read the article quickly. Who are the Brothers Grimm?

Hollywood fairy tales

Little Red Riding Hood used to be just a story that parents would read to their children at bedtime, but not any more. Now *Red Riding Hood* is a Hollywood blockbuster directed by Catherine Hardwicke. Hardwicke directed *Twilight*, which made her the obvious choice for another film so clearly aimed at the teenage market.

Red Riding Hood isn't the only film to go back to the classic fairy tales and update them for today's teenagers. *Hansel and Gretel: Witch Hunters*, *Jack the Giant Slayer* and *Snow White and the Huntsman* are also hoping they can persuade young people to revisit the stories of their childhood. And then there's *Brothers Grimm*, starring Matt Damon and Heath Ledger, which sees the original authors of many of these fairy tales come face to face with some of their characters. Hollywood, it seems, has realised that fairy tales have the potential to make money, and lots of it.

Teenagers are one of Hollywood's most important markets and after the success of series like *Harry Potter*, *Twilight* and more recently *The Hunger Games*, film studios are looking for more inspiration for stories to keep young people returning to the cinema. Fairy tales might just be the ans... are already quite dar... them ideal for adoles... often fascinated by t... Of course, you might ... much of the original ... horror, and romance ... heroines, have been ... But with modern-day ... bring it all to life, ...

3 Read the article again and connect the sentences.

1 Catherine Hardwicke has made
2 Several films have been produced
3 *Brothers Grimm* shows how the
4 Films based on fairy tales have
5 Teenagers are often interested
6 When you compare the films to

famous writers meet the heroes
turned out to be extremely
the stories they are based on,
in characters that are evil,
a name for herself as a director
that remind young people of the

stories they ...
you will noti...
of films for a...
successful co...
and villains ...
angry or unh...

4 Work in pairs. Discuss these questions.

1 What fairy tales are popular in your country?
2 Do you agree that many teenagers are interested in the 'dark' side of life? Why? / Why not?

WRITING
A fairy tale

Think of a fairy tale and write the story (200 word...

- the ordering of the story.
- how to use a good selection of past tenses.
- how to bring the story alive with adjectives and ad...

Don't forget: fairy tales start with *Once upon a time*, ...

Photos and illustrations act as a visual hook for teens. They also provide a springboard into the text itself: motivating students to read the text, getting them to predict content and often illustrating meaning of key vocabulary.

WHAT A STORY!

GRAMMAR
Relative clauses with *which*

1 Complete these sentences from the ... page 52. Add commas where necessa... does *which* refer to in each of the sent... Complete the rule.

1 Hardwicke directed *Twilight* ... her the obvious choice for another fil... clearly aimed at the teenage market.
2 Many [fairy tales] are already quite dar... makes them ideal for adolescents.

RULE The pronoun [1] ..... normally refers to a noun, but it can sometimes refer to the whole of the previous clause. We cannot use [2] ..... or *that* in the same way.
She was late, which made her nervous.
NOT ~~*She was late, what / that made her*~~

2 Join the pairs of sentences using *which*.

0 I often play the drums on Sunday mornings. This annoys the neighbours.
I often play *the drums on Sunday mornings, which annoys* the neighbours.
1 She's lost all her money. This means she'll be in trouble.
She's lost ..... in trouble.
2 Nobody in class learned the new words. It was frustrating for our teacher.
Nobody in class ..... for our teacher.
3 Fairy tales have been turned into successful teen films. This has surprised many people.
Fairy tales ..... many people.
4 It's quite amazing that Stephen King manages to write several books per year.
Stephen King ..... quite amazing.
5 It's fascinating that almost all of his books have been made into films.
Almost all of his books ..... fascinating.

... that they are true
... fantastic.
... made me feel

VOCABULARY
Elements of a story

1 Match the words with their definitions.

plot ; setting ; hero ; character
opening ; ending ; villain ; dialogue

1 the story of a film, play, etc.
2 a person in a story
3 the last part of a story
4 the main (usually good) character in a story
5 a character who harms other people
6 the words that the characters say to each other
7 the beginning of a story
8 the time and place in which the action happens

2 Think about these things for two minutes. Make notes.

- a film or book with a great plot
- the setting of the last film you saw
- a film with a great opening
- a good film with a disappointing ending
- an actor who's best at playing villains

3 Work in pairs or small groups. Share your ideas.

Each unit includes two **vocabulary** sections in addition to two **grammar** sections. Lexical sets are related to the topic of the unit and so can be understood, practised and applied in a meaningful context.

Students can discover the rule for themselves, via an inductive approach to learning **grammar**, with the help of scaffolding.

This supported approach continues through to the grammar practice stage, which always begins with a controlled task.

Be aware of common errors related to *much* and *many*, go to Get it right on Student's Book page 122.

These cross-references, which appear in the **Teacher's Book**, indicate appropriate points in the unit to exploit the **Get it right** section at the back of the Student's Book. Get it right provides exercises to help students avoid common errors as identified in the **Cambridge English Learner Corpus**.

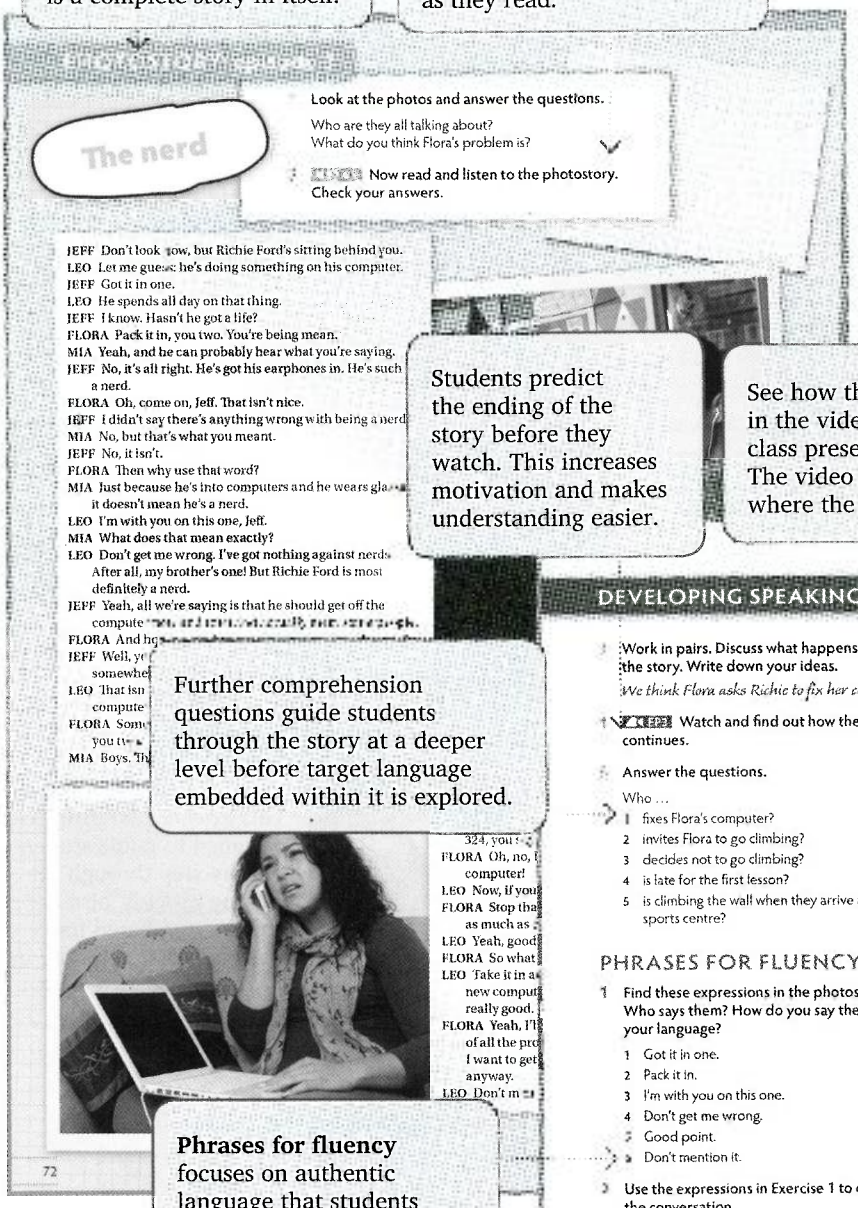
The **Cambridge English Corpus** is a multi-billion word collection of real-life written and spoken English. It includes the **Cambridge Learner Corpus**, the world's largest collection of learner writing, comprising more than 50 million words of exam answers written by students taking Cambridge English exams. We carefully check each exam script and highlight all errors made by students. We then use this information to see which words and structures are easy and difficult for learners of English, and ultimately, work out how best to support and develop students.

In units 1, 4, 7 and 10 you'll find the photostory ...

Each episode of the **photostory** involves the same four British teens but is a complete story in itself.

Each story begins with several photos and accompanying text. Students can also listen as they read.

The four friends from left-to-right: Flora, Mia, Jeff, Leo.

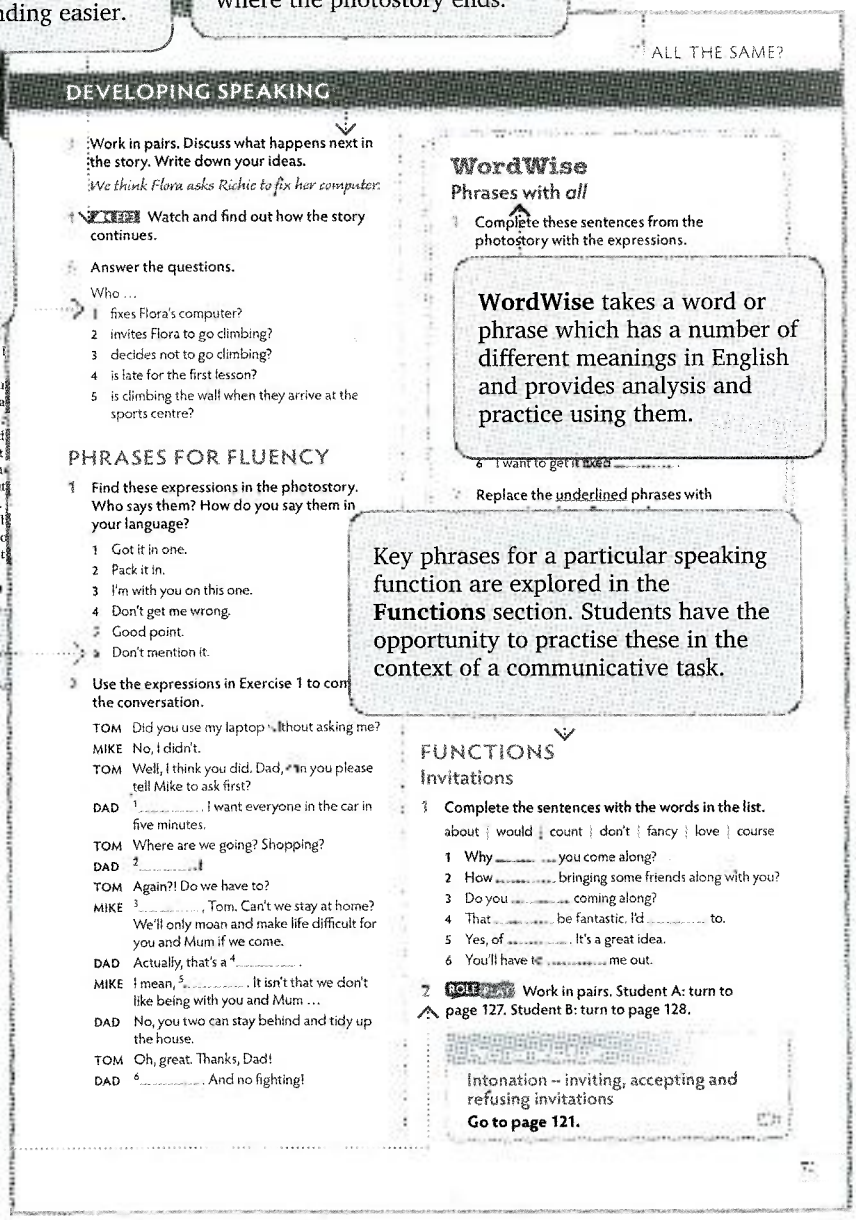


Students predict the ending of the story before they watch. This increases motivation and makes understanding easier.

See how the story concludes in the video found on DVD or class presentation software. The video picks up precisely where the photostory ends.

Further comprehension questions guide students through the story at a deeper level before target language embedded within it is explored.

Phrases for fluency focuses on authentic language that students can use in conversation to make them sound more natural and fluent. They see these phrases in context and at a level graded for them in the photostory.



WordWise takes a word or phrase which has a number of different meanings in English and provides analysis and practice using them.

Key phrases for a particular speaking function are explored in the **Functions** section. Students have the opportunity to practise these in the context of a communicative task.

Role-plays give students the chance to practise target language in a freer context – while still being provided with essential scaffolding via instructions, ideas and/or key stems. The role cards are at the back of the book.

… and in units 2, 5, 8 and 11, a culture text.

The focus of the **Culture** section is on getting students to think and talk about life in other countries and how it compares with their own.

This reading is also available for students to read and listen to.

Here, students have the opportunity to develop their ability to deduce meaning from context and increase their receptive vocabulary.

Culture

1 Look at the photos. What do you think these men escaped from? How do you think they did it?

2 Read and listen to the article. Check your answers.

THE GREAT ESCAPE

After many tragedies, there are always stories of people who have shown an amazing ability to survive. Here are two stories which remind us that miracles can happen.

On 5 August, 2010, the San José copper and gold mine in the Atacama Desert in Chile collapsed and 33 miners were trapped underground. The mine had a poor safety record, and there were fears that the missing men wouldn't come out alive. A rescue team immediately began drilling into the ground where it was thought the men might be. On Day 17, when the drill was brought out of the ground, there was a note taped to it, in bright red letters it read: 'We are alive and well in the shelter, all 33 of us.' It was the news the whole country had been waiting for and the Chilean government promised to bring them out alive. For the next seven weeks, rescue teams from all over the world worked together to drill a hole big enough to bring out the men, who were waiting 700 metres below the ground. It was a long, difficult and dangerous job, but on 13 October, more than a billion people around the world watched live on TV as the first of the miners was finally brought above ground. Twenty-four hours later, the last miner, number 33, was reunited with his family and friends.

In June 2013, a rescue diver was swimming through the wreck of the tugboat Jascon-4 when he got an enormous shock: a hand reached out and grabbed his leg. The ship had sunk two and a half days earlier and was now lying 30 metres below the surface of the water. The divers, who was part of a team looking for the bodies of the 13 crew members, hadn't expected to find anyone alive. But one man had managed to survive. Twenty-nine-year-old Harrison Okene from Nigeria was the ship's cook. When the ship got into trouble in rough seas and started turning over, Okene found an air pocket and put his head in it. As the ship sank towards the sea floor, he expected the pocket to fill with water, but it didn't. Despite the freezing water and having nothing to eat or drink, Okene had enough air to breathe. There was nothing he could do except wait. Sixty hours after the ship went down, Okene heard knocking and knew that rescue teams had entered the ship. He still wasn't safe, and a complicated plan was needed to bring him slowly to the surface. Unfortunately, none of the other crew members survived. But for one man, the tragedy had ended with a miracle.

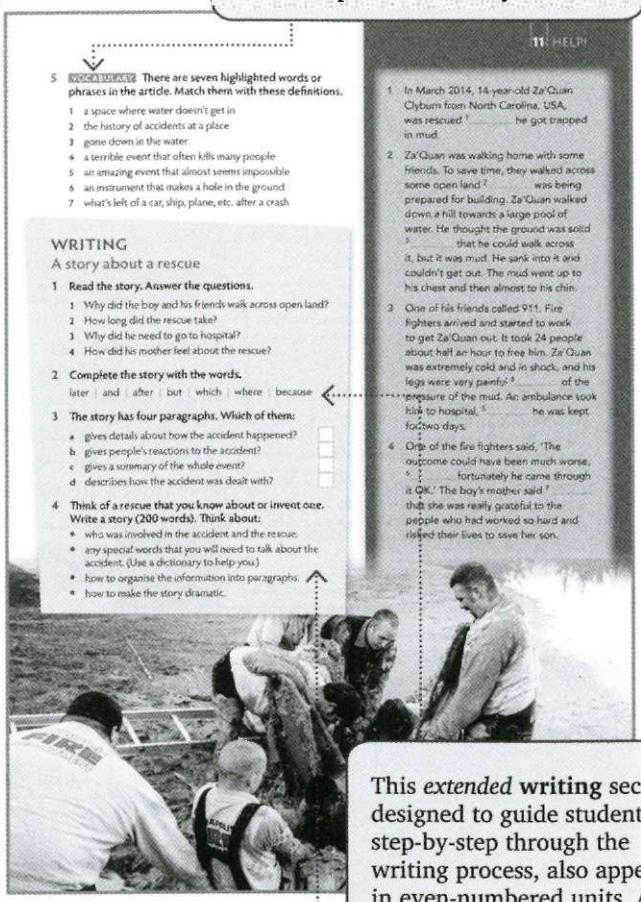
3 Read the article again. What do these numbers refer to?

0 7 *The number of weeks the miners were trapped underground.*

1 13 2 17 3 29 4 30 5 33 6 60

4 SPEAKING Work in pairs. Discuss these questions.

What do you think these people did while they were waiting to be rescued?


5 VOCABULARY There are seven highlighted words or phrases in the article. Match them with these definitions.

1 a space where water doesn't get in
2 the history of accidents at a place
3 gone down in the water
4 a terrible event that often kills many people
5 an amazing event that almost seems impossible
6 an instrument that makes a hole in the ground
7 what's left of a car, ship, plane, etc. after a crash

WRITING

A story about a rescue

1 Read the story. Answer the questions.

1 Why did the boy and his friends walk across open land?
2 How long did the rescue take?
3 Why did he need to go to hospital?
4 How did his mother feel about the rescue?

2 Complete the story with the words.

later | and | after | but | which | where | because

3 The story has four paragraphs. Which of them:

a gives details about how the accident happened?
b gives people's reactions to the accident?
c gives a summary of the whole event?
d describes how the accident was dealt with?

4 Think of a rescue that you know about or invent one. Write a story (200 words). Think about:

- who was involved in the accident and the rescue.
- any special words that you will need to talk about the accident. (Use a dictionary to help you.)
- how to organise the information into paragraphs.
- how to make the story dramatic.

11 HELP!

1 In March 2014, 14-year-old Za'Quan Clyburn from North Carolina, USA, was rescued [1] he got trapped in mud.

2 Za'Quan was walking home with some friends. To save time, they walked across some open land [2] was being prepared for building. Za'Quan walked down a hill towards a large pool of water. He thought the ground was solid [3] that he could walk across it, but it was mud. He sank into it and couldn't get out. The mud went up to his chest and then almost to his chin.

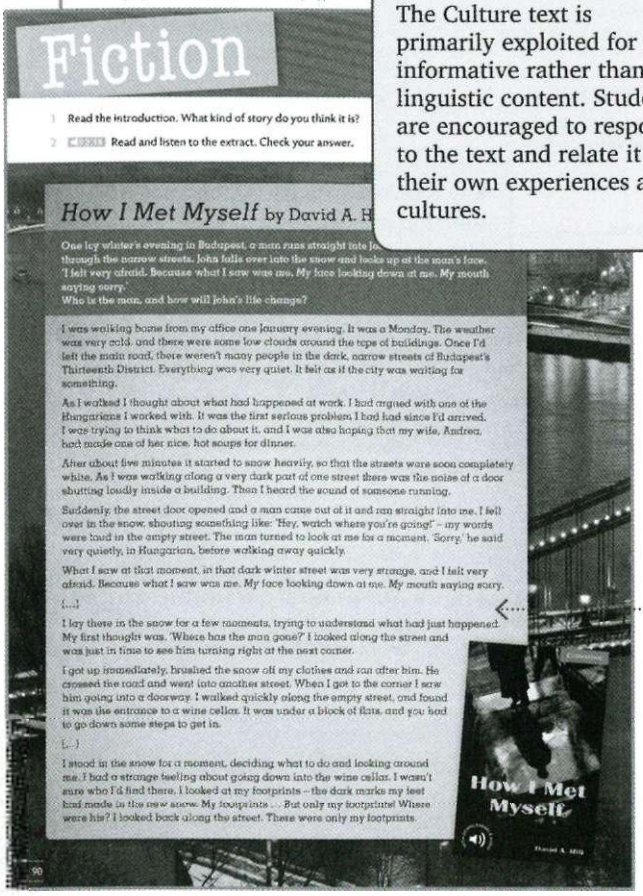
3 One of his friends called 911. Fire fighters arrived and started to work to get Za'Quan out. It took 24 people about half an hour to free him. Za'Quan was extremely cold and in shock, and his legs were very painful [4] of the pressure of the mud. An ambulance took him to hospital, [5] he was kept for two days.

4 One of the fire fighters said, 'The outcome could have been much worse, [6] fortunately he came through it OK.' The boy's mother said [7] that she was really grateful to the people who had worked so hard and risked their lives to save her son.

This *extended* **writing** section, designed to guide students step-by-step through the writing process, also appears in even-numbered units. A writing *task* is set in all units.

The Culture text is primarily exploited for its informative rather than linguistic content. Students are encouraged to respond to the text and relate it to their own experiences and cultures.

Students are presented with a model text for analysis of task purpose, and for presentation and practice of useful language before they move on to produce their own compositions. The final task is closely modelled on the type of tasks which appear in the Cambridge English: Key writing test.


Fiction

1 Read the introduction. What kind of story do you think it is?

2 Read and listen to the extract. Check your answer.

How I Met Myself by David A. H

One icy winter's evening in Budapest, a man runs straight into Jo... through the narrow streets. John falls over into the snow and looks up at the man's face. 'I felt very afraid. Because what I saw was me. My face looking down at me. My mouth saying sorry.'
Who is the man, and how will John's life change?

I was walking home from my office one January evening. It was a Monday. The weather was very cold, and there were some low clouds around the tops of buildings. Once I'd left the main road, there weren't many people in the dark, narrow streets of Budapest's Thirteenth District. Everything was very quiet. It felt as if the city was waiting for something.

As I walked I thought about what had happened at work. I had argued with one of the Hungarians I worked with. It was the first serious problem I had had since I'd arrived. I was trying to think what to do about it, and I was also hoping that my wife, Andrea, had made one of her nice, hot soups for dinner.

After about five minutes it started to snow heavily, so that the streets were soon completely white. As I was walking along a very dark part of one street there was the noise of a door shutting loudly inside a building. Then I heard the sound of someone running.

Suddenly, the street door opened and a man came out of it and ran straight into me. I fell over in the snow, shouting something like: 'Hey, watch where you're going!' – my words were loud in the empty street. The man turned to look at me for a moment. 'Sorry,' he said very quietly, in Hungarian, before walking away quickly.

What I saw at that moment, in that dark winter street was very strange, and I felt very afraid. Because what I saw was me. My face looking down at me. My mouth saying sorry.

[...]

I lay there in the snow for a few moments, trying to understand what had just happened. My first thought was, 'Where has the man gone?' I looked along the street and was just in time to see him turning right at the next corner.

I got up immediately, brushed the snow off my clothes and ran after him. He crossed the road and went into another street. When I got to the corner I saw him going into a doorway. I walked quickly along the empty street, and found it was the entrance to a wine cellar. It was under a block of flats, and you had to go down some steps to get in.

[...]

I stood in the snow for a moment, deciding what to do and looking around me. I had a strange feeling about going down into the wine cellar. I wasn't sure why I'd find there. I looked at my footprints – the dark marks my feet had made in the new snow. My footprints . . . But only my footprints! Where were his? I looked back along the street. There were only my footprints.

How I Met Myself

This text, taken from Cambridge Graded Readers, gives you the opportunity to introduce your students to English-language fiction. Comprehension questions and follow-up discussion questions help students to understand and engage with the text.

Fiction appears in units 3, 6, 9 and 12.