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@ccess

Teacher's Book



editorial **edebé**
iluminar la mente para abrir el corazón

Ma. del Rocío Vargas Ortega
Ana Maurer Tolson



EDUCACIÓN
SECRETARÍA DE EDUCACIÓN PÚBLICA



Estimado(a) maestro(a):

La Guía Didáctica que tiene en las manos es resultado del esfuerzo realizado por el gobierno federal y los gobiernos estatales para garantizar que los(as) alumnos(as) que cursan la asignatura de *Lengua Extranjera. Inglés* puedan acercarse al conocimiento y dominio de una lengua diferente a la materna y, con sus orientaciones, alcanzar una educación de excelencia.

Los materiales educativos que conforman el paquete didáctico le ayudarán a que los(as) estudiantes de esta asignatura logren familiarizarse, conocer, comprender y comunicarse en Inglés como lengua extranjera.

Esta Guía didáctica contribuirá también a su formación docente, pues en ella encontrará recomendaciones metodológicas y disciplinares para generar mejores ambientes de enseñanza y aprendizaje de la lengua inglesa; además, cuenta con un disco que contiene modelos orales e imágenes fijas que le apoyarán en su quehacer docente.

Le deseamos éxito.

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2

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**Ma. del Rocío Vargas Ortega
Ana Maurer Tolson**

@ccess 2

Teacher's Book

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editorial
edebé
iluminar la mente para abrir el corazón

**DISTRIBUCIÓN GRATUITA
PROHIBIDA SU VENTA**

Table of contents

Practice	Environment	Social language practice	Stages	Page
1. Words can heal	Family and community	Expresses support and sympathy while facing an everyday issue.	Warm-up	14
			Building	18
			Closure-socialization	28
2. Stories on stage	Ludic and literary	Read theater plays.	Warm-up	30
			Building	37
			Closure-socialization	46
3. Better safe than sorry	Academic and educational	Composes instructions for facing a risky situation due to a natural phenomenon.	Warm-up	48
			Building	53
			Closure-socialization	62
4. Stop the presses- this just in!	Family and community	Compare the same piece of news from different journalistic sources.	Warm-up	66
			Building	73
			Closure-socialization	79
5. I speak alone; I speak for you	Ludic and literary	Improvise a short monologue about a matter of interest.	Warm-up	82
			Building	91
			Closure-socialization	98
6. A well-oiled machine	Academic and educational	Paraphrase information to explain the operation mechanism of a machine.	Warm-up	100
			Building	106
			Closure-socialization	113
7. Our own story	Family and community	Share personal experiences in a conversation.	Warm-up	118
			Building	124
			Closure-socialization	133
8. Reading about other cultures	Ludic and literary	Read brief essays to compare cultural traditions.	Warm-up	136
			Building	145
			Closure-socialization	152
9. A penny for your thoughts	Academic and educational	Write down points of view to participate in a round-table discussion.	Warm-up	156
			Building	161
			Closure-socialization	167
10. For our rights	Family and community	Express oral complaints about a product.	Warm-up	170
			Building	174
			Closure-socialization	181

Scope and Sequence	6
Components	12
Assessment	184
Transcripts	191
References	207

For many pupils, learning from teachers must appear to be a mysterious and arbitrarily difficult process, the solution to which may be to concentrate on trying to do and say what appears to be expected — a basically 'ritual' solution. A greater emphasis on the importance of language and communication in creating a shared conceptual sense of the meaning and significance of experience and activity may help to make classroom education a more open and explicit business and, therefore a less mysterious and difficult process for pupils.

(D. Edwards & N. Mercer, 1988: 169).

Dear teacher:

Learning a foreign language within an environment where students feel safe, valued, respected, happy and involved in the decision-making process is indispensable in their quest to increase their mastery of the language and their autonomous production thereof. Thus, it is important to emphasize:

"...what people do and say (or do by saying) in a classroom. This becomes not only the physical setting of school learning, but also the communicative setting where speaking, listening, reading and writing takes place. A setting where some get amused or bored, where some become friends while others become rivals, where some skills, habits and concepts are learned, while many other things are forgotten. At the end of the day, it is the place where some talk, where the different forms of teachers' pedagogical discourse interact with the ways in which those who attend our classrooms – on every workable day, like it or not – have of seeing and understanding the world". (Lomas, 2016).

Most of a student's lifetime is spent at school. Thus, it is essential to make their stay there a significant experience in learning to live together harmoniously. The base of forming responsible, critical and self-confident citizens is the sharing of worries, preferences and interests, as well as classroom work planning and decisions about what and how to do it with students. With the aim of helping you in the aforementioned tasks, we conceived the didactic pack for second grade of secondary in this **@ccess** series.

From our perspective, it is you who make English learning and the formation of your students possible. Thus, we have crafted a proposal different from those you already know of. In this series, we offer the resources necessary to enable your students to acquire the ten social practices of language set out in the current English syllabus. In order to do so, students will engage in communicative exchanges while creating their own language products, enabling them to learn-while-doing, by means of carefully-crafted models. These were devised with the aim of illustrating the actions involved in the different steps and stages (warm-up, building, closure) in the process of developing a language product.

This proposal focuses on the interaction between your students, and between them and the people inside and outside of the school.

The didactic proposal envisioned by **@ccess** offers many opportunities for students to participate fully in decisions involving and encouraging verbal and written exchanges such as:

- **How much time** they will allocate to the proposed activities on the practice schedule, depending on the challenge they represent for your students. For example, for some, writing is a more time-consuming activity, while for others, reading will take more time.
- What **kinds of activities and how many** are necessary to develop the steps for crafting a language product. For instance, some students may require a greater number of activities than those proposed to understand something they listen to or read.
- What the **subject, addressee and purpose of the language product** will be. Inasmuch as students get involved in these decisions, they will become co-responsible for their learning process and its results. For example, if your students cannot agree on the subject matter, they can have a different proposal from each team, provided that each team commits to and becomes co-responsible for the partial and final results.
- How to **manage work** within teams. This decision entails using each team member's strengths as well as recognizing what kind of personal support is needed. Learning to work as a team demands the personal responsibility of giving what each participant knows and knows how to do best, so the result is a joint achievement.

Moreover, while crafting a language product is a collective challenge, the proposal provides students with the opportunity to alternate between individual and collective working modes in different moments, thereby encouraging self-awareness and the exchange of opinions, reasons and ideas.

This having been said, we have endeavored to model communicative actions and to illuminate indispensable linguistic knowledge. In this way, your students can become satisfactory participants in social language practices and their key outcomes.

We are convinced that your work and vocation enable our youngsters to learn, thus while creating **@ccess**, we gave our best so as to provide you with tools that may contribute, in as many ways as possible, to your carrying out the noble task of teaching.

The authors

Scope and Sequence

Suggested practice order	Title	Environment	Communicative action	Pages
1	Words can heal	Family and community	Exchanges linked to specific purposes	Students's Book: 10-25 Teacher's Book: 14-29 Reader's Book: 5-8
2	Stories on stage	Ludic and literary	Literary expression	Students's Book: 26-43 Teacher's Book: 30-47 Reader's Book: 9-24
3	Better safe than sorry	Academic and educational	Interpreting and following instructions	Students's Book: 44-61 Teacher's Book: 48-65 Reader's Book: 25-30
4	Stop the presses- This just in!	Family and community	Exchanges linked to mass media	Students's Book: 62-77 Teacher's Book: 66-81 Reader's Book: 31-37

	Social language practice	Product	Key learning goals	Assessment instruments	Evidence of learning
	Expresses support and sympathy to face an everyday issue	Public service announcement (PSA)	<ul style="list-style-type: none"> • Expresses reasons for her/his interest on a problem • Contrasts effects caused by prosody and non-verbal language. • Defines ways to express herself/himself according to the addressee. 	<ul style="list-style-type: none"> • Journal • Individual performance checklist • Product checklist • Team assessment instrument 	<ul style="list-style-type: none"> • Diagram with situations • Notes with problem and audience • Purpose • List with voice features • List with body language • Sentences for PSA • Script draft • Script with sound effects
	Read theatre plays	Dramatic reading	<ul style="list-style-type: none"> • Chooses and reviews short theater plays for teenagers. • Reads short theater plays and understands general meaning, main ideas and details. • Participates in dramatic readings 	<ul style="list-style-type: none"> • Performance checklists • Product checklist • Team assesment instrument 	<ul style="list-style-type: none"> • Chart with information • Date, time and place chosen • Paragraph with general meaning • Questions • Characters and roles • Tips for reading aloud • Costumes and sound effects • Title and duration • Feedback on dress rehearsal
	Composes instructions to face a risk situation due to a natural phenomenon	Poster with instructions	<ul style="list-style-type: none"> • Chooses and reviews instructions. • Reads and understands instructions. • Writes instructions • Edits instructions 	<ul style="list-style-type: none"> • Interview • Individual performance checklist • Partner assessment instrument • Product checklist • Team assessment instrument 	<ul style="list-style-type: none"> • List of components • Questions and answers • Sentences with instructions • Extended sentences • Sets of instructions draft • Final version
	Compare a same piece of news in different journalistic sources	Comparison chart	<ul style="list-style-type: none"> • Checks pieces of news on different media outlets • Reads news • Contrasts a piece of news in a range of media outlets. 	<ul style="list-style-type: none"> • Rubric • Individual performance checklist • Partner assessment 	<ul style="list-style-type: none"> • Notes with basic data • Answers • Similarities and differences chart

Suggested practice order	Title	Environment	Communicative action	Pages
5	I speak alone; I speak for you	Ludic and literary	Ludic expression	Students's Book: 78-95 Teacher's Book: 82-99 Reader's Book: 38-43
6	A Well-Oiled Machine	Academic and educational	Looking and searching for information	Students's Book: 96-113 Teacher's Book: 100-117 Reader's Book: 44-51
7	Our own story	Family and community	Exchanges linked to one's self's and others' information	Students's Book: 114-131 Teacher's Book: 118-135 Reader's Book: 52-58

	Social language practice	Product	Key learning goals	Assessment instruments	Evidence of learning
	Improvise a short monologue about a matter of interest	Monologue	<ul style="list-style-type: none"> • Checks different monologue genres. • Plans a monologue. • Presents a monologue. • Fosters feedback. 	<ul style="list-style-type: none"> • Checklist • Individual performance checklist • Product checklist • Team assessment instrument 	<ul style="list-style-type: none"> • Agreement • List of topics • Summary • Chart with words and expressions • Structure • Presentation data
	Paraphrase information to explain the operation mechanism of a machine.	Infographic	<ul style="list-style-type: none"> • Chooses and checks reading materials • Reads and understands information • Writes information • Edits texts 	<ul style="list-style-type: none"> • Auto-reflection journal • Individual performance checklist • Product checklist • Partner assessment instrument • Team assessment instrument 	<ul style="list-style-type: none"> • Chart with basic data • Chart with graphic resources • Chosen sources of information • Questions • Key terms and explanation • Answers • Flow chart • Paragraphs • Infographic draft
	Share personal experiences in a conversation.	Anecdote	<ul style="list-style-type: none"> • Listens to and checks conversations about personal experiences. • Understands general meaning, main ideas and details. • Shares personal experiences in a conversation. 	<ul style="list-style-type: none"> • Oral feedback • Individual performance checklist • Product checklist • Partner assessment instrument 	<ul style="list-style-type: none"> • Brainstorm • General meaning • Main ideas • Paragraph • Sequence of events • Questions • Answers • Anecdote draft

Suggested practice order	Title	Environment	Communicative action	Pages
8	Reading about other cultures	Ludic and literary	Understanding one's self and others	Students's Book: 132-151 Teacher's Book: 136-155 Reader's Book: 59-83
9	A penny for your thoughts	Academic and educational	Processing information	Students's Book: 152-165 Teacher's Book: 156-169 Reader's Book: 84-88
10	For our rights	Family and community	Exchanges linked to the external settings	Students's Book: 166-179 Teacher's Book: 170-183 Reader's Book: 89-90

Social language practice	Product	Key learning goals	Assessment instruments	Evidence of learning
Read brief literary essays to compare cultural aspects.	Comparative chart	<ul style="list-style-type: none"> • Reads brief literary essays. • Reads and understands main ideas and details from literary essays • Describes and compares cultural aspects 	<ul style="list-style-type: none"> • Performance checklist • Individual performance checklist • Product checklist • Team assessment instrument 	<ul style="list-style-type: none"> • Chosen cultural aspect • Publishing data • Basic data about essays • Questions • Answers • Comparative chart (first draft) • Comparative chart (second draft) • Comparative chart (final version)
Write down points of view to participate in a round table discussion.	Round table discussion	<ul style="list-style-type: none"> • Checks texts from Civics and chooses information. • Understands general meaning and main ideas • Comments on points of view when participating in a round table. 	<ul style="list-style-type: none"> • Survey • Individual performance checklist • Product checklist • Partner assessment instrument • Team assessment instrument 	<ul style="list-style-type: none"> • List of topics • Questions • List of possible sources • Information • Notes • Points of view and suggestions • Venue, date and duration
Express oral complaints about a product	Oral complaint	<ul style="list-style-type: none"> • Listens to and checks complaints about products • Interprets general meaning, main ideas and details in complaints. • Composes oral complaints 	<ul style="list-style-type: none"> • Strategies self-assessment • Individual performance checklist • Product checklist • Team assessment instrument 	<ul style="list-style-type: none"> • Reason, purpose and addressee • Expressions that suggest solutions • Opening expressions • Non-verbal language notes

Components

The **@ccess** didactic pack contains four different materials, which are described next:

1. **Student's Book.** This is composed of ten social language practices. Each practice shows a didactic sequence organized into three stages: warm-up, building and closure. It includes the steps, activities, and linguistic knowledge required to become more proficient at participating in the practice, while achieving the expected outcomes and developing the language products. Each stage has distinguishing features, which are summarized below:
 - **Warm-up stage:** Its aims are to retrieve previous knowledge and students' experiences with the language practice, and to plan steps and activities needed to craft a language product. A planning schedule is included, so students can check on what they will be doing. Thus, students will know what is expected of them, and they will be able to identify in which steps or activities they will require more support and in which they can act more independently. Also, planning the schedule allows students to take control of the steps for creating a language product. That way, the steps can be completed in the time allocated to each practice. In this stage, students identify their starting time and they can establish what they need to know and what they need to know how to do to become proficient users of the language while producing a language product, i.e., a text or discourse with social purposes and an actual addressee.
 - **Building stage:** In this stage, different communicative activities take place, so as to develop, widen and consolidate skills and knowledge therein involved. Students will carry out activities such as looking up information, exploring, interpreting, composing and checking the texts required for a language product. These, in turn, will trigger authentic communicative exchanges where reflection upon formal details and conduct, and behaviors and values for successful communication are put into play. At this stage, with your guidance and support, students will need to self-regulate their learning, that is, to recognize which skills, knowledge and attitudes require attention so as to solve communicative, cultural and attitudinal challenges involved in their language products. Thus, it is essential to stop as many times as necessary to assess their performance, which scheduled activities they have already done and which they have not. Check the activities in which they require more support and why there is or isn't good communication within teams so that they become more autonomous and develop social skills. For all these reasons, the content and form of a language product are defined at this stage, which is comprised of reaching agreements, negotiating, giving rationales and sharing ideas, among others.
 - **Closure stage-socialization:** This stage has a number of goals. The first is comprised of reviewing and preparing the final version of the language product, so it can be conveyed to the addressee established in previous stages. The second is to assess the product itself, i.e., if it fulfills the communicative, cultural and linguistic conventions established, and what its impact on the addressee is. The third is to assess the learning process and its results with regard to the social language practice in order to:
 - a) identify rights and wrongs in performance and product;
 - b) assess how to strengthen what has been done correctly and how to resolve any problems, so they can be taken into account as soon as possible.
2. **Teacher's Book.** This book was thought of and crafted to support and give a hand to your industrious tasks. It has the following sections:
 - A smaller-sized version of the Student's Book with answers for the activities. This section has the aim of helping in the review process and providing constant feedback for your students.

- **Suggestions** to develop each activity in the three stages involved in producing a language product (warm-up, building, closure). These suggestions include attitudes, values and behaviors expected while interacting, basic skills and linguistic details involved in communication and strategies for learning how to learn.
- Assessment instruments with the aim of supporting and monitoring your students' progress with regard to the benchmarks of the level of proficiency in English.
- A transcript of the audio tracks for each practice, so that you have access to this content and you may use it as you like.
- A reference section with the materials used within the **@ccess** didactic pack.

3. CD. The audio tracks, whose transcripts are included on the CD and in the Teacher's Book, are identified in the Student's Book by means of an icon. These are used throughout the practices to:

- Model expressions used while discussing or exchanging ideas, feelings, experiences, etc.
- Illustrate how to ask and answer questions in different situations.
- Offer models of different English variants.
- Work with acoustic features such as voice volume, pace and tone.

Though the audio tracks were created for the aforementioned purposes, you are free to use them as you like.

4. Reader's Book. This material is an anthology that provides students with a number of different texts to acquaint them with the English language. It was created with the following aims:

- To offer texts in English so that members of the school community have access to materials in this language.
- To give students a short range of texts akin to those used in each practice.
- To be a guide for your students to identify the features of texts they can look up in libraries or on the web. Having different models is useful for your students to find out whether texts are useful for their purposes or not.
- To show the different text formats of the different texts contained in this book. Since it is an anthology, each text has different graphic components to distinguish it from the others.
- To help you to enhance your didactic practice by providing you with a number of texts to work with. This will help you to compose similar texts to be shared with your students.



Being through language:

A section with information about behaviors and attitudes that foster communication.



RB: This icon leads you to your Reader's Book.

Remember:

A section with information you already know, but that should be taken into account when carrying out some activities.

Remember
The participants in a dialogue are called interlocutors



This icon gives you the cue to play a CD track (your teacher will play it).



This icon provides suggested websites.

Individual Team activity



The translation of difficult words is represented by this icon.



Glossary:

This icon indicates to check a word in the Glossary section.

Pair Whole-class activity

WORDS CAN HEAL

Activity 1

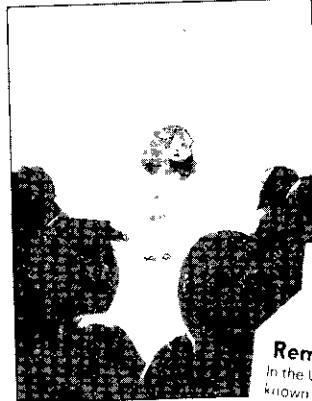
- Remind your students that messages in different formats and media can fulfill the same role. In this case, texts expressing support and solidarity can be varied, for example, a conversation (when people need help or advice on a personal issue), by means of a letter, a printed ad (as in the case of this activity) and PSA, which is the product of this practice.
- Show your students how to use contextual clues as a means of anticipating the message. We derive meaning from the context (the situation) in which texts are used. Help your students to become interpreters and to use their intuition to improve their comprehension of the texts.
- Some answers might be:
 - a.** Bullying is not Ok; **b.** Because someone was concerned about this problem;
 - c.** Bullying, because it is a school and work problem;
 - d.** Social problems, and inappropriate social behaviors;
 - e.** Problems such as jealousy, envy, etc. Students may give longer answers than these. The examples are only indicative.
- Allow your students to take short notes to have their thoughts at hand for the discussion in Activity 2.
- Go to Track 60 and use the visual resources to support your teaching strategies.

Activity 2

- We recommend you check the examples with your students only if they actually need to. Remember, your goal is to foster their autonomy (since they won't have this book in a real-life setting, should the occasion to communicate in English arise). Help them to rely more on their own opinions and the feedback from their partners rather than copying the conversation.
- Remind your students that they should cover the three points provided (problem, audience, purpose), but that it doesn't matter in what order they are covered, nor do they have to cover each one to the same extent.
- You can make this activity a team activity if suitable. Whole class discussion can lead to more extroverted students taking the reins of the activity at the expense of shier students.

Warm-up stage

- Have a look at the following printed ad, while looking carefully at the image.
 - Answer the following questions.



Remember
 In the UK, PSAs are known as Public Information Films (PIFs)

- Share and discuss the answers to the previous questions. Exchange points of view about...
 - Look at the example

session 1

3. Look at the chart below. Read the activities you will complete in this practice in order to make a public service announcement. Remember to tick each activity as soon as you finish it.



Week	STAGE	ACTIVITIES
Week 1	WARM UP STAGE	<ul style="list-style-type: none"> Identify daily issues. Determine speech situation (family, school, etc.) Define problem to be addressed in a public service announcement. Decide on key ideas to support others. Add details to key ideas.
Week 2	BUILDING STAGE	<ul style="list-style-type: none"> Identify and modify aspects of the voice. List vocal details to be used in a public service announcement and expressions to bring nuance to ideas. Vary non-verbal language. Affect addressee by changing non-verbal language and sound effects. Understand consequences of helping others in a timely fashion.
Week 3	BUILDING STAGE	<ul style="list-style-type: none"> Identify desired effects on addressee to decide how to express a message. Choose strategies to influence others' opinion. Propose alternatives and action plans by adjusting repertoires of words and expressions. Suggest ways of responding to the issue raised. Show enthusiasm and empathy by means of non-verbal language. Create a final version of a technical script for a public service announcement.
Week 4	CLOSURE STAGE-SOCIALIZATION	<ul style="list-style-type: none"> Practice showing others the public service announcement. Have a dress rehearsal before recording or presenting the public service announcement. Show the public service announcement to an audience. Assess the process and product.

Activity 3

- Before checking the schedule for this practice, take a look at the activities that follow so you can decide whether to rearrange them or not.
- It is really useful to show them a PSA, so they can see what they will achieve at the end of this practice. This will also help to establish a realistic goal for this practice.
- Remember, the order in which activities are mentioned within the practice schedule can be rearranged as you wish. Some may even be omitted if your students are already good at them.
- You can make each session as long or as short as you wish, depending on the needs and interests of your students.

Activity 4

- Remember not to impose your preferences on your students. As difficult as some issues may seem to tackle, if your students are motivated enough, they will take them on. Don't shy away from controversial topics, even if they do not agree with your ideological background. This display of openness is bound to have positive effects on your students.
- You may want to have your students work in small groups to have different varieties of products. However, it is up to you how big teams will be, so you can supervise them all. On the other hand, do not fret about it: your students should gradually begin to interact by themselves, so you won't have to be continually intervening.
- Support and solidarity may be shown for positive issues. For example, for advancing initiatives to improve community well-being or to carry out projects to help people with different needs (disabled people, elderly, etc.).
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

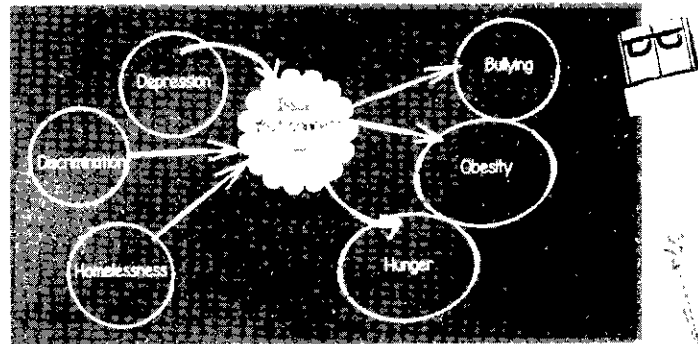
Activity 5

- If you need to expand the discussion by using details besides the ones mentioned (for example, alternatives on how to act, points of view about the problem, etc.) you may do so. We put this later, but remember this book is not a fixed activity book, but rather a guide with strategies and examples (as well as some exercises) so your students can participate in social practices of language.

session 2

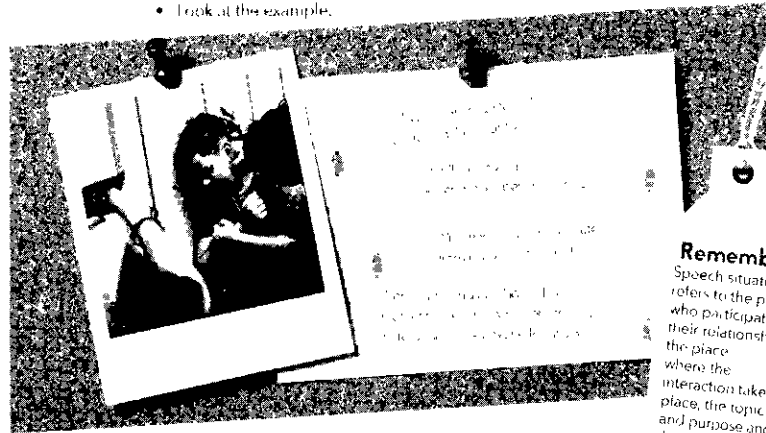
- With your teacher's help, brainstorm ideas to share issues you are interested in and that may concern you. You can get some examples in your Reader's Book.

- Be aware that you will choose one issue to create your public service announcement during this practice. Look at the example.



- With your teacher's help, choose one of the issues you mentioned in the previous activity. Discuss situations in which the issue arises.

- Look at the example.



- Exchange opinions about situations in which you can show support and solidarity towards the people affected by the issue you chose. Make a diagram in your notebook. Look at the example.

Remember
Speech situation refers to the people who participate, their relationship, the place where the interaction takes place, the topic and purpose and the way people communicate (by means of a written or spoken text)

FOR OUR PUBLIC SERVICE ANNOUNCEMENT

Example: *Example* *School*

Speech situations

- People affected by the issue you chose. Look at the example.
- Reasons to show support and solidarity in facing the issue. Look at the example.

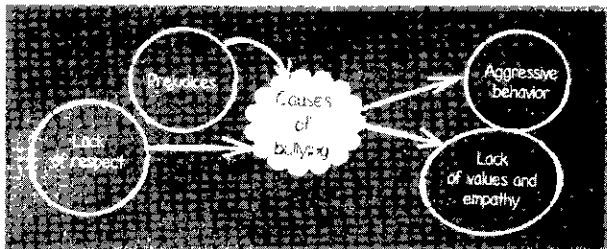
Example text (left):
 I am writing to you because I am a student at [School Name] and I am writing to you because I am a student at [School Name]. I am writing to you because I am a student at [School Name] and I am writing to you because I am a student at [School Name]. I am writing to you because I am a student at [School Name] and I am writing to you because I am a student at [School Name].

Example text (right):
 I am writing to you because I am a student at [School Name] and I am writing to you because I am a student at [School Name]. I am writing to you because I am a student at [School Name] and I am writing to you because I am a student at [School Name]. I am writing to you because I am a student at [School Name] and I am writing to you because I am a student at [School Name].

Being Through Language

• Helping others is good, but doing it at the right time is better.

6. With your teacher's help, define some issues that cause the problem. Make a diagram and note them down. Look at the example.



13

Activity 5 (continues)

- Help your students to write small conclusions from their discussions. Even if they do not agree on everything, this will provide a sense of fulfillment, so your students don't feel they are discussing for the sake of discussing.
- Remember, one of the expected learning outcomes for this practice is to give reasons why they are interested in a specific issue. If your students need more activities to do so, you may want to move the activities from the end of Building stage to this point.

Activity 6

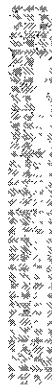
- The focus of this pedagogical approach is not grammar nor vocabulary, not because they are not important, but rather because by themselves they are insufficient to communicate. Learning a list of expressions for showing support and solidarity by heart won't make anyone empathetic towards anyone else and to use

language to convey said empathy. This is why we don't show such lists of expressions: they are almost impossible to compile when considering the variability and the number of issues, addressees, settings and prior experiences of your students.

- Notwithstanding this, it is useful to know some common fixed expressions that may come in handy and that are frequent for English users, such as: It's worth a shot, You might as well, Keep it up, Hang in there. It's your call. These are everyday expressions and may help to generate good rapport with English-speaking people.

Activity 7

- As we mentioned earlier, the audience is at the heart of communication, because communicative success is measured upon the impact on our listeners (or readers). So, help your students to keep their audience in mind when preparing their PSA.
- PSAs aim to provide information beneficial to a community and should not include offensive material. They try to be memorable.
- Remember that it is better to have many different PSAs. However, if your students need more help, you can change this into a whole class activity.



session 3

FOR OUR PUBLIC SERVICE ANNOUNCEMENT

7. Based on previous activities, put forward your proposals for the target audience of your public service announcement.
- Register the issue and target audience for your public service announcement in your notebook. Look at the example.

Problem: School bullying
Audience: Bullies and victims of bullying

Building stage

8. With your teacher's help, listen to the public service announcement. Comment on your first impressions and complete the following table. Look at the example.



TRACK 2

PSA topic *Malnourishment and obesity*
Length *1:18*
Sound effects *Example: Music, crying, heavy breathing*
Participants *A mother, a child, male and female announcers*

9. Listen. Follow the instruction.

- With your teacher's help, identify the main ideas and write them in your notebook. Look at the example.



TRACKS 3
4 and 5

Activity 8

- Have your students help create a comfortable environment for attentive listening.
- It is advisable to play the track twice for their first impressions and then at least twice more for completing the table.
- One way to carry out this activity is by sharing answers. Using this approach, cooperation is fostered. It is thought that knowledge is built on social interaction, with the added strengths of everyone involved, i.e. everyone does her or his own best to help others' learning processes.
- The reason there aren't many exercises to complete in the book is because, in real life, there are no books to answer, but rather communication issues. They also take time away from interactive activities while filling in and checking the answers.

Example:

- a. **Main idea:** Malnutrition is a widespread problem.
- b. **Main idea:** Some are malnourished, others obese and overweight.
- c. **Main idea:** A balanced diet is important in avoiding disease and death.



malnourishment
(n.)

14

Activity 9

- One way to progressively reduce the number of repetitions of the track that are needed is to help your students to note changes in voice that point out important words or expressions.
- If the option is available, you may change this activity to watching PSAs on video, since the visuals provide additional clues for understanding.
- Remember that the answers are indicative. They are not meant to be exact transcriptions. However, help your students to progressively streamline their answers.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.



Track 2



Tracks 3, 4 and 5

Activity 10

10. With your teacher's help, listen to the track and do the following.



TRACK 6

- Check the goals written below. Discuss which best suits the expressions you just listened to and circle it. Give reasons to support your point of view.

b. Show support and solidarity while facing malnutrition, obesity and heaviness.

- Establish the addresser of these expressions. Look at the example:

Examples:

Parents of children and teenagers with poor eating habits

Children with poor eating habits (malnourished, obese or overweight).

Children and teenagers with good eating habits

FOR OUR PUBLIC SERVICE ANNOUNCEMENT

11. Establish the purpose of your public service announcement.

- Write some expressions that suit the purpose you established. List them in your notebook. If you are unsure of how to do so, go back to the previous activity. Look at the example.

Example:

Purpose Show support and solidarity for preventing bullying



EXPRESSIONS TO SHOW SUPPORT AND SOLIDARITY

You could change someone's life by helping to end the bullying

session 4

- This activity is meant to increase awareness of purpose in your students. They should start moving from mere identification towards a more reflexive approach in which they can give a rationale on why they give a certain answer. This is the basis for more complex types of interactions and metacognitive awareness, which allows students to progressively improve their level of English proficiency.
- The idea of identifying the audience (even if an example is provided) is to foster discussion. Discussion means not only interacting (which is one of the main issues to work on in this level), but also increasing awareness of language itself. What's more important than giving them carved-in-stone definitions is that students create and later discuss their own conclusions. Knowledge cannot be transplanted from one person to another, only the means to build one's knowledge.

Activity 11

- Since the purpose of this practice is to show support and solidarity, the purpose of the PSA should move in that direction, depending on the problem or issue your students' PSA will deal with.
- PSAs are more commonly video recordings. However, in this practice we plan to have an audio PSA. PSAs are also usually short (30 seconds is the usual length), so the expressions should be kept short but with impact.
- PSAs usually have a catchphrase, since they are a type of ad. Indeed, many PSAs are remembered because of their catchphrase. The idea of listing these expressions to support solidarity is to work on them so they can become memorable catchphrases for your students' PSA.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.



Activity 12

- Since PSAs are short texts, they tend to appeal to emotions rather than giving long explanations. This is why one way to verify how useful (and powerful) a PSA is, is by means of checking the emotions and reactions aroused in the audience.
- You may use this activity again at the end of this practice to verify whether the PSA your students created is a good one.

12. Listen to Track 2 again. Discuss your reactions and emotions to the public service announcement. Look at the example.



Example:

1. Use your imagination to create a PSA for the environment.



2. Use your imagination to create a PSA for the environment.

3. Use your imagination to create a PSA for the environment.

4. Use your imagination to create a PSA for the environment.

CHECKPOINT

13. It is time to check how are things going for you in this practice. Check the following journal which has a few sentences expressing actions and reactions towards the activities you have carried out up to this point.

- Write a similar journal in your notebook and share it with a partner to receive feedback.

14. Listen to Tracks 3 and 4 again and compare it to Track 5.



- Identify the sections in which ideas are emphasized in Tracks 3 and 4.
- Share how the ideas are emphasized with your teammates. Listen to the example on Track 5.

Analyzing and composing our PSA Answer Journal

Checking the PSA makes me think of

- I liked
- I wonder why
- I have noticed
- I have confirmed that I already know
- I'm not sure about how to
- I want to get better at

Remember

To emphasize means to highlight the importance of a part of a message. For example, when you raise your voice, speak more slowly or speak in a firm way, it changes the effect on the people who are listening to you, like when you listened to the tracks in this practice.



session 5

Activity 13

- Remember intermediate assessment is meant to check what can be improved in order to achieve a better performance and a better product. Therefore, if you consider it too early a stage to assess, you may want to revisit this activity later.
- You may use any of the assessment formats in the corresponding section in this book to have more assessments during this practice, if you consider them necessary. You may also change the format if, in your opinion, the suggested format is not suitable for your students.

Activity 14

- As you've seen, each time we ask you to play tracks that you've already played, it's to focus on details other than those focused on in the original activity in which the tracks appeared. This is a structural issue for this pedagogical approach, it is not practicing for the sake practicing, mechanically and without purpose. Rather, imagine that knowledge is a kaleidoscope, so depending on how you hold it, you will see different forms and colors appearing. As such, your students have already listened to Track 2 at least three times during this practice, but this time the focus is on contrasting how emphasis is given.
- As explained in the Take a note informative box, emphasis is a multi-layered process and can be expressed by many means. Emphasis can be as subtle as adding a well-timed pause or even by means of non-verbal language (a wink, or a smile).
- Your students already know how to emphasize in their mother tongue (actually, they learned to do it from an early age). Help them to transfer that knowledge to their English usage.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.



Activity 15

15. Read the words on the following list and check the ones that can be used to provide nuance to the sentences you listened to in the previous activity.

<input type="checkbox"/>	Inadequate	<input type="checkbox"/>	Severe
<input type="checkbox"/>	Important	<input type="checkbox"/>	Wrong
<input checked="" type="checkbox"/>	Inconvenient	<input checked="" type="checkbox"/>	Dangerous
<input checked="" type="checkbox"/>	Unhealthy	<input checked="" type="checkbox"/>	Unsuitable

Remember

Nuance means small or subtle changes to what is being expressed. There are ways to add nuance to a message, such as adding details or using different words, as in the examples shown in this practice.

16. Listen to Track 2. Pay attention to the voices.

TRACK 2

- Exchange opinions of the public service announcement message.
- Comment on the sound effects used.
- Identify voice features used to engage the audience. Share them with the class.

FOR OUR PUBLIC SERVICE ANNOUNCEMENT

17. Exchange opinions of the voice features used on the public service announcement you listened to. List them in your notebook and add those you may use in your own public service announcement. Look at the example.

Example:

Voice features used on the PSA

Speed of speech
Volume
Pitch

Voice features we plan for our PSA

We'll use the same plus stress

Remember
Some voice features are speed, volume and pitch (how deep or high the voice sounds). Others are intonation and stress (the parts of words and words themselves that sound a little stronger).

Activity 16

- In a PSA, sound plays two important roles: not only does it convey emotions, but it also helps to create the environment (by means of sound resources and effects) to better intensify the message's effect.
- If you have access to PSAs on video, point out that movements, lights and perspectives also play an important role in enhancing the message.

- If your students have the means to create a PSA on video, it is important to give them some tips on using sound for a more powerful message.

Activity 17

- Remind your students to gather their sub-products and to have them at hand while working through the practice. Having them in a linear manner (as if it were book) tends to be less effective than having them on a poster, since that way they can view them all at the same time.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Track 2

Activity 17 (continues)

- This activity serves as the basis for the first rehearsal of the PSA in Activity 24, so you may keep this one short. However, we recommend you practice this activity as many times as possible.

Activity 18

- You may add the impact or sensation caused by the body language to the chart.
- The purpose of registering the body language is to have a catalogue of body language expressions and how they are linked to a certain message, so you can help your students reflect upon the links between oral and gestural language.

Activity 19

- Remind your students that they chose the voice features for their PSA in Activity 17. It is important to list voice features and body language together, especially if the option to disseminate your PSA is by means of a public presentation or a video recording.
- Remember the examples shown in the book are not meant to be exhaustive to the point of hampering or replacing your work.

- Analyze how the people on the track use their voice and complete the table below. Look at the example.

Voice features used on the PSA					
	VOLUME	SPEED	PITCH	INTONATION	FLUENCY
Example					
Mother	Low	Slow	High	Descending	With pauses
Male announcer	High	Slow	Deep	Descending	Fluent
Female announcer	Normal	Slow	Deep	Descending	Fluent

18. Play the role of one of the participants using appropriate body language.

- Create a table in your notebook like the one shown below. Register the body language that may be suitable for each participant. Look at the example.

Example:

Participant	Mother	
Expression	My children are hungry. I have no money to feed them.	
Body language	Sad face	Empty hands and pockets



FOR OUR PUBLIC SERVICE ANNOUNCEMENT

19. In your notebook, make a list of the voice features and body language for your public service announcement. Look at the example.

VOICE FEATURES

Example:
Speed (fast or slow)

BODY LANGUAGE

Example:
Movement of hands and arms

Activity 20

20 Read and choose information about the problem you chose for your public service announcement.

- Distinguish between what can be a short main phrase for your public service announcement and information that can complement or expand it with two different colors.
- Look at the example below. Note the information highlighted in red (for information that can become a short main phrase) and the information highlighted in blue (information that can complement or expand).
- If you use your RB to choose the problem, use the information written there.

Example:

Facts for Kids About Bullying

Bullying is being mean to another kid over and over again. Bullying often includes:

- Teasing
- Talking about hurting someone
- Spreading rumors
- Leaving kids out on purpose
- Attacking someone by hitting them or yelling at them

Bullying does not always happen in person. Cyberbullying is a type of bullying that happens online or through text messages or emails. It includes posting rumors on sites like Facebook, sharing embarrassing pictures or videos, and making fake profiles or websites.

Kids Who are Bullied

Kids who are bullied can feel like they are:

- Different
- Powerless
- Unpopular
- Alone

Kids who are bullied have a hard time standing up for themselves. They think the kid who bullies them is more powerful than they are. Bullying can make them:

Sad, lonely, or nervous
Feel sick
Have problems at school
Bully other kids

Kids Who Bully Others


Kids bully others for many reasons. They may want to imitate their friends. Think bullying will help them fit in. Think they are better than the kids they are bullying.

Bullying is never ok. Those who bully use power to hurt people. Power does not always mean bigger or stronger. Power can also mean being popular or smart. Or, the kid doing the bullying may know a secret about the kid being bullied.

Kids who bully can have other problems, too, even when they get older, like using alcohol and drugs, getting into fights, and dropping out of school.

Kids Who See Bullying

When kids see bullying, they may not know what to do. They may feel depressed or worried. They may be absent from school because they don't feel safe. They may join in or stay silent so they won't get bullied themselves. They may stand up to the bully. But the best thing to do is get an adult who will stop the bullying on the spot.



SESSION 7

- The idea of having more than one person collaborating on a product is to lessen the workload on each person and to cover more sources.
- PSAs offer factually correct information, hard data, to make a strong case for the point raised by them.
- You may use strategies for reading taken from the practices from the Recreational and Literary environment and for choosing information from the practices from Academic and Educational environment. To look up information, remind them to use the RB or websites, if Internet is available.

Activity 21

21. With your teacher's help, and based on the information you read and chose, write sentences with the main ideas for your public service announcement.

- Remember to use your own words.
- Include a reference to the original text if necessary. Look at the example.

- Remind your students to keep their main ideas short, otherwise they will unnecessarily lengthen their PSA. PSAs are short for a reason, they only deal with one issue at a time.
- Help your students write their PSA, using their own words.

rather than copying what is written in the sources they read. In order to do this, they may want to use synonyms, change words to make it more apt for their audience, or delete trivial information.

Activity 21 (continues)

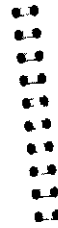
- Tell your students that including an authoritative source in a PSA may make it more compelling. However, this is meant to be short and should not be done for every piece of data in the PSA (which is why learning to paraphrase and use their own words is important).

Activity 22

- Help your students distinguish between the expressions that need additional information and those which would be better left aside for adding expressions of support and solidarity.
- Once again, take time to show your students how to paraphrase what is written.
- The idea behind adding expressions for showing support and solidarity is that once you have explored the sources, you can modify or change them.

Problem Bullying

- Bullying is acting mean to another person repeatedly.
- Bullying involves many people.



- Bullying really hurts kids who are bullied.
- Nobody should hurt anyone else.

FOR OUR PUBLIC SERVICE ANNOUNCEMENT

22. Share the information you read. Use it to complete the sentences you wrote in the previous activity.

- Remember some sentences may be better suited to adding expressions of support and solidarity later on. If this is the case, add a note so you don't forget to do it. Look at the example.

Problem Bullying

Bullying is acting mean to another person repeatedly.

Bullying involves many people.

Bullying hurts kids who are bullied.

Nobody should hurt anyone else.

What I Can Do to Help

I can involve spreading rumors, hitting or yelling at someone.

Bullying people, bullies and those who are bullying a victim.

Bullying people can feel alone and helpless.

We think this would be better used to complement expressions showing support.

- Take out the list you prepared in Activity 11 with expressions for showing support and solidarity in your public service announcement.
- Add expressions if necessary.
- Use them to complement the sentences that are not main ideas. Look at the example.

Notes:

Nobody should hurt anyone else.

Help stop bullying! We can do it!

You could change someone's life by helping to end the bullying.



FOR OUR PUBLIC SERVICE ANNOUNCEMENT

23. Based on the previous activity, compose the first draft of the script for your public service announcement. Look at the example.

- Establish how many participants you will include and what each one will say.
- Check the voice features for your public service announcement in Activity 17.
- Check your catalogue from Activity 19 and decide the voice features and body language that each participant should use.
- Remember to add the estimated time **allotted** for each intervention.

Example:

INTERVENTION	TIME	CONTENT	VOICE	BODY
			FEATURES	LANGUAGE
1	2"	No lines	Not necessary	Not necessary
2	8"	Bullying is a big mean to another person repeatedly. This can involve spreading rumors, hitting or yelling at someone.	Slow voice, low voice, deep tone	Hand movement for repeatedly; mouthing silently for spreading rumors, punching fists for hitting
3	12"	Bullying involves many people: the people who are bullied, bullies and spectators. Bullied people can feel hurt, alone and defenseless.	Slightly high volume, normal speed, deep tone	Pointing with hands
4	7"	Nobody should hurt anyone else. Stop the bullying now!	Normal speed Slightly higher volume at the end	Assertive glance

24. Play the role of the participants in the script you just composed. Follow the indications.

- Use a table similar to the one you used in Activity 17 to check if the voices are following the script.
- Check if the body language and voice features create the desired effect for the audience of your public service announcement.

Activity 23

- If necessary, in this first draft you could mention that students can edit the number of main ideas or their length and not copy them directly from the sub-products in order to keep the PSA short.
- Remind your students that if the voice remains the same, but there are changes in the voice features and body language within the lines they will say, they will need to add the indications, so they can present it properly.
- Suggest your students say the lines to calculate the allotted time for each presentation.
- In real life, there is a process of audio editing, since the time allotted by broadcasters (either in radio, TV or the Internet) is in chunks of exactly 10s, 15s, 30s or 60 seconds. There is no way to go over even by one second. However, your students do not have that restriction, so if their PSA finishes at, let's say, 32s, that's not a problem.

Activity 24

- The effect that the PSA should aim for is two-fold. On one hand, it should motivate people to take action about the issue mentioned; on the other hand, it should be kept in mind so that even when people are not listening to the message, they are still motivated to take that action. For example, if you are old enough, you may remember a PSA campaign on Mexican TV that addressed parental violence towards children. The catchphrase is still remembered even if they no longer broadcast the PSA. That is how powerful a PSA message can become.
- Remind your students that voice features should agree with the message. However, mismatches can have a purpose: for example, they add irony or sarcasm, or they may have a comical intention. Another thing to take into account is that PSAs can be serious or light-hearted.

Activity 25

- In some messages, sound (and visual) effects are more memorable than the linguistic content, since, as they say, a picture is worth a thousand words. This is why sound effects can enhance (or derail) a PSA.
- Sound effects can also be used in some subtler ways. For example, the sound of an ambulance siren can be played on low volume during a PSA and this will have a different effect than if it were played for only a couple of seconds.

session 9

Activity 26

- If your students want to work on a video PSA, they may use techniques other than live acting. For example, they may use drawings, still photos, or simple animation techniques, while they dub over. This activity should also strive to make them aware of the effects of color, camera angle and distance.
- A PSA is informative, but it also has narrative elements, so there are tropes (commonplaces in narration) that may be used with a stock effect. For example, upbeat music will automatically lighten the mood, while the effect of slow organ music is the opposite. Zooming in on a face in dark hues can convey the idea of anxiety and fear, while light and warm colors (red, yellow, orange) have a connotation of optimism and happiness.
- Remind your students to get the items they need to make the sound effects they want for the PSA and to have them ready since they are nearing the socialization stage of this practice.

Activity 27

- Even if the PSA your students are preparing is meant to be an audio recording, it is important to include and to show how to use body language expressions, since your students will not be stiff for the whole of the recording.
- These sessions are designed to rehearse and adjust different aspects of the PSA. If there are many groups, it will be difficult to present to the whole class, so we suggest in this activity that you use a mixed group technique. That is, one member of each team visits other groups to serve for audience testing.
- Audience testing is quite common in every kind of broadcast (TV or radio programs, ad, PSA, etc.). This is used by producers to gauge the audience and make modifications to improve the performance.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

25. Compare the sound effects used on Track 4 and Track 7.

- Discuss the effects caused by the differences in the sound effects used. Look at the example.

Example:

When there is a fight, the police are always there to help.



FOR OUR PUBLIC SERVICE ANNOUNCEMENT

26. Add the sound effects you plan to use to the script and explain how you will add them to the public service announcement. Look at the example.

Example:

CONTENT	SOUND EFFECT	HOW TO MAKE THE SOUND
Opening	Percussion sound with reverberation	We can play a recording we have
"Bullying is acting mean to another person repeatedly. This can involve spreading rumors, hitting or yelling at someone"	Whispers, hits and yelling	We can ask some classmates to make whispering sounds simulate a fight and yell loudly

27. Try to say the lines of the script using different body language.

- Make a chart like the one below in your notebook. Take note of the reactions caused. Look at the example.
- Make a decision on keeping or discarding the changes in body language.

Example:

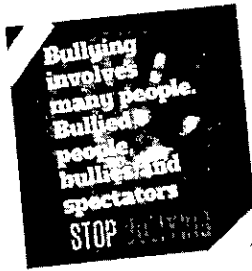
CONTENT	BODY LANGUAGE	REACTION	WILL WE KEEP THE CHANGE?
"Bullied people can feel alone and defenseless."	Act a sad face	People felt more empathy.	Yes
"Nobody should hurt anyone else. Stop the bullying now!"	Raise your fist or a victory sign at the end	People considered it a little bit exaggerated.	No

Activity 28

Session 10

28. With your teacher's help, add nuance to the meaning of the lines in your public service announcement by changing words or adding emphasis to what it is being said.

- Take a look back at Activities 14 and 15 for an idea. Look at the example.



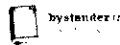
Don't shy away from bullying.
Don't be blind to bullying.
When bullying stops, happiness can thrive.
Bullying should have no place in our schools.

29. Listen to the expressions of support and solidarity on the track and classify them according to whom they show solidarity with in your notebook. Some of them can be addressed to both groups. Look at the example.



Example:

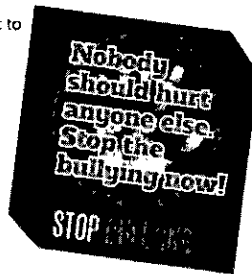
Resist the urge to become another bully.
When bullying stops, happiness can thrive.
You are not alone.
Bullying should have no place in our schools.
You have the power to end bullying.



Bystanders
Don't shy away from bullying.
Don't be blind to bullying.
When bullying stops, happiness can thrive.
Bullying should have no place in our schools.

30. Make the adjustments to the expressions for showing support and solidarity in your public service announcement. If you need to, go back to the previous activity. Look at the example.

Don't shy away from bullying.
Don't be blind to bullying.
When bullying stops, happiness can thrive.
Bullying should have no place in our schools.
You have the power to end bullying.



Activity 29

- PSAs are mixed type text. They use a written script, but they are oral; thus, they will work better if the expressions are the ones you would use in daily interactions.
- Some PSAs work by repeating the expression at the beginning and at the end of the PSA. This reiteration helps the messages to sink in.



Track 9

- In English-speaking countries, positive words are really appreciated (and they will tend to say the negatives in a positive, constructive way). Obviously, messages change according to the addressees, but this may be an important intercultural aspect to share with your students.

Activity 30

- We include details to show you models of how you may help your students to improve their own PSAs. However, if time is not on your side or if your students have already mastered these skills, it is not necessary to do every single activity.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.



Activity 31

- Here, there is a step for composing the final script. However, it may actually be making a clean copy if your students have already included their editing notes in the script they composed in Activity 23.
- You may want to play the track before making the clean copy, so your students can still make adjustments.

Activity 32

- It is advisable to keep the options limited to the span of this practice. While it is not obligatory, courses usually go at such speed that what has not been done stays undone. Help your students to find feasible options considering the four-week period allotted for this practice.

Activity 33 and 34

- These activities are planned based on two possible outcomes of this practice: whether your students have access to IT resources or not. A final rehearsal is in order in either case.
- We only provide general tips for using IT (since they are not the focus of this subject). However, this is also a great chance to help your students improve their English, especially if they have access to user's guides of video editing software.
- Video editing on a computer is quite demanding. Give your students time to do this and remind them to save their work continuously, lest they want constant loss of information.
- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

Activity 35

- Remind your students to evaluate their product as objectively as possible.



31. Compose the final version of the script for your public service announcement. In order to do so, include...



- The sound effects you decided on Activity 26
- The changes in body language from Activity 27.
- The changes bringing nuance to the meaning, from Activity 28.
- The changes in the expressions to show support and solidarity. Listen to the example on track 9.

Closure stage-socialization

32. Discuss options of how to make others aware of your public service announcement. Listen to the example on Track 10. Talk about the body language you can use. Read and listen to *We Can*, in your Reader's Book page 8, track 11.



33. Have a final rehearsal before recording or presenting the public service announcement before an audience.

- Take into account all the information you added to the final version of your script, especially body language and voice features.

34. If you have the means to make a video or audio recording of your public service announcement, do the following:

- Record each part separately, it is easier than trying to make a continuous recording.
- Use a computer to put together the audio or video recorded.
- Get help from your technology teacher, if necessary, to find out how to use the software for putting the audio or video cuts together.



35. Carry out the broadcast or public presentation of your public service announcement.

- Take into account the reactions from your audience to carry out the assessment of this product.



When faced with complex tasks, it is important to show resilience, that is, to successfully adapt to the task, despite difficulties, since it allows you to discover your own abilities and to hone them.

How did it go?

36. Read each line carefully. Tick the box that best describes your work in this practice.

Individual assessment	• I can distinguish how voice and non-verbal language change a message.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• I can make sensible recommendations on how to act when confronting a problem.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• I can paraphrase information to adjust my message according to its addressee.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• I can show determination when facing a complex task.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

37. What is your partner's global impression about your performance?

Partner Assessment	Aspects to improve	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	 	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	 	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Product

38. How do we assess the following aspects of our public service announcement?

Making A public service announcement	• Does our public service announcement have good expressions to show support and solidarity?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did it create the urge to act according to our intention in the audience?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Are the technical aspects of our public service announcement, such as lighting, sound and image quality adequate?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

39. What is your teammates' global impression about your performance in this practice?

Team assessment	Aspects to improve	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	 	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	 	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

We have arrived at the end of this practice.

Activity 36

- This approach is not contrary to summative assessment, which gauges your students' performance and assigns a numerical value to said performance. However, since a competence is complex, summative instruments would need to be multilayered, so they could give a picture of the whole array of aspects involved when interacting with a text. Moreover, summative assessment can poorly assess attitudinal and metacognitive knowledge (how to measure whether someone's attitude deserves an 8 or a 7 is almost impossible to do). That's the reason for leaving summative assessment aside.

Activity 37

- You can add intermediate levels of assessment in each of these instruments. However, be careful because there must be an even number of categories (for example, here we use four), because if there is an odd number (let's say, three or five), there is a tendency to put assessment right in the middle.

Activity 38

- Assessment instruments are interconnected. This is a good point to check students' work from the beginning, for example, by going back to Activity 3 and checking whether they did everything in order, or whether they skipped steps because they were already good at them, or if any activity went on longer than expected

Activity 39

- Remember the number of lines can be changed to correspond to the number of members in each team. We suggest small teams (4-5) for almost every practice, but it's completely up to you, since your students may want to work with their close friends even if it is necessary to create bigger groups.
- This being said, you must strive throughout the year to form different teams. Your students need to develop the capacity to interact with a wide array of people, not only their close friends.

STORIES ON STAGE

In this practice, you will perform a dramatic reading for a selected audience.


Activity 1

- Bring some magazines to class for students to cut pictures out for the collage.
- Before this activity, ask your students if they have seen a play.
- Ask them to share titles of plays they have heard of, even if they are in Spanish.
- Encourage students to talk about actors and actresses they know about.
- If possible, show a video of a play when they finish the collage.
- Check if you can use the computers at the school to look for other plays, or leave this task for homework. Try to be resourceful and to think outside the box.
- RB Box can either extend the current practice or provide material for developing the practice. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.
- Go to Track 60 and use the visual resources to support your teaching strategies.

Warm-up stage

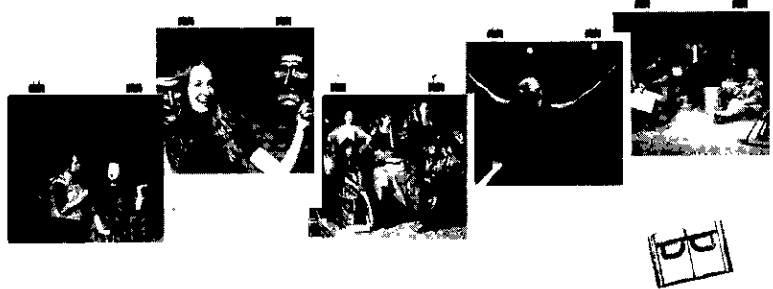
session 1

Even a simple tool can be used in a way that is more effective than the essential one. The most important thing is that you know how to use it. The most important thing is that you know how to use it. The most important thing is that you know how to use it. The most important thing is that you know how to use it.



tool (n.)
 self-confidence (n.)
 worth (adj.)
 actor

1. Brainstorm everything you know about drama. Make a collage with names of plays, genres, actors and actresses, elements in a theater, etc. Use magazines and illustrations. Look at the example.



- Look for different short plays and bring them to class the next session.

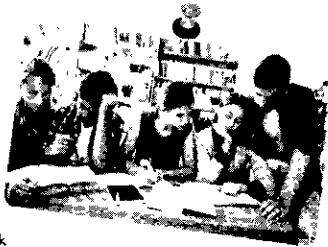
2. Explore the titles and the cast of the plays you brought. Ask your teacher for ideas.

cast (a) reparto de personajes

FOR OUR DRAMATIC READING

3. Choose a play with the help of your with your teacher's help. Follow the instructions below.

- Think about how each play makes you feel.
- Select one play to perform: a dramatic reading in front of an audience. Keep the number of actors, actresses and characters in mind when deciding to work in teams or as a class. Look at the example.



1. What is the title of the play you selected?

2. What is the author of the play you selected?

3. How many characters are there in the play you selected?

4. What is the main theme of the play you selected?

1. ¿Cuál es el título de la obra que seleccionaste?

2. ¿Cuál es el autor de la obra que seleccionaste?

3. ¿Cuántos personajes hay en la obra que seleccionaste?

4. ¿Cuál es el tema principal de la obra que seleccionaste?

- Create in your notebook a chart like the one below with information (title, author and cast) about the play you selected. Look at the example

INFORMATION

Title
Author
Cast

EXAMPLE

The Giant's Wife: A Tall Tale of Ireland
Aaron Shepard
Narrator 1
Narrator 2
Narrator 3

Narrator 4
Fin (male)

Oona (female)
Cuhulín (male)

Activity 2

- Present students with an example of a dramatic reading. You can use resources like the Internet, or just do it yourself. Ask for another person's help if possible.
- Elicit the steps needed to organize a dramatic reading, what they need to do, the materials they are going to use, etc. Involve students in the planning of the product.
- Ask your students to form teams for the dramatic reading. They will work together throughout this practice.

Activity 3

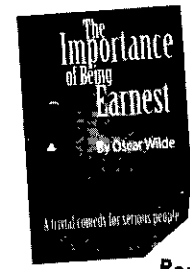
- Perform the dialogue with a few students.
- Encourage the teams to discuss the details of the dialogue to decide which play they are going to select.
- Ask a few questions to generate a discussion.
- Once they have decided on a play, ask them to fill in a chart in their notebook.

Activity 4

- Have students explore the images, ask them about what they see, and ask them if they've heard about the authors or the plays.
- Ask questions about the colors, images, fonts, etc. Tell them to focus on the mouse's body on the poster of *The Mousetrap*; they should notice that it is in fact a fingerprint, like the ones detectives use to solve murders.
- Clarify the meaning of the words they don't know.
- Elicit what characters are on the posters, what they think the plays are about, how they can tell, etc. Some possible answers are:
 - ▶ What is the play about? *A fairy that lives in the forest / A murder / A man named Ernest*
 - ▶ Is it comedy, drama, suspense? *Comedy / suspense / drama*
 - ▶ What characters do you think are in it? *Animals that live in the woods and fantastic characters / A murderer, a detective / A man named Ernest*

session 2

4. Explore the posters of different plays. Check which one you would like to see, circle the title and underline the author's name. Then, answer Exercises a and b.



- What is the play about?
- Is it a comedy, tragedy or mystery play?
- What characters do you think are in it?

Remember
A comedy refers to a work intended to be humorous or amusing and to make the audience laugh. A tragedy in theater is a form of drama based on human suffering.

- I would like to see (a) because: (b)

FOR OUR DRAMATIC READING

5. Choose a day to present the plays. Complete the following chart. As an extra activity, you could look for plays in your community and go to one. Answers may vary.

Date _____
Time _____
Place _____

Activity 5

- Ask students to sit in teams. Encourage them to think about the dramatic reading, what kind of performance they want to give, what the best place and time is to present it, etc.
- Discuss each team's suggestions and decide on the date, time and place of the dramatic reading as a group. Maybe they could do the dramatic reading during English and invite some parents, or do it after school hours so nobody misses class. Another option is to present it during the Monday ceremony, in front of the whole school. Decide with them what option suits the group.

6 Look at the chart below. Read the activities you will complete to organize a dramatic reading. Remember to tick each activity as soon as you finish it.

Activity	Instructions
Select and explore brief theater plays for young adults.	<ul style="list-style-type: none"> • Determine topic, purpose and address. • Determine genre (tragedy, comedy, etc.). • Identify stage directions.
Read brief theater plays and understand general meaning, main ideas and details.	<ul style="list-style-type: none"> • Identify general meaning and indicate details with actions. • Practice intonation and pronunciation of words and expressions. • Establish relationships between main, secondary and incidental characters.
Participate in dramatic readings.	<ul style="list-style-type: none"> • Correct mistakes. • Use gestures, eye contact, non-verbal language and pauses. • Monitor rhythm, speed, intonation and volume.
Self-evaluate	<ul style="list-style-type: none"> • Evaluate the process and the product.

7 Listen to the track and read along on page 9 in your Reader's Book. Follow the instructions below.



- Share the words you don't understand with the class. If there is one nobody knows, look it up in the dictionary. Ask your teacher for help if necessary.



- Read the paragraphs below and choose the one that best describes the general meaning of the play you just read.



Multiple words to fight him. He goes to the house and finds him eating dinner. He talks him to go outside and they start to fight. The beasts fight and becomes the strongest part in the world.

Two men hold a man. One man meets him here. One man wants to fight him. One man catches the head with a rock and he runs away with the word. One.

One man goes to find house to fight him. One tracks her and he is dressed as a girl. One catches the man's finger. One uses his strength and he beats her.

Activity 6

- Make sure students identify the three stages of the study plan and that they understand each activity to be done.
- Ask a student to read the tasks out loud so they can understand the activities they will complete in order to perform a recital.
- Don't forget to go back to the chart to tick each activity as soon as you complete it.

Activity 7

- Before listening to the play, tell students to think what the play is about, if the title helps them anticipate something. Let them explore the illustrations.
- Play the track and follow the reading in the Reader's.
- Ask some questions regarding the play, such as the place where it is set, the character's name and traits, the conflict they face, how they overcome it, and if wit is more powerful than strength.
- Tell students to circle the words they didn't understand and to look them up in the dictionary.



Track 12

- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Activity 7 (continues)

- After writing down the meaning, tell them to reread the parts of the play where these words appear and to see if they understand them better.
- Help them confirm whether their guesses were correct.
- Go from group to group, helping them write the general meaning of their play.

Activity 8

- Ask students to observe the images and to select the one that illustrates what happens in each part.
- Tell them to narrate what they observe in the illustrations they selected.
- Play the track so they can listen to the example and understand what is expected from them.
- These are some possible answers:
 - Exposition: *Fin is building a bridge between Ireland and Scotland when he hears that Cuhullin, a very strong giant, wants to beat him in a fight. He hurries home and tells Oona, his wife. He is quite worried.*
 - Rising action: *Oona knows that Cuhullin is quite strong because of his magic finger, so she is aware that Fin must win without using his strength. Therefore, she comes up with a plan: she bakes a batch of bread with an iron griddle in each loaf. Then, she tells Fin to put on a baby's costume.*
 - Climax: *Cuhullin arrives to Fin's house and Oona tells him her husband is not home. She invites the giant to supper and tests his strength several times. She is impressed but is also sure of her plan. When Cuhullin tries the bread, he breaks a tooth and believes that it is Fin's favorite bread. Then Oona tells him that the baby is Fin's son. Cuhullin is surprised by the baby's size and puts his finger in its mouth. Then, Fin bites him.*
 - Falling action: *Cuhullin roars in pain because Fin bit his finger off and he loses his strength.*
 - Resolution: *Fin knows that Cuhullin is powerless. Therefore, he is now able to fight him and win. Cuhullin runs away and Fin chases him. Oona tells him to be gentle with his enemy.*
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

- Write a small paragraph to describe the general meaning of the play you chose. Look at the example on the previous page. Ask your teacher for help, if necessary.

FOR OUR DRAMATIC READING

General meaning

Answers may vary

- 8. Listen to the example of an exposition. Look at the illustrations and select the one that describes what happens in each part of *The Giant's Wife*. Narrate what is going on. Then, follow the instructions.

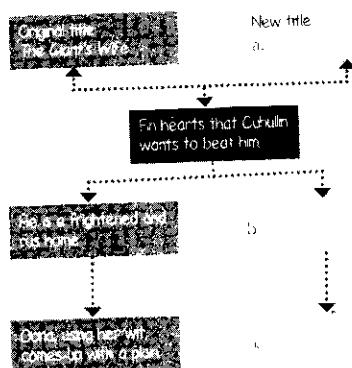


Exposition				<input checked="" type="checkbox"/>	
Rising action		<input checked="" type="checkbox"/>			
Climax				<input checked="" type="checkbox"/>	
Falling action		<input checked="" type="checkbox"/>			
Resolution		<input checked="" type="checkbox"/>			

30

Activity 8 (continues)

- Imagine another reaction to the problem that triggers the story. Fin might have decided to fight Cúchullain or he might have tried to talk to him without fighting. Can you think of any other scenarios?
- Answer the following questions and complete the diagram below.



9. Review the play you selected and identify the main events. Write them on a chart like the one in your Reader's on page 22 about *The Giant's Wife*. Determine the purpose they serve.

10. Read the play you chose. Answer the questions below according to what you read. Follow the examples shown.

Example: *The Giant's Wife* Answers may vary



Questions	Example Answers
1. Whom is the play for?	Children and teenagers.
1. Why do you think that?	Because it is a comedy and it is fantasy.
2. What is the topic?	Wit.
3. What is the purpose of the play?	To show that being smart is more important than being strong.

Remember

The key words are the clues that guide you to understand the topic. If you identify them in the play you selected, you will be able to understand the general meaning.

Activity 9

- Elicit the main events of *The Giant's Wife*. Ask them if they agree with the ones in the chart.
- Encourage them to analyze

their purpose. Focus on the conflict, when it is introduced, how the action leads to the climax and how it is resolved.

- Ask students to analyze the play they selected and help them describe its main events and to determine the format.
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

Activity 10

- Go through the chart from the previous activity with students and ask them if they agree with the example provided in Activity 10.
- Encourage them to identify the aspects of the play they selected. Ask them to think about the feelings the play transmits and to think what type of audience might enjoy them.
- Pay special attention to determining the topic and help students to read between the lines. Some might focus mainly on the plot, but help them identify what values are highlighted in the play and which are punished.

Activity 11

- Help students identify that in the left extract the stage directions are after the dialogues and on the right the stage directions come first.
- Elicit what order makes more sense. Expect answers like: it is more natural to act out the stage directions while you are reading the line.
- Encourage them to perform both versions, so they can understand which makes more sense.

Activity 12

- Review activity with the students.
- Remind students that the clues are in the stage directions.

11. Compare the following dialogues from *The Giant's Wife*. Underline the differences you find. Then follow the instructions.

FIN (warily) Come in now!

OONA (warily) Ah, Fin! It's glad I am to see you. I hope you're a bit hungrier for I fixed a little something when I saw you coming.

NARRATOR 2 She sat him down to a grand meal of three whole roast oxen, thirty boiled cabbagees, and a pile of her best bread leaves, which she'd just taken from the oven.

FIN A finer cook never fixed this great belly!

FIN (warily) Come in now!

OONA (warily) Ah, Fin! It's glad I am to see you. I hope you're a bit hungrier for I fixed a little something when I saw you coming.

NARRATOR 2 She sat her down to a grand meal of three whole roast oxen, thirty boiled cabbagees, and a pile of her best bread leaves, which she'd just taken from the oven.

FIN (warily) A finer cook never fixed this great belly!

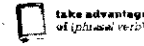
Remember

Stage directions are instructions written into the script of a play indicating stage actions, movements of performers, or production requirements.

Remember

When you do a dramatic reading, your most powerful resource is your voice. By modulating it, you can transmit emotions and ideas so the audience can feel what they are listening to. Take advantage of it!

- Try to act out the dialogue both ways, first, act out the one on the left and then, the one on the right. Which one is more natural?
- Tick the one you think is the proper way to write a dialogue.



12. Read the following extract from *The Giant's Wife* and match the dialogues to the corresponding illustrations.

Man (warily) Come in now and eat.

Woman She sat him down and put his food before him, with a big pile of bread leaves – the ones she'd made with the iron griddles inside.

Man Now, that's fine looking food.

Woman Cuhullin nicked up a loaf and sunk his teeth in to it.

Man (bites down, then jumps up, roaring with pain) Aaaaahhhhh! A thousand thunderbolts! Woman, what did you put in your bread?

Woman (acting surprised) Nothing! What ails you, tall man? That's the bread my husband eats six dozen leaves of, every day!

Building stage

13. Go to your Reader's page 23 and cut out the excerpt from *The Giant's Wife*. Ask your teacher about the importance of the dialogues' order.

- Put the characters' names, the stage directions and the dialogues in order.
- Pay attention to question marks and exclamation points, as they provide clues that relate the dialogues to the stage directions. Look at the example below.
- Check your answers with your teacher's help.
- Paste the cut-outs into your notebook.

BOY: I believe (indignantly) goes before
 What?! Me put on the clothes of a woman?! Are you trying to make a fool of me?
 because there is a question mark and an exclamation point in both sentences

GIRL: Yes! picture FIN
 gone, offered by Oona's suggestion

(indignantly) FIN
 What?! Me put on the clothes of a woman?! Are you trying to make a fool of me?
 BOY: You're right! It's FIN who's talking and he's not happy about the plan.

FOR OUR DRAMATIC READING

14. Assign your teammates their roles, write them in your notebook. Include whether the character is a main character, secondary or incidental. Look at the example.

Answers may vary

Title: *The Giant's Wife*
 Author: Aaron Shepara

CHARACTERS

Oona - Fabiola
 Fin - Andrés
 Ginulín - Mauricio
 Narrator 1 - Sandra 2 - Valera 3
 Alejandro 4 - Lucía

ROLE

Main character
 Supporting character
 Secondary character
 Narrator's

Remember

Highlighting in different colors will help you differentiate your lines and the stage directions

Session 4

Activity 13

- Remind students to read the extract before cutting it out.
- Tell them to classify the characters' names, the stage directions and the lines in three different piles.
- Remind them to organize the extract before pasting it.
- Tell them to analyze what the line says and who could say it. For example: if the line mentions the word "wife", it is probably Fin's dialogue or if there are lots of exclamation marks, the stage direction should describe the feeling accordingly.
- Answer:
 FIN: (*looking out the open door*) He's coming! He'll be here in a minute!
 OONA: (*comes back*) Now, hold your tongue, Fin, and put on this nightgown of mine.
 FIN: (*indignantly*) What?! Me put on the clothes of a woman?! Are you trying to make a fool of me?
 OONA: Trust me, now, Fin.
 FINN: (*glares at her stubbornly, then gives in with a sigh*)

NARRATOR 2: So, grumbling away, Fin put on his wife's nightgown. Oona put a white bonnet on his head, then pushed him toward a cradle in the corner.

FIN: Woman, what do you think you're doing?!

OONA: (*pushing him into the cradle*) Just lie down there, Fin. And you'll need this baby bottle, too. (*sticks the bottle in FIN's mouth*)

FIN: (*opening his eyes wide as he gets the bottle*) Ulp!

OONA: Now, keep yourself quiet and leave everything to me.

- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

Activity 14

- Remind students to think about the strengths each person has in order to decide which character they are going to represent.
- It is time to start rehearsing the stage performance.
- Students should practice several times before the stage performance to master the dramatic reading.

Activity 15

- Go through the example with students. It is in their Reader's on page 11.
- Encourage them to imagine how the character feels in each situation to decide on the best body language to represent the dialogue.
- Model intonation, volume and speed while reading the lines in the chart. This will help students to mark the words in their play that need emphasis or a different rate of speed in the dramatic reading.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Activity 16

- Read the activities with your students first and make sure they understand them.
- Tell them to go through each definition and provide some examples. Vary each feature, so they can understand the differences.
- Ask them to underline the tips they find useful so they know what to do when they are reading their play.
- Emphasize the fact that there is no proper way to speak, but we vary the voice's features depending on the emotions we want to transmit.

15. With your teacher's help, draw the storyboard of your play. Make visual guidelines to help you understand the dialogues.

- Include the character's feelings in each situation.
- Draw the icon verbal language you will use to reinforce what you are saying.
- After identifying how the character feels in each line, you must say it with the right acoustic feature for it to sound natural. Observe the marks below each dialogue.



- Check your character's lines and underline them according to this code. If there is something missing, create a new mark.

FOR OUR DRAMATIC READING

16. Read the following chart about features of the voice. Underline the tips you find useful. Then follow the instructions.

TIPS FOR READING ALOUD

- ✓ Pitch: To understand this, think of music. It has high and low notes, as do people's voices. Everybody has a pitch range, the number of notes naturally used. **Vary the pitch range to avoid sounding monotonous.**
- ✓ Tone: It refers to the emotional content carried by our voices. It is not the words themselves, but how we say them. **To speak expressively is to fill or energize our words appropriately.** A person who puts very little energy into their speech is described as being "flat". By contrast, some one who fills their speech with energy is described as being "exuberant" or "enthusiastic".
- ✓ Volume: How loudly or quietly you speak. **Adjust the volume to maintain the audience's attention.**
- ✓ Speed: How fast or slow do you speak? Or you vary the rate? Do you know the effect of slowing down or speeding up deliberately? A faster speaking speed signals urgency, excitement, passion or raw emotion. **The combination of slow, fast, and medium speed makes your speech easier to listen to.**

Remember

When the actor identifies how the character feels in each situation, the performance looks more believable and the character appears alive to the audience's eyes.

Activity 16 (continues)

- Listen to the tracks and select the option that describes the features of each actor or actress' voice. Look at the example.



Track

14	<input type="checkbox"/>	The pitch is quite varied	<input checked="" type="checkbox"/>	The pitch is monotonous
15	<input checked="" type="checkbox"/>	The tone is emphatic	<input type="checkbox"/>	The tone is melancholic
16	<input checked="" type="checkbox"/>	The volume is loud	<input type="checkbox"/>	The volume is too soft
17	<input type="checkbox"/>	The speed is quite slow	<input checked="" type="checkbox"/>	The speed is fast

- Practice the lines of the play you selected with a partner and apply these tips.
- Use the information in the chart below to assess the features of your partner's voice in your performance. **Answers may vary.**

Features of voice

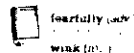
a. Pitch	Adequate	Too high	Monotonous
b. Tone	Appropriate	Emphatic	Melancholic
c. Volume	Suitable	Loud	Soft
d. Speed	Adequate	Fast	Slow



<http://goo.gl/w4rckB>

17. Follow the instructions:

- Select an excerpt of your play that has several stage directions. Look at the example.



session 5

OONA: This is Fin's son. Isn't he a fine little lad (tickles Fin under the chin). Just like his daddy.
FIN: (like a baby) Goo, goo! Goo, goo!
OONA: (to FIN, as to a baby, while holding out the loaf) Here you are, me dove, have a bit of bread.
FIN: (looks fearfully at the loaf, then questioningly at OONA).
NARRATOR 2: Now, this loaf looked like all the rest, but Oona knew it was the only one without an iron griddle.
NARRATOR 3: She gave Fin a big wink. Then Fin took a bite of the loaf that took away half the side of it.
FIN: (bites into the bread, then chews while making happy baby sounds)

35

Activity 17

- Ask students to sit in teams and to work with another group: Team A works with Team B and so on.

- Go through the list of activities with your students first and make sure they understand them.

Activity 17 (continues)

Activity 18


- Remind students to pay attention to non-verbal language and intonation while the other team is reading, so they can match the stage directions with the dialogue.
- Model if necessary.
- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

Activity 19

- Remind students that sound effects are very powerful when used properly and at the right time.
- Encourage them to vary their voice's features to find the ones that best suit the dialogues.

- Copy the excerpt of your play in your notebook without the stage directions. Leave a blank space between brackets.
- Next to the dialogues, copy the stage directions in random order, just as they appear in the original version.
- Add a number next to them. Look at the example.

Dialogues	Stage directions
That is Finn's son. Isn't he a fine little loaf?	Go Finn as to a baby while holding out the loaf.
() Just like his daddy.	Slides into the bread, then draws while making happy baby sounds.
() Good good. Give good.	Like a baby.
() There you are, the dove have a bit of bread.	Looks fearfully at the loaf, then questioningly at MINA.
()	Recesses her under the chair.
Now this loaf bread is in the nest, but God knew I was the only one without an iron guide.	
She gave Finn a big wife then he took a bite of the loaf that took away half the line of it.	
()	



18. Pair up with another team. Follow the instructions:

- Exchange notebooks with the other team. Team A should have Team B's notebooks and vice versa.
- Team A will do a dramatic reading of its excerpt. They should perform the stage directions while reading the lines.
- Team A will repeat the reading and Team B should follow with the notebook.
- Team B should insert the stage directions by writing the correct number in the brackets while Team A performs.
- Check who got the correct answers.
- It is Team B's turn!

19. Practice the dramatic reading of the play you selected.

- Use gestures and body language, make eye contact and follow the tips in Activities 15 and 16.

Activity 20

20. Read the events listed below.

At the time we're talking about, Fin was a worried giant

This Cuhullin was said to have beaten every giant in Ireland except Fin

He'd been told that another giant, called Cuhullin, was looking for him to challenge him to a fight to find out which of them was the strongest

You can still see the first stretch of the road called the Giant's Causeway. It's a group of great rocks that all fit together

The thought of meeting Cuhullin face to face made Fin shake in his boots

This story happened when Fin was building his road

Many years ago, in the north of Ireland, there lived a giant named Fin MacCool

beat (v) challenge (v)

Put the events in order to make an example

Past Present

7 4 6 1 3 2 5

Remember

Verb tenses allow us to understand when something happens. If a sentence is in present tense, we witness the situation, the action is happening at the moment; when someone tells us what occurred, they use the verbs in the past tense

- To help you identify the tense, look at the following information from *The Giant's Wife*
- Analyze the verbs so you can witness/recognize the order of the events

- Cona **is** Fin's wife - simple present
- Fin **is building** a road - present progressive
- Cona **has cooked** dinner - present perfect
- Cuhullin **walked** to Fin's house - simple past



- Read your play and determine the order of events. Ask your teacher for help, if necessary.

session 6

- Read the first dialogues from *The Giant's Wife* to set the context of the activity.
- Go through the events in the chart. Help students notice that these events are described in the first dialogues of the play.
- Elicit what a time line is and explain the instructions for the activity.
- Go through the examples with them and let them answer the rest.

Activity 21

- Elicit some expressions they use when they need some time to answer a question about the dialogue or when they do not know how to pronounce a word.
- Provide some examples: Tell them to ask you a question and use *hmmm* to gain some time while you think of the answer.
- Switch roles, so you ask the questions and they answer. Encourage them to use these expressions.
- Play the track so they know what is expected from them.
- Tell them to practice their dramatic reading and to use these expressions if needed.

Activity 22

- Before this activity, elicit what happens in *The Giant's Wife*.
- Ask them to read the chart first and clarify meaning if necessary.
- Elicit what tragedy and comedy are.
- Go from team to team, helping them analyze their play.
- Elicit the main facts so they can focus on them.
- Encourage students to identify the genre of the play they selected.

Activity 23

- Remind students that they are doing a dramatic reading, not performing a play; they shouldn't focus too much on costumes. However, they can wear something to help the audience recognize which character he or she represents.
- Clothes or accessories are easy to wear, but props can get in the way of interpreting the script; we recommend using the former rather than the latter.

21. Practice the dramatic reading of the play you selected.

- Use expressions such as *hmm*, *er*, *ahh* if you need some time or if you got stuck on a word.
- Listen to the track with an example of how to do it.



22. Read the following sentences and write a T next to the details that correspond to a tragedy or a C for the ones in a comedy.

Details

It deals with a series of sorrowful events that happen to or are caused by its hero or heroine.

It intends to evoke humor and amusement in the audience.

It creates a feeling of sorrow and empathy in the audience.

The plot is usually a series of serious actions that evoke feelings of fear and pity.

Its plot normally deals with an ordinary problem faced by common people.

It is mainly characterized by its sad and depressing ending.

It is characterized by its happy and cheerful ending.

T or C

 T

 C

 T

 T

 C

 T

 C

FOR OUR DRAMATIC READING

23. Determine the genre of the play you selected.

- Complete a chart like the one on the next page in your notebook with the elements you can use during your dramatic reading to emphasize the genre.
- Think about costumes, lighting, sound effects and props. Look at the example from *The Giant's Wife*.



Listen to the tracks and pay attention to the sound effects.

Example:

COSTUMES



An apron for Oona



A cap for Cuhulín

A white bonnet for Fin

SOUND EFFECTS

The sound of Cuhulín's footsteps

A metal sound when Cuhulín bites the bread

A lullaby when Oona approaches the cradle

- Practice your dramatic reading one more time and include the costumes, lighting, sound effects and props you came up with.

FOR OUR DRAMATIC READING

24. Decide the order in which you are going to present the play or plays. Write the following in your notebook: the title, the duration, and the name of the actors and actresses. Look at the example.

PLAYS

1 The Giant's Wife

DURATION

5 min

CAST

Narrator 1 - Sandra Narváez
 Narrator 2 - Valeria Cruz
 Narrator 3 - Alejandro Campos
 Narrator 4 - Luca Rodríguez
 Fin - Andrés Sánchez
 Oona - Fabiola García
 Cuhulín - Mauricio Rangel

Activity 23 (continues)

- Encourage students to think about some sound effects that could improve the dramatic reading. They do not need to be great productions, but a few that are well-placed will have a good effect on the audience.
- Play the tracks so they can listen to how sound effects are incorporated in The Giant's Wife.

Activity 24

- It is time to plan the order of the dramatic readings and how long they will be. Tell students to think about which play should open the performance, which should go next, and which one will close.

Activity 24 (continues)

- If you are presenting just one play as a class, skip this activity and practice the performance a couple of times and time it.

Activity 25

- Remind students of the importance of being on time and to check how long the dramatic reading is.

Activity 26

- Arrange the classroom so that it is comfortable to move around in.
- Bring some things like hats and necklaces for students to get in the mood.
- Read the activity with your students first and make sure they understand it.
- Model if necessary.
- Encourage students to give some feedback to each team and provide extra tips for the performance.
- Emphasize the importance of reflecting on the feedback each team got.
- IT box icons appear frequently in the practices with suggested

websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

Activity 27

- Encourage students to reflect on their performance.
- Tell them to focus on the good aspects and the ones they could improve.

2 The Legend of
Slappy Hooper

10 min

Narrator 1 - Irene Lara
Narrator 2 - José Ríos
Narrator 3 - Francisco Campos
Slappy - Alejandro Baña
Rose Red - Emlid Pérez
Baldwin Eagle - Raúl Martínez
Ray Sunshine - Carlos López
Michae - Pedro de la Mora

25. Practice the dramatic reading of the play you selected and time it to check if the duration you estimated is accurate. If it is not, correct it.

26. Follow the list in Activity 24 and perform a dramatic reading for the rest of the class. Before your performance, think about the following details:

- Reading: pronunciation, fluency, rhythm, speed
- Movements: body language, emotions, feelings
- Extras: costumes, sound effects, set



Remember

Read your lines while keeping in mind the way the character feels. That way, the audience will think you are the character and not just an actor or actress.

session 8

CHECKPOINT

27. To get some feedback from your classmates, do the following:

- After the dramatic reading, each performer should hand his or her notebook to a different team. Make sure the notebooks are distributed among all the teams in the audience.
- The other teams should answer the questions below to assess your performance.
- When the chart is completed, ask for your notebook back.
- As each team finishes their performance, repeat the feedback activity.

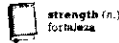
Answers may vary

40 Teacher's Book / Practice 2

- Did they practice the reading?
- Did they pronounce the words properly?
- Did they use body language?
- Did they express the character's feelings?
- Did they use the stage?
- Do you have any tips for the team?

Being Through Language

Pausing to think about your work so far helps you analyze your strengths and what you need to improve in the future.



- Get together with the rest of your team and check the answers you got.
- Gather all the feedback, read the charts and think about how you can improve the performance. Practice the type of body language you can use.

28. Match the lines with the body language that emphasizes the details in the story. Draw the two missing illustrations.

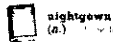
... NARRATOR: Many years ago in the north of Ireland, there lived a gent named Fin MacCool.

... CONA: Go over there, and look across the mountain for his coming.

... NARRATOR: Inside the house, Cona cleared the table and began baking a new batch of bread loaves.

... FIN: If I stay here, Cuhulain will tie my body in knots!

... CONA: Now, hold your tongue, Fin and put on this nightgown of mine.



session 9

Activity 27 (continues)

- Reflect whether you need to make any changes or reinforce any content in this practice.

Activity 28

- After completing the activity, elicit other details from students and use body language to emphasize their meaning.
- Tell them to draw the missing illustrations.
- Help students to identify the details in their play.
- Encourage them to decide what non-verbal language reinforces their meaning and to come up with several ways of representing them.

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Activity 29

- Coordinate the rehearsal with the whole class.

Activity 30

- Encourage students to reflect on their performance.
- Tell them to focus on their strengths and things they could improve.
- Ask them to think of actions that would improve the performance where needed.

Activity 31

- Ask students what a program is, what information they can find, and why it is important to have one in a recital.
- Emphasize the difference between a poster and a program. Tell students that the former is used to promote the play and the latter to hand out to the audience at the stage performance.
- Think outside the box to make copies of the programs. Ask students for ideas.

Activity 32

- Tell students to have a sound check and to see if they have everything they need for the dramatic reading.
- Remind students to have fun and enjoy their performance.

session 10

Closure stage-socialization

29. Have a dress rehearsal. Look at the following tips to master the performance.

- Don't read too fast or too slow, find the right pace.
- Pronounce the words properly. If there is one you are stuck on, ask the teacher for help.
- Adjust the volume depending on what you are saying: whisper, shout, or talk at a normal volume as needed.
- Move around and act out what you are reading.

FOR OUR DRAMATIC READING

30. Think about how the dress rehearsal went. Use the chart below to assess it.

Answers may vary

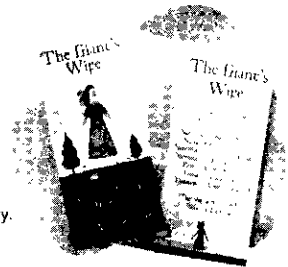
	DRESS REHEARSAL		
How was it?	Excellent	Good	We need to rehearse more
What time did it start?	On time		Late
Did anyone have trouble with the reading?	No, everything was perfect	A few people	Nobody followed the reading correctly
Did everybody use body language?	Yes, it reinforced the dialogues	Not quite, but it wasn't terrible	No, we need to practice more

What else can you improve?

session 11

31. Have a look at the program on the right. Think about the information you can find, when you should hand it out, and to whom it is useful.

- Decide on the format of your program and include the information you wrote in Activities 5, 14 and 24.
- Create your program. Check spelling and punctuation. Ask your teacher for help if necessary.



CHECKPOINT

32. Perform the dramatic reading. At the end, you can take pictures with the audience and sign some autographs.

How did it go?

33. Read each line carefully. Tick the box that best describes your work in this practice.

Individual assessment

- Did I examine the order of actions in a play?
- Did I comprehend stage directions and analyse their purpose in a play?
- Did I determine genre?
- Did I use gestures, eye contact, body language and pauses?
- Did I link non-verbal language with dialogues to reinforce the message?
- Did I monitor rhythm, speed, intonation and volume?

Product

34. How do we assess the following aspects of our dramatic reading?

Performing a dramatic reading

- Did I read properly?
- Did I modulate my voice?
- Did I use body language?
- Did I pay attention to stage directions?
- Did I perform the best I could?
- Did the audience react the way we expected?

35. What is the team's global impression about their performance in this practice?

Team assessment

- Did we respect our agreements?
- Did we use extras like costumes and sound effects?
- Did we have a dress rehearsal and use the extras?
- Were the programs easy to read and useful for the audience?
- Was the dramatic reading natural and fluent?

We have arrived at the end of this practice.

Session 12

Activity 33

- Help your students to complete the self-evaluation chart.
- Make sure they fill it appropriately.
- Go back to the chronogram in Activity 6 to check if you completed it, and if there is something you need to go through again.

Activity 34

- Remind students about the dramatic reading. Elicit their impressions, which parts they enjoyed the most and which they found a bit difficult. See if they heard any comments from the audience.
- Ask them to share their overall impression.

Activity 35

- Remind students of the importance of assessing peers and have them complete this evaluation with the rest of the team. They should have the same answers.
- Tell them to focus on the aspects they can improve, and not much on the mistakes.

PRACTICE 3

BETTER SAFE THAN SORRY

Academic and educational environment

SOCIAL LANGUAGE PRACTICE: Composes instructions for facing a risky situation due to a natural phenomenon.

In this practice, you will learn to write instructions to face environmental emergencies

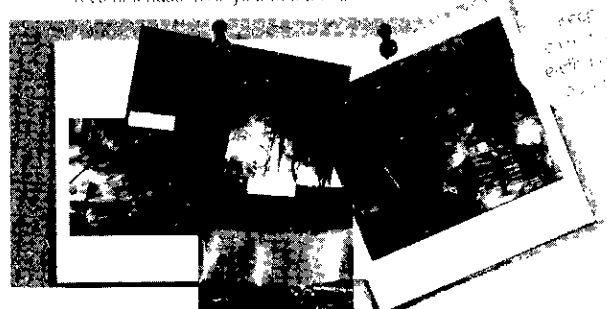
BETTER SAFE THAN SORRY

Activity 1

- You may add other situations that may be present in your community or give more than one recommendation for each image.
- Encourage your students to give at least one reason why they think people behave responsibly or irresponsibly when faced with the natural disasters shown. Help them to argue their point of view rather than just giving opinions based on common sense. In order to achieve higher levels of comprehension, it is important to progressively understand more complex issues and to be able to argue effectively. Thus, it is an important skill to be developed as your students transition from basic users (A1, A2 of the CEFR) to independent users (B1).

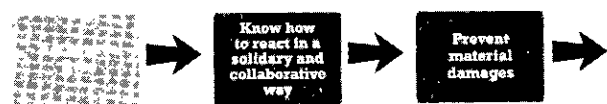
Warm-up stage

- Look at the images below. Follow the instructions.
 - Give some recommendations for each situation. Look at the example. Write the recommendations in your notebook.



- Think about your own experience facing environmental emergencies. Answer the questions.
 - Which of the following options do you use to obtain information in an emergency situation?
 - Which ones do you trust the most? Why?
 - Discuss which of these behaviors are best for you when facing an environmental emergency for natural disaster. Look at the example.

session 1



Example: In a natural disaster, it is important to know how to react in a solidary and collaborative way. It is also important to prevent material damages.

- Ask students to give suggestions, and once they have given them, verify how practical it would be to follow them. The usefulness of an instructional text is measured by how precise the instructions are and how helpful it is. If it does not solve the problem it intends to, then the instructions won't work in real life.
- Go to Track 60 and use the visual resources to support your teaching strategies.

Activity 2

- The main attitudinal issue in this practice is fostering collaboration, especially when dealing with unusual situations, such as a natural disaster. In order to do so, it is important that your students recognize how to keep calm and behave in an orderly fashion notwithstanding the outcome of the natural disaster. They should also consider that other reactions (panic, looting, etc.) may be riskier and unfeeling in the aftermath of a natural disaster.
- In the first part of this activity (mass media used to get informed), there can be more than one correct answer, since it depends on the rationale given. For example, TV can be reliable if public channels are used; a smartphone is also a good option if you visit a government website.
- A common reaction would be to say that they are all equally important. However, the purpose of this activity is to choose one and try to give a reason for that choice.

Activity 3

3. Look at the chart below. Read the activities you will do in this practice in order to compose a poster with a set of instructions. Remember to tick each activity as soon as you finish it.

<p>Activity 1</p>	<p>Choose and check sets of instructions.</p> <ul style="list-style-type: none"> • Explore and comment on a set of instructions. • Explore and comment on the set address. • Think about purpose, audience and style. • Analyze words and expressions to define addressee. • Examine and assess distribution and use of textual and graphic components. • List names of environmental emergencies (natural disasters).
<p>Activity 2</p>	<p>Read and understand the content of a sets of instructions.</p> <ul style="list-style-type: none"> • Identify what we already know about sets of instructions. • Articulate general meaning. • Discuss how to identify the importance of information. • Exchange opinions on distinguishing the importance of information. • Identify steps and descriptions that explain or exemplify instructions. • Draw instructions to confirm understanding. • Grow others your reading strategies. • Establish emergency, purpose and addressee of your poster.
<p>Activity 3</p>	<p>Compose sets of instructions.</p> <ul style="list-style-type: none"> • List words used to establish the order of steps. • Write step-by-step sentences and explain another exemplify them. • Organize steps into a sequence to compose a set of instructions. • Assess included and omitted information and check its reliability. • Assess the order of sentences within sequences. • Remove, add, or clear change information to edit sets of instructions. • Verify sentence sequence and check spacing and punctuation.
<p>Activity 4</p>	<p>Display your sets of instructions.</p> <ul style="list-style-type: none"> • Assess the process and product.

<https://goo.gl/s67cZb>

- Make sure students identify the three stages of the study plan and that they understand each activity to be done.
- Ask a student to read the tasks out loud so they can understand the activities they will complete in order to make a poster with instructions for a natural disaster.
- Don't forget to go back to the chart to tick each activity as soon as you complete it.
- You can also list the subproducts that will lead to your final product on a poster and tick each one of them as soon as you finish it.
- Try to gather as much information as you can about natural disasters so that your students can use it throughout this practice. If Internet is available, many government agencies in English-speaking countries have websites with information on what to do during emergencies. If it's not available, you can use the Reader's book.

- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

Activity 4

- This might not be the first time your students have worked with establishing search criteria for themselves. In the second part of this activity, have them give several reasons for choosing their sets of instructions.
- You may provide examples of less appropriate texts, so students can identify the qualities of good texts and why it is essential to use those.
- Make sure your students use graphic as well as textual information to complete this activity.

Activity 5

- It is important to provide your students with examples of different ways of presenting instructions. This will be useful not only for their poster later, but they will have the chance to see that texts may be equally effective notwithstanding their outer differences. This means you can have good text without pictures or really good pictures accompanying bad text. The text can also be distributed differently (columns, one text block, etc.).
- Remind your students that texts are more than the words we write or read. On posters, the use of other resources (colors, lines, size, spaces) are vital for a good poster.
- You may want to spend some time looking up good examples of instructions. Remember, the aim of this activity is to have a glance at the instructions. They will have plenty of time in the sessions that follow to analyze them.

Activity 6

- The aim of this activity is to understand that texts may have more than one purpose. Thus, it is important to recognize that people can find the text informative even if it was not originally intended for them.
- It is not necessary to have a complex diagram. As long as it is understandable, it will be fine.
- Help your students with the words or expressions they need to design their diagram.

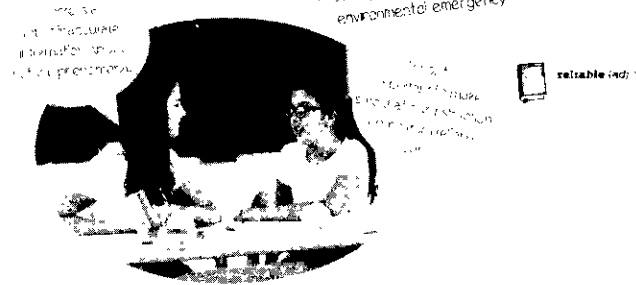
session 2

4. Read the following criteria. Follow the instructions.

- Exchange opinions about the criteria on the list in the chart above. Look at the example.
- Establish your own criteria. Ask your teacher for help if necessary.

Criteria for choosing sets of instructions in order to face an environmental emergency

- » It deals with important emergencies for our country or in our hometown.
- » It contains accurate information.
- » It comes from a reliable source.
- » It says what to do in order to face an environmental emergency.

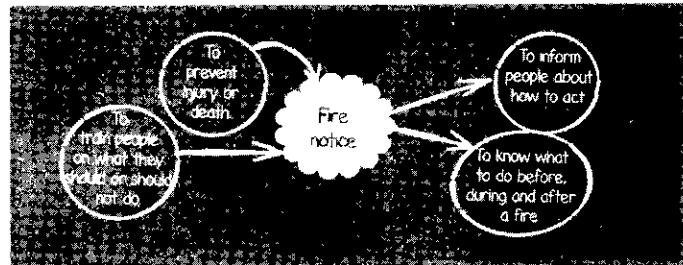


5. With your teacher's help, look up sets of instructions for facing environmental emergencies which fulfill the criteria you established.

- Take a look at the sets of instructions you chose. Exchange comments about their content. Go to your Reader's Book and read an example of instructions for an environmental emergency.

6. Brainstorm some ideas to answer the following question: What is the purpose of your sets of instructions?

- Design a diagram with the answers in your notebook. Look at the example.




session 3

Activity 7


7. Look at the sets of instructions you found in Activity 8. List words and expressions that allow you to identify its addressee in your notebook.

- Follow the example to write for whom the instructions are written and some reasons why those words or expressions suggest so.
- Share your answers with the class.
- Ask for and receive feedback.

Example:



House Fire
Create
House
Get low and go
If you hear



The instructions are addressed to the general public, because it uses easy-to-understand words and expressions

Remember

We change the way we write or speak according to the group of people and situation in which the interaction takes place, thus creating a speech register. Since these instructions are aimed for the general public they use a formal register.

8. In your notebook, make a diagram showing the parts of your set of instructions and how they are organized.

- Name the parts of your set of instructions in your diagram. Look at the example.

Title
Heading
Bullets with instructions

9. Evaluate the use of graphic and textual components in your set of instructions.

- Analyze, for example, if the title conveys the contents of the set of instructions, if the instructions are understandable and if there are enough of them.
- Consider details such as the ones shown in the table below.

Details to be assessed	
<ul style="list-style-type: none"> • Number, size and type of illustrations (drawings, photos, diagrams, etc.) • Graphic illustration • Size, color and typeface • Size, color and type of bullets • Use of spacing 	<ul style="list-style-type: none"> • Title • Heading • Uppercase and lowercase • Bullets • Text distribution

- We concentrate on speech register in this activity. Register refers to the set of linguistic features (not only words and expressions) that are used in a particular setting. For example, very formal register is used in some rites, ceremonies, and other occasions that involve great solemnity. Some texts are also written in a very formal register (minutes or contracts).
- Register does not rely uniquely on words and expressions, but that is generally where register is most noticeable. For the sake of argument, you can leave it at that.
- Make time for feedback sessions with the students and answer any questions they may have. While students don't need to learn about metalinguistic concepts in English, they can give insight into students' cognitive processes and help them reflect on what they already know and what they need to learn.

session 4

47

Activity 8

- The aim of this activity is for your students to decide how to better organize their set of instructions.
- Instructions are easier to understand if they follow a simple repetitive pattern. The example has a pattern consisting of a heading and instructions which is repeated three times.
- Remember that every skill mastered or activity completed is essential to producing a product. If your students get stuck or diverted from the goal, remind them that producing a product involves a number of interactions, all of which are involved in developing the product.
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

Activity 9

- The names of the components are important, but the focus of this activity is the PURPOSE of each one of them. Point out that in a text every single detail (not only the content) is an element that should be interpreted.
- Although there are no "incorrect" answers in this activity, be sure to explain why these elements are important for their set of instructions.

Activity 9 (continues)

- You can expand this activity by asking why a poster may not be useful, focusing on the graphic and textual references.

Activity 10

- Help your students with the meta-language involved in talking about graphic and textual elements (e.g. highlighted, font, small capitals, etc.).
- Remind your students that bad distribution and use of graphic and textual components may be just as big a handicap to understanding as incorrect content.
- If available, you can use a word processor to show what the changes would look like in real time. If not, you could prepare some templates with different fonts, sizes and distinct typography which would help your students to preview their decisions.
- Make sure your students decide on an appropriate graphic layout, but also be flexible so as to let them explore possibilities that, while uncommon, may be appealing.

Example:

The three pictures are only by one to their size and colors.

The text is small but it is clear.

But there are very few of them.

The pictures are not as clear as they are not as clear.



FOR OUR SETS OF INSTRUCTIONS ON FACING AN ENVIRONMENTAL EMERGENCY

10. With your teacher's help, list the components you will include (e.g. title, headings, etc.) in your notebook.
- Write the features of each component. Look at the example.

COMPONENT	ASPECTS
Title	Clear, bold, large font, centered, and in a different color from the rest of the text.
Headings	Clear, bold, large font, centered, and in a different color from the rest of the text.
Text	Clear, bold, large font, centered, and in a different color from the rest of the text.
Images	Clear, bold, large font, centered, and in a different color from the rest of the text.
Tables	Clear, bold, large font, centered, and in a different color from the rest of the text.
Footnotes	Clear, bold, large font, centered, and in a different color from the rest of the text.
References	Clear, bold, large font, centered, and in a different color from the rest of the text.

Being Through Language

Written language gives you the chance to develop critical thinking, because you use your skills to observe, interpret and evaluate the information you write and read as well as the way it is communicated.

Activity 11

- Begin the activity by asking students a few questions about the natural disaster they selected. Have them share their previous knowledge.
- Linking a reading with what they already know allows students: a) to avoid misconceptions which might be based on hearsay or on unreliable sources; b) to predict its content, making comprehension easier (which is the focus of the upcoming activity).

Building stage

11. Think what you know about the environmental emergency your poster addresses.

- Exchange what you know. Look at the example.

I find that an earthquake and how they are pretty destructive. They frighten me so much.

I know that you have to get outta your home if you can do so in a minute or less.

It's really important to participate in drills in order to be better prepared.



How do you have to get out of the plane.

Is it if you are there and it's this time of the day that you're there.

How do you get out of the plane if you're there.

drill to

12. Look at the title, highlighted parts, images and text organization in your set of instructions to anticipate its content. Look at the example.

No, because it says here "before an earthquake".

As the title says, the text will be about earthquake.

I think they are instructions about where and how to cover.

I rather think it's about how to be safe.

HOW TO SAVE YOURSELF DURING AN EARTHQUAKE

1. DROP
JUMP ONTO YOUR HEAD AND NECKS

2. COVER
YOUR HEAD AND NECK

3. HOLD ON
TO YOUR BRACKET

Before and earthquake

• After a major earthquake, you will need to take action to ensure your safety. Here are some things you can do to help you stay safe during an earthquake.

• Always be prepared for an earthquake. It can happen at any time, in any place.

• Know the Drop, Cover and Hold instructions. Find safe places where you can take cover.

• Stay away from windows, glass, and anything that can fall on you.

Activity 12

- Prediction of content relies not only on words or their order, but also on the structure, the link between images and the parts of the integral text. You may want your students to focus on one of the aforementioned details so that they gain experience in using different indices to predict content.
- In big teams, a common problem is that some students are more extroverted than others. Those students tend to

do most of the talking, lessening the chances for those who are more introverted to take part. In order to avoid this situation, you may want to help your students to keep their participation short for at least two rounds of opinions and then to give longer turns. Thus, introverted students have a better chance of putting their point forward.

Activity 13

- This is an activity based on what psychologists and linguists call metalinguistic awareness, that is, the ability to manipulate language units (sounds, morphemes, words, etc.). As with any other linguistic skill, it takes many experiences with language beyond the classroom and reflection upon the mother tongue. This activity is useful because it helps to broaden students' range of expressions as well as giving them more clues for understanding new repertoires of words and expressions.
- Make sure your students get the idea that they should look for the meaningful parts within words. These parts usually share the letters they begin with.

Activity 14

- If your students need more information to establish the most common natural disasters in their community, they could ask relatives and acquaintances if they remember a natural disaster that occurred where they live, when it happened and what its aftermath was. This could help your students make their proposals for their posters.
- The book proposes a poster as a product to be developed during this practice. Other suitable options may be a leaflet (which, in turn, may be useful for people visiting the place where you and your students are) or if where you live is an area that can be threatened by more than one natural disaster; you could produce a guide that can be used by visitors. You can even make street signs (remember to ask permission of local authorities), thus creating a plurilingual space beyond school.

Activity 15

- Remind your students they have argued other choices before. Model how to use expressions which can be used to argue their point.
- Help your students to recognize how ambitious they can be when establishing their purpose and addressee. Take into account time limits and your students' level of competency to define whether the purpose and addressee are plausible decisions. Remember challenges must not be so hard they become unreachable and discouraging and they also cannot be so simple they are unattractive.

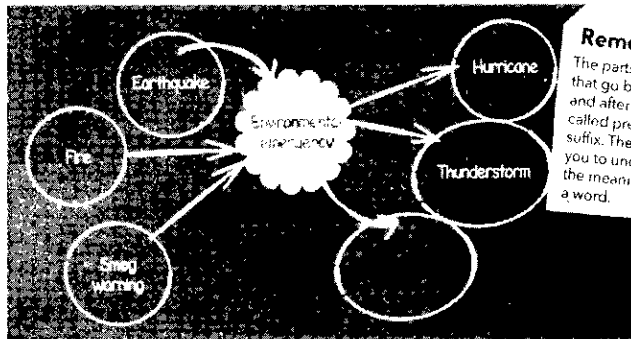
session 6

13. Read the following key words from the text above.

- Look at the words in the boxes. Check ✓ where the couple of words in the box is related. Look at the example.



14. With your teacher's help, brainstorm some environmental emergencies for which to compose your instructions. Look at the example.

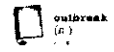


Remember
The parts of a word that go before and after it are called prefix and suffix. They help you to understand the meaning of a word.

- Write the names of the proposed environmental emergencies in your notebook.

15. Choose the environmental emergency you will use for your set of instructions.

- Share the environmental emergency you will use in your poster.
- Share the reason you chose it.
- Look at the example.



Remember
The purpose of a set of instructions is to direct their readers' actions. Thus, they use imperatives for their main ideas (e.g. Identify safe places...)

Activity 15 (continues)

- Establish purpose and addressee for your poster. Look at the example.

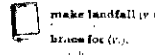
In my opinion, the purpose is that everyone in our school knows what to do in case of a hurricane.

Yes, my goal for creating and posting when they happen and they end up to be a part of the school's history.

We could make it for the whole town. Remember many of us weren't prepared when the last hurricane made landfall.

Then we'll make instructions so that people from our community know how to brace for a hurricane.

CHECKPOINT



16. Interview your partner about her/his performance up to this point.

- Write down your partner's answers.
- When you have finished, give feedback on the answers you wrote so she/he can reflect upon what she/he is doing well and what she/he can do to improve.

Interview questions about writing sets of instructions

- Do you consider yourself a good writer? Why?
- What makes you a good writer?
- What do you like most about your writing?
 - When you think about the format of the text or the distribution of graphics and text on the page, what do you like?
- What things are the most complex for you when writing?
 - How do you think you can improve your writing?
- What can you suggest to others so that they become better writers?

17. Look up information on how to face the environmental emergency you chose.

- Ask questions about it.
- Write the questions in your notebook. Look at the example.



Questions

- How do you prepare for a hurricane? What can be done before a hurricane makes landfall?
- What do you do during a hurricane?
- What do you do after a hurricane?



Session 7

Activity 16

- Remember, you shouldn't skip assessment sections. It is important to gauge your students' progress in each practice so you can detect the problems that have persisted as well as the reasons why. You can also detect the problems that have already been corrected and discern how they were resolved.
- As you see, each question is an open question. Thus, it is important to motivate your students to give answers that are as detailed as time constraints and possibilities allow.

Activity 17

- Explain how to ask precise questions. If the questions are well-conceived, that will speed up the research process.

- If you need ideas about what kind of information your students should look up, take a look at the sets of instructions you've been working with.

Activity 18

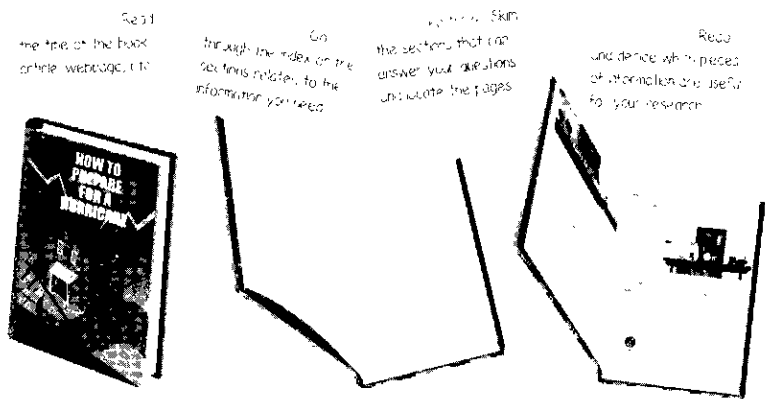
- The aim of this activity is to help your students be more aware of the reading processes and strategies they follow. Reading can seem to be equal to passing the eyes over a page, when it is a really a complex, multi-layered task.

Activity 19

- This activity (looking up information and choosing the most useful pieces of it) is a skill required in practices both before and after this one. Be sure to adapt the contents herein to other practices. Remember: knowledge about the language does not entail knowing everything before completing the activity, but rather learning what is necessary to solve a problem. An analogy: in order to ride a bike, you don't need to learn the name of all the parts on a bike, only the ones necessary while riding (mainly, the brakes).
- Skimming is a reading skill that can be quite complex if students don't receive feedback about what they should be looking for, but it is necessary if they want to be more efficient when dealing with multiple texts, for any reason whatsoever. Skimming should not be confused with speed reading (although speed reading depends on skimming). Skimming is a strategy that relies upon clues in a text and reading those to get the gist, before taking time to scan (that is, looking for specific information).
- Skimming may be done by reading the title, the first paragraph, the first sentences of some paragraphs, headings, looking at the images and reading the last paragraph.

18. With your teacher's help, comment on and establish the steps you will follow to look up information. Look at the example.

- Share your opinions about the steps you read.
- Agree on the steps you are going to follow.



19. Distribute the questions you asked in Activity 17 among your teammates.

- Go through your sources of information to choose the sections that answer the questions.

20. With your teacher's help, explain the strategy or strategies you used to understand what you read to the class. Look at the example.



session 8

session 8

52



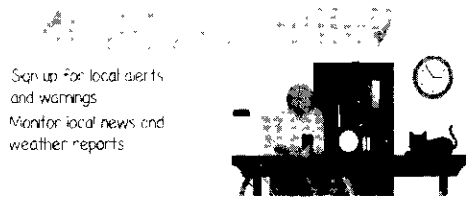
Track 22

Activity 20

- Instructive texts are pervasive in real life. In lower grades, your students may have gotten acquainted with this kind of text.
- Do not worry if students are not precise with their wording. Here, it's important to foster their attempts at reflecting on their own reading processes.

21. Identify the steps or instructions in your sources. Choose some of them and draw a corresponding picture. Look at the example.

- Show your partners your drawings and ask them to guess which instruction or step they depict



22. In your notebook, write the answers to your questions from Activity 17.

- Remember to write down the sources of information where you found the answers
- Then, highlight the main idea. Look at the example.

What the paragraph is about	What/Why are
<p>Hurricanes are massive storm systems that form over ocean water and often move toward land.</p> <p>The effects from hurricanes include high winds, heavy rainfall, storm surges, coastal and inland flooding, rip currents, and tornadoes. The heavy winds of hurricanes can cause damage or destroy homes, buildings, and roads, as well as cause power, water, and gas outages. These effects can injure or kill people, disrupt transportation, and pollute drinking water. Hurricanes cause deaths and injuries primarily from drowning, wind, and wind-borne debris. The impact from hurricanes can extend from the coast to several hundred miles inland.</p>	<p>Pay attention to local alerts and warnings</p> <p>Monitor local news and weather reports</p> <p>Prepare to evacuate by testing your emergency communication plan(s), learning evacuation routes, having a place to stay, and packing a "go bag"</p> <p>Stock emergency supplies</p> <p>Protect your property by anchoring fuel tanks, reviewing insurance policies, and cataloging belongings</p> <p>Collect and safeguard important documents such as critical financial, medical, educational, and legal documents and records</p> <p>Source: Federal Emergency Management Agency https://www.fema.gov</p>

23. Check the main ideas you highlighted in your sources.

- Exchange opinions about the reasons you highlighted that information.
- Explain why that information is more important than the other information and how you knew. Look at the example.

<p>Pay attention to local alerts and warnings</p> <p>Monitor local news and weather reports</p>	<p>This is the main idea, because it says what to do.</p> <p>These are examples of means used to accomplish goals.</p>
---	--

- Revision among peers is a strategy that can reduce the workload for everyone. Get your students involved and foster an environment where even the more introverted students feel at ease expressing their opinions to their partners. This will allow them to check details that sometimes students don't tell you, because they feel more comfortable dealing with their peers.
- This activity is designed to give your students clues for the upcoming activities which include putting the steps in order and drawing pictures to confirm understanding of instructions. Remind your students that images should be descriptive and not cryptic, that is, they should reinforce the text meaning and not hinder its comprehension.

Activity 23

- Once again, the focus is on metacognitive awareness and about distinguishing relevance between ideas. Remember, this is important only because there is an activity dependent on understanding which ideas are the most important. Keep in mind that not all content should be worked on to the same depth, but rather you should tailor each one to your class.
- If your students are unable to express their rationales, help them by asking questions leading them to the discovery of how they were able to do so. For example, Did you use a word or expression to figure that out? Point to it; could you tell me what makes you think this and use this expression? etc.

Activity 21

- Some of your students may not be that good at drawing. If available, they can create a composite image using pictures cut from magazines. The aim is to depict the steps accurately.
- For this activity to work smoothly, different teams should have chosen different natural disasters (unless you have a small group).
- When receiving the answers, make sure your students aren't too strict, since their partner may not know the exact wording. However, encourage them to answer as an instruction and not as a description.

Activity 22

- It is important to remind your students that the main idea is not always located at the beginning of a paragraph.
- Check that the color they use to highlight is consistent throughout the texts; otherwise, your students will have difficulty in the next activity.

Activity 24

- Consolidating the information they have in their notebook helps to organize it. If notebooks are not available, they might like to flag their notes using different strips of colored paper.
- Main ideas are not usually preceded by connectives.

Activity 25

- This is a good activity to emphasize the importance of avoiding plagiarism, by asserting others' rights to what they have created.
- Notes can be worded vaguely at this stage. However, they should answer the questions asked in previous activities.



session 9

FOR OUR SET OF INSTRUCTIONS FOR FACING AN ENVIRONMENTAL EMERGENCY

24. Copy the information you have in your notebook. Include the questions you asked and the sources of information for the answers. Look at the example.

NOTE 1

Question: How do you prepare for a hurricane?

How I Prepared:

- Pay attention to local alerts and warnings
- Make a family emergency communication plan
- Know where to go
- Prepare to evacuate by testing your emergency communication plan(s)
- Stock emergency supplies
- Protect your property
- Collect and safeguard critical documents



Source: Federal Emergency Management Agency (FEMA) (2013). Retrieved on May 16th, 2015.

FOR OUR SET OF INSTRUCTIONS FOR FACING AN ENVIRONMENTAL EMERGENCY

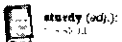
25. Use the information from the notes you composed in the previous activity to write the main ideas for your instructions.

- Choose the information that can be used to explain what people should do during the emergency. Look at the example.

Be prepared for a water tank or fire tank.

- Use mass media to receive the alerts
- Practice how you will communicate with each other
- Locate safe places to get cover

26. Read the following instructions on the left and check how the connectives help to elaborate, explain or give an example for each instruction.
- Underline the options on the right that best complete each instruction, according to the connective used. Look at the example.



<p>Identify safe places very close to where you normally are (home, school or workplace)</p>	<p>Such as...</p>	<p>a sturdy table or next to an interior wall open places where there is no danger of falling objects you will arrive to them make a security brigade</p>
<p>Look for a safe place</p>	<p>where...</p>	<p>under a table or in the threshold of a door the earthquake has ceased you can protect yourself from things may fall down or that are loose you can avoid any harm</p>
<p>Look for arm enforces personnel and medical support</p>	<p>when...</p>	<p>you can get immediate medical support the earthquake already passed Red Cross or civil preparedness you see an injured person on a risky situation</p>
<p>Practice</p>	<p>how...</p>	<p>you will communicate with your family gets a first-aid kit to put your self in danger you will avoid further risks, such as fires</p>

27. Use the information from your notes in Activity 24 to decide in which instructions you can include:
- Information about the way the instruction should be carried out.
 - An explanation about when and where an instruction should be followed
 - Examples to clarify an instruction.
 - Rewritten instructions with added information. Look at the example.

Activity 26

- You may help your students to identify imperatives by giving them three tell-tale signs of imperatives. They almost always lack a subject, they resemble the infinitive and they mean something akin to "someone tells you to do something".
- Remind your students that they may use the structure of imperatives like those they just worked with in the previous activities.

Activity 27

- You may expand this activity by using other connectives to elaborate, explain or give examples. These connectives include (but are not limited to): *for example, at, mainly, chiefly.*
- Help your students to understand the meaning of each connective.

Activity 27 (continues)

Activity 28

- One of the purposes of this activity and the previous one is to check that connectives confer meaning upon the sentence they are in and help to add information; therefore, we cannot use a connective for every purpose and the conventional use of these connectives depends upon what we want to express. Connectives, even if they are a mere word, ask for a certain type of pattern in which they fit. They are like keys to keyholes. Like a key that does not fit a keyhole, thus keeping the door locked, connectives don't open a sentence if they do not fit with the words and expressions that surround it (that go before or after it).
- Remind your students they can use other writing strategies to accomplish their writing goals.



session 11

FOR OUR SET OF INSTRUCTIONS FOR FACING AN ENVIRONMENTAL EMERGENCY

Sentences with instructions and information that elaborate, explain and/or exemplify the instructions. Use mass media to receive the alerts. Practice how you will communicate with each other, such as choosing an out-of-town contact for all family members to call. Identify safe places very close where you normally are. It is important to have safe places where you usually spend time, for instance in your home, school or workplace.

Remember

In addition to the connectives you can review in other practices, there are others, for example, how, when and such as, that help to add information, explain or give examples of pieces of information.

28. Read the steps or instructions you wrote in Activity 27.

- Exchange opinions on what order to put them in. Look at the example.



- List the words you will use to put the instructions in a sequence in your notebook. Look at the example.
- Based on your list, put the steps in order to create a first draft of your set of instructions.
- Once you have your draft, ask your teacher to check the order you established.

1. Turn on the emergency alert system in the house.

2. Turn on the lights in the classroom and turn on the emergency alert.

3. Turn on the lights in the school and turn on the emergency alert.

4. Turn on the lights in the school and turn on the emergency alert.

Before
During
After
We will use bullets (•) to separate instructions under each heading.

29. Exchange your first draft with another team and complete the following checklist.

Checklist to assess if your team's draft Yes No

- When instructions or steps are read, can we understand what has to be done?
- Are instructions or steps in a logical sequence?
- Do we know which steps have to be followed first and which ones go next?
- Is the order of instructions and steps correct?
- Are there too many instructions?
- Give feedback about the instructions that need changes to be better understood and the reasons for those changes.

30. Read your draft again. Decide which content may be changed, deleted or added. Look at the example.

- Identify and correct instructions you are unsure of, with the help of your teacher.

Before

Build an emergency kit with tools such as a first aid kit, flashlight, you use
 Write this as a "how-to" communication
 practice how you will communicate with each other, such as choosing an out-of-town contact for all family members to call
 Look for the following danger signs: dark, greenish sky, large hail, large, dark, low-lying clouds, loud rumbling, like a train
 Stay alert if it rains heavily or hails

After

Build an emergency kit with tools such as a first aid kit, flashlight, and a radio. You use the radio to stay in contact with family members who are out of town. Write this as a "how-to" communication. Practice how you will communicate with each other, such as choosing an out-of-town contact for all family members to call. Look for the following danger signs: dark, greenish sky, large hail, large, dark, low-lying clouds, loud rumbling, like a train. Stay alert if it rains heavily or hails.



Remember
 You use it at the beginning of sentences for saying things about natural events (e.g. It rains, it snows, etc.).

- Write a new version of the draft with the corrections you made as well as those you consider necessary

Activity 29

- Walk around the room checking your students' work. Common errors are good indicators of what needs to be reinforced.
- Be watchful of the tone you use when suggesting improvements: it is best if you don't sound patronizing or excessively demanding.

Activity 30

- In this activity, we put the model of the language product at the end; however, consider that, if you have time, students can write a draft just to check layout and give suggestions that may differ from the decisions made at the warm-up stage.
- There may be other details to be assessed. If you have time, you can go through those other details.

Activity 31

- If the teams are large (more than four-five people), it may be difficult for all of them to work on the same instructions. You may decide to split the teams so that half of them work on one half of the instructions and the other half of the team works on the other half of the instructions.
- English is what linguists call a non-pro-drop language. This means that in statements (declarative sentences), every single sentence must begin with a noun phrase or a pronoun. That means that we cannot talk about generic situations or natural phenomena without using the pronoun *it*. This differs, for example, from Spanish, which is a null-subject language (declarative sentences may begin with the mere verb, even if they refer to natural phenomena, for example: *Lloverá toda la tarde*, *Nevó en las montañas*, etc.).



session 12

Closure stage-socialization

31. Read your draft once again. Check the following statements and apply them to your writing.

- Uppercase at the beginning of each instruction
- Period at the end of every sentence
- Commas between lists of actions or things within an instruction.
- The proper spelling of words. Look at the example and how it was corrected.

	Original	Corrected
1	Go to a safe room such as a basement, cellar or lowest building level	Go to a safe room such as a basement, cellar or lowest building level.
2	there is no basement, go to an inside room like a closet or hallway	If there is no basement, go to an inside room like a closet or hallway.
3	away from dangerous places (e.G. corners, windows, doors, and outside walls)	away from dangerous places (e.g. corners, windows, doors, and outside walls).
4	and	and should be in uppercase, because they are at the beginning of an instruction.
5	periods should be added at the end of each instruction	periods should be added at the end of each instruction.
6	commas should be added when you list things within an instruction	commas should be added when you list things within an instruction.
7	Room is spelled with double "o"	Room is spelled with double "o".
8	Basement is spelled with a "t" at the end	Basement is spelled with a "t" at the end.



- Decide how many and which images to use in your final version.

FOR OUR SET OF INSTRUCTIONS FOR FACING AN ENVIRONMENTAL EMERGENCY

32. Put together the final version of your set of instructions. Look at the example.

PREPAREDNESS

Before:

- Build an emergency kit with items such as band aids, alcohol gauze, etc.
- Use mass media to receive the alerts that have been issued.
- Make a communication plan.
- Practice how you will communicate with each other, such as choosing an out-of-town contact for all family members to call.
- Look for the following danger signs: dark, greenish sky; large, hot, large, dark, low-lying cloud; loud roaring, like a train.
- Stay alert if it rains heavily or hails.



DURING

- Go to a safe room such as a basement, cellar, or lowest building level.
- If there is no basement, go to an inside room like a closet or a hallway.
- Stay away from dangerous places (e.g. corners, windows, doors, and outside walls).
- Do not open windows.
- Put on sturdy shoes.
- Protect your head.
- If you are outside with no shelter, go to the lowest floor of a sturdy nearby building or storm shelter, ASAP.
- If you are outside with no shelter nearby, get into a vehicle and buckle your seatbelt. Put your head down below the windows and cover your head with your hands and a blanket, coat, etc.
- If there is no car or shelter, try to find a ditch or area lower than the ground and lie down. You are safer in a low, flat or slant than under a bridge or a highway overpass.



Activity 32

- Your students may have difficulties other than the ones described in this practice. Your students may want to check other practices for answers to specific questions (chiefly those of Academic and Educational environment).
- Even in a hurry due to time constraints, it is important to give enough time for editing the poster. If necessary, you may want to check some formal details that have received less attention during this practice and reinforce them while editing.

Activity 32 (continues)

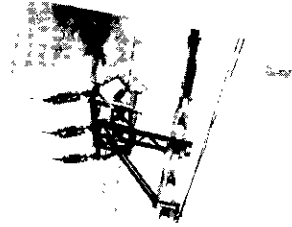
Activity 33

- Spelling and punctuation are important to avoid misunderstandings. Beware of hypercorrections, that is, corrections that arise due to over interpretation of a convention. One of the most common ones in punctuation is using a hyphen when combining an adverb ending in -ly and an adjective (for example, environmentally-conscious, instead of environmentally conscious).
- Remind your students to include the images they chose in Activity 31.

Activity 34

- If your students are working with posters, it is important that your students' drafts are of an appropriate size.
- You may use the strategy of discussing the best place to disseminate the product, according to text format, in other practices that have an open text format.

AT THE
Wear sturdy shoes or boots. There may be broken glass or nails on the ground that could hurt you if you stepped on them.
Never go near or touch dangling or loose power lines. They could electrocute you.
Text, don't talk. Unless there's a life-threatening situation, if you have a cell phone, send a text so that you don't tie up phone lines needed by emergency workers. Plus, texting may work even if cell service is down.



33. According to the text format you decided on in Activity 12, make proposals about the best way to disseminate your set of instructions. Look at the example.

NO BUCKLE UP! Make a copy of the information you learned from our activities.

We encourage you to help at the school's entrance.



34. Go to page 30 in your Reader's Book. Go through the activities to know if you have learned to protect yourself in case of a natural disaster.
- In your notebook, write a similar questionnaire about the environmental emergency you chose.

How did it go?

35. Read each line carefully. Tick the box that best describes your work in this unit.

Individual assessment

- I can understand and point out the order of elements, useful information, and main ideas in a set of instructions.
- I can suggest alternatives to avoid and confront problems.

36. What is your partner's global impression about your performance?

Partner assessment

-

Product

37. How do we assess the following aspects of our poster?

Displaying our poster with instructions for an environmental emergency

- Was our poster clear enough?
- Did it make a good impression on the people who saw it?
- Did we offer feedback about other teams' posters?

38. We have arrived at the end of this practice. What is your teammates' global impression about your performance in this unit?

Team assessment

- My teammate's opinion about my performance.
- My teammate's opinion about my performance.
- My teammate's opinion about my performance.

We have arrived at the end of this practice.

Activity 35

- Remember to use the assessment formats in this book to compare your students' performance in each practice.
- In this book, assessment is proposed twice during the practice. However, if you have time, it is advisable to schedule other assessment periods.

Activity 36

- If a student has worked with many different partners, put her/him together with the student they have worked with the most.
- Remind your students that they should aim for honest feedback.

Activity 37

- You may want to adapt these activities according to the product.
- Remember, the product is a suggestion. As long as the communicative (social) purpose is met, any product will be fine.

STOP THE PRESSES - THIS JUST IN!

Family and community environment
SOCIAL LANGUAGE PRACTICE: Compare the same piece of news from different journalistic sources.

In this practice, you will learn to compare the same piece of news in different sources by using a chart.

STOP THE PRESSES - THIS JUST IN!

Activity 1

- Newspapers may be a common occurrence for you, but not necessarily for youngsters. Help them to identify the most prominent features they find in the images by the newspaper's name.
- Just a reminder about the parts of a newspaper: the first page, where the most important news is presented, is called the front page; the name of the newspaper is presented in another font and is called the nameplate or masthead. The title of the most important headline is called the banner headline. Each piece of news has a headline, a deck (a summary of the story which appears below the headline), a byline (the name of the reporter who wrote the piece) and a dateline. The first sentences are called the lead, and they answer the Five W's of journalism (what, who, when, where, why). If a story on the front page continues further back in the section, they have a jumpline to indicate that it is so. Below images is information describing what is being depicted, called the caption or cutline and photo credit.
- While exploring the newspaper, you may find different sections: local and international news, sports, culture, entertainment, business and finances, society, classified ads. Newspapers may also contain an editorial page, letters to the editor and op-ed (opinion pieces written by people not affiliated with the editorial board of the newspaper).

Warm-up stage

1. Look carefully at the following images.

- Identify and list the graphic and textual resources you see in the images in your notebook. Identify the ones you already know from other newspapers. Look at the example.

Graphic resources	Textual resources
Example: Graphic bars	Example: Headlines



- Find the similarities between the previous images of the newspapers you are familiar with. In your notebook, register them in a chart like the one on the right. Look at the example.

Example
 All images are newspaper pictures
 Text is arranged in columns

2. Explain why a newspaper informs, gives opinions and entertains. Look at the example.



session 1



Track 23

Activity 2

- Remember, you may use the track to show how to give opinions. Using it is not obligatory, especially if your students are extroverted and engage quickly in the discussions. Remember, the sections provided in the book are just one way to approach the practice, you may change it at will.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

- Share the chart you just completed. Exchange opinions on what you know and what you would like to know about newspapers. Listen to and look at the example.

Learning to read takes time. It takes practice. It takes a lot of reading. It takes a lot of reading. It takes a lot of reading. It takes a lot of reading. It takes a lot of reading.



TRACK 23

Learning to read takes time. It takes practice. It takes a lot of reading. It takes a lot of reading. It takes a lot of reading. It takes a lot of reading. It takes a lot of reading.

- Review the following sections of a newspaper and list some of the events that they might cover. If you need more space, use your notebook. Look at the example.

Remember
Newspapers are printed or digital and they circulate news about current events to the general public.

Example:
Winners of the World Cup

Events

- Find news stories published in printed or electronic newspapers and bring them to the next class. You may also check for news stories in your RB.

<https://goo.gl/3RoNrh>
<https://goo.gl/CerWAu>
<https://goo.gl/fHs2G2>
<https://goo.gl/3G52Bv>
<https://goo.gl/GWspbv>
<https://goo.gl/wt8g2m>



Activity 2 (continues)

- You may provide your students with different sections of newspapers so they can examine which of them are informative, which are meant to entertain and which give opinions.
- If IT resources are available, you may want to find some newspapers online.
- You could write a few ideas for stories (some appropriate and some inappropriate) on the board to help your students complete the chart with events for each newspaper section.
- Newspapers are an option for approaching different variants of English.
- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are

not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

- RB Box can either extend the current practice or provide material for developing the practice. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

Activity 3

- Make sure your students identify the three stages of the study plan, the steps involved in each stage and that they understand each activity to be done. Ask a student to read the tasks out loud so they can understand the activities they will complete in order to do their comparison chart.
- Remember to read the schedule beforehand so that you have different options besides the ones in the book to order the sequence of steps. What the book offers is one of many ways in which you may help your students to develop their own comparison chart.
- Get ahold of the materials you will need for the practice. If there are many news stories available, each team may work on a different one. If there is just one for the group, then you can analyze it more thoroughly.

Activity 4

- If your students have a good level of English in general, you may scrap the second part of this activity (in which we ask them to rearrange words to compose the headline) and ask your students to propose a suitable headline without prompts.
- Another option may be to write three or four headlines on the board and ask your students which of them is the most suitable one.

3. Look at the chart below. Read the activities you will do in this practice in order to create a comparison chart about a piece of news. Remember to tick each activity as soon as you finish it.

Week	Activity	Objectives
Week 1	Check pieces of news in newspapers.	<ul style="list-style-type: none"> • Recognize what we know about newspapers. • Read and explore news headlines. • Exchange opinions about headlines and subheadings in newspapers. • Choose a piece of news. • Recognize the structure of the news story to anticipate its content. • Share opinions on the chosen piece of news.
Week 2	Read news stories.	<ul style="list-style-type: none"> • Identify graphic (photos, infographics, etc.) and textual components (headlines, deck, typography, etc.). • Make links between prior knowledge and the chosen news story. • Organize information by answering basic questions. • Distinguish ways to retell and show statements from participants. • Infer implicit information.
Week 3	Contrast news in different newspapers.	<ul style="list-style-type: none"> • Compare changes when describing identical events. • Classify resources used to describe sources of information, the place where or when an event happened, etc. • Exchange opinions about the presentation of the same piece of news.
Week 4	Display the comparison chart.	<ul style="list-style-type: none"> • Assess the process and product.

4. Read the news below.

Climate change, problem caused by human activities

In 10 years' time, we will run out of natural resources if lifestyle changes are not made, according to scientists.

Obesity, disease of the 21st century

Almost 2 billion people around the world are overweight.



- Check and put the following words in order to form the headline in the previous decks.

Remember

Deck is the summary of a story you find below the headlines

- Once you reach an agreement, write the headline with the words you chose, on the line above each deck.
 - With your teacher's help, give feedback on the headlines other pairs wrote.
5. Take out the news stories you brought to class. With your teacher's help, do the following:
- Read the headlines aloud.
 - Identify the key words in the headlines.
 - Make predictions about the events mentioned in the headlines.

human change by problem caused activities climate disease 21 st obesity century the of

THE SENTINEL

LONDON THURSDAY MARCH 7, 2015

MEXICAN TEENAGER, 16, BECOMES THE YOUNGEST PSYCHOLOGIST IN THE WORLD

Young girl got her master degree at UNAM, in Mexico City, and wishes to get PhD.

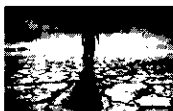


Today Martin Luther King would turn 89



Leader of civil rights was known for using tactics of non-violence and civil disobedience to combat racial inequality.

I think this piece will talk about the life of a famous person



Climate change affects us all

The effects of climate change are felt by everyone, but have a more profound impact on homeless people.

Being overweight: prelude to childhood an teenager obesity

By 2022 there will be more children and youngsters with obesity than malnourished.

Key words are climate and change

- Check the deck to confirm the events you predicted

THE SENTINEL 65

Activity 4 (continues)

- In this case, the headlines are more or less straightforward. However, some headlines may have an allusion to pop culture or other non-mainstream references. If you want to help your students understand the content of a piece of news, you should begin with a really good understanding of the headline.

Activity 5

- The purpose of this activity is to detect key words written by others. It is also a good way to improve pronunciation in a contextualized manner.
- Remind your students about key words. If your students have any questions, provide them with a short definition (words that contain the essential information needed to understand a text or a part of it, in this case, the headline).
- When asked for an opinion, students commonly understand that they should give a like/hate comment. While that is a kind of opinion, it is important to help


your students go beyond those kinds of comments, by modeling expressions or brainstorming ideas for opinions. Although monitoring production is necessary, allowing feedback between peers is essential, that is the idea of transitioning from being a basic user to an independent user.

Activity 6

- Remember, your students do not have to answer every question in full. Each team should decide which questions they will answer, the order and the depth to which they should be answered.
- Remind your students that a strange headline does not mean the story is not well written. As we said in the tips for Activity 4, sometimes reporters use non-mainstream references, which allow them to convey their point to people in the know.
- Keeping in mind your time constraints, allow as much time as possible for this type of interaction between students. It is important to remember that this environment fosters listening comprehension as well as oral production.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

6. With your teacher's help, exchange opinions about headlines and decks from activity 5. Use the following questions as a guide.

- Which headline caught your attention? Why?
- What events can be predicted by reading the headlines?
- Which headline can best help to predict the event narrated?
- According to you, which headline was the best? Why?
- What is the difference between headlines and decks?
- What is the purpose of decks and headlines? Listen to and look at the example.



Example:



Two students in the foreground of the photograph are talking about the news.

Student 1: I saw the news on the TV. It was about a murder case. The police are looking for a suspect. The news is very interesting.

Student 2: I saw the news on the radio.

Student 1: What time was the news on the radio?

Activity 7

Session 3

7. Read the following piece of news and identify the headline, the deck and the body. Write the name of the parts in the spaces provided.


11/03/2019 10:00 AM
 11/03/2019 10:00 AM

A young girl got her master's degree at UNAM in Mexico City, and works to get a PhD. Now she is doing her English studies, Chinese and just began learning French and Latin.

→ Headline

Deck

According to the World Records Academy, Dania Altschuler is said to be the youngest psychologist in the world. She began walking when she was less than 1 year old and learned to write by the age of 3. At 6, she was able to write in English and she started to get acquainted with trigonometry and algebra. Once she was identified as a gifted child, Dania began being homeschooled. She finished elementary school by the age of 7, junior high by the age of 8, high school when she was 10, and received her bachelor's degree at 13.

 **acknowledge**
 (to recognize)

This teenager has been **acknowledged** by Harvard University because of her school achievements. She also won the National Psychology Award and was named as one of the 50 most powerful women in Mexico by *Forbes* magazine.

→ Body

This young girl comes to obtain a PhD to help other children as gifted as she is. Currently, she is carrying out research among gifted girls in the State of Mexico, where there are around 60 thousand gifted girls. She states that only 2 in 10 children spotted as gifted are girls. This is evidence of gender discrimination that is at the heart of a campaign trying to prevent discrimination against these gifted girls.



- Structurally, news is one of the text types that do not vary greatly. The structure herein provided is typical of that. However, other texts in newspapers, such as an op-ed, chronicles and special reports, may follow other structures.
- Time should be allotted for the next activity (choosing news). There will be many opportunities during this practice to understand the structure; this will be the first approach.
- Priority should be given to structure rather than to content, at least in this practice. However, you may use this piece of news to model and put into practice different reading strategies.

Activity 8

- In this practice, we consider how two different publications address the same news story. If this is not possible, you could examine how the same source treats two different news stories in the same section.
- If your students need help with what kind of expressions they may use to exchange opinions, guide them to Activity 5.
- If Internet is available, help them to locate news metasearch web tools. That way you can locate the same event easily.
- You may want to use a recent piece of news. This increases the chances of finding the same event reported by different sources.
- Depending on the news you and your students find, you may need to adapt the data for the chart. Remember, the example is just a model that we have prepared for you. You should help your students to adapt their chart to their own pieces of news.

session 4

FOR OUR COMPARISON CHART

8. Choose a news story appearing in different publications. Follow the instructions.

- Each team should share their news story with the rest of the class.
- Exchange opinions about the proposed pieces of news.
- Choose one of the proposed pieces of news.
- Register the information about the chosen piece of news in your notebook. Look at the example.

Climate change, caused by human activity, is today's News in Mexico City Morning News (January 2018).
Science

Remember
News retells a current fact, event or happening to a wide audience. It is short and it does not contain opinions or subjective comments.

9. Identify the parts of each news story and where they are found. If you are unsure of the parts, go back to Activities 5 and 7.

- Copy the headlines in your notebook.
- Analyze repeated or similar words or those in the same semantic field. Write them under each headline.
- Paraphrase the headlines. Look at the example.

Headlines
Climate change, problem caused by human activity
Similar words

"Climate change, problem caused by human activity"

"Earth's climate impending catastrophe"

Climate

Catastrophe

Climate
change
problem
caused
by
human
activity

Climate
change
impending
catastrophe
the
earth



Being Through Language

A semantic field is a group of words related between themselves. Research little about this topic, it will be helpful. You can also check it in Practice 6

68

Activity 9

- The paraphrasing activity will come in handy when students write a brief comparison of the main issues in their news stories (Activity 21), so it's a good idea to set aside enough time for the activity to be completed.
- If there is time, you may want to write how the headlines were paraphrased on the board. It is important to mention that writing the paraphrased headline does not (and should not) copy word for word what your students say.
- Remember, formal details can be reviewed now and again from different angles. The definition is not the point, it is how the concept may help to improve understanding and expression.

Activity 10

session 5

Building stage

10. Read both news stories and carry out the instructions below.

greenhouse gas (n) gas invernadero livestock (n.) ganado

CLIMATE CHANGE, PROBLEM CAUSED BY HUMAN ACTIVITY
Thursday January 4th, 2018


■ In 10 years' time, we will run out of natural resources if lifestyle changes are not made, according to scientists.

Climate change affects us all, since it impacts animal and plant habitats, leading them to extinction.

During the last century, global temperatures have risen by 0.6 °C. Members of the scientific community agree that this is due to the growing concentration of **greenhouse gas** emissions produced by human activity, which keep heat trapped under the atmosphere.


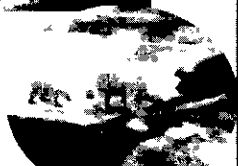
Human activity includes the effects of aerosols, coal, gas and oil burning, deforestation in tropical rainforests and **livestock** production. All of them have an impact on global warming.

According to Stefan Rahmstorf, who was in charge of research on climate change in the Potsdam Institute in Germany,



"Risk of extreme heat has multiplied due to the effects of human activity on Earth."

One of the solutions in the fight against climate change is reducing the use of fossil fuels.

1. Read the text and underline the words in bold. 2. Write the meaning of the words in bold in your own words. 3. Write the words in bold in a sentence. 4. Write the words in bold in a paragraph.


Activity 10 (continues)

- The reason for choosing a piece of news about which you already have prior knowledge is that the clues you already hold can boost your comprehension. If, however, by some reason your students chose a piece of news about which they do not have prior knowledge, you may want to change this part of the discussion to what they would like to know about the events.

Activity 11

- If different teams are working on different pieces of news, this activity may extend into a whole-class activity.
- Long titles do not always indicate best what the content of the story is, so help your students focus on the content itself, rather than on the headline. Mention that titles that are too short are sometimes uninformative.
- Remember to foster the use of expressions to give and exchange views on the topic. That is one issue that is usually considered at this level of proficiency.

- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

 impending : ə'pɪŋdɪŋ
 announce : ə'nəʊnseɪ
 drought : draʊt
 regular : rɪ'ɡjʊlə

Thursday January 4, 2018

EARTH'S CLIMATE: IMPENDING CATASTROPHE


Water shortages, droughts, heatwaves and floods will cause a high number of deaths. Climate change can lead to ocean and land temperature increases, as well as rising sea-levels, loss and reduction of polar caps, increase in the severity of droughts due to lower precipitation and stronger heat waves, hurricanes and floods, according to specialists.


Climate change has also led to an increase in mosquito-borne diseases, such as malaria, which causes around 600,000 deaths per year.

Moreover, as glaciers melt, water shortages are more common for people around the world who need water for daily sustenance and crop raising.

According to British physicist Stephen Hawking, if global warming persists, Earth will become a living hell. He recommends taking immediate action to fight against climate change, which, in his words, is a global threat.

To avoid dangerous and potentially catastrophic changes, scientists agree it is important to keep increasing temperatures below a 2°C margin. Thus, it is essential to lower the consumption of coal, gas and oil to avoid a planetary catastrophe.




- Exchange what you know about the mentioned fact or event. Listen to and look at the example.  **TRACK 25**

...with the ...
 ...leaves ...
 ...year ...
 ...unseasonably ...



...because ...
 ...unseasonably ...

 unseasonably
 (adv)

11. Compare the headlines in your pieces of news to establish:

- Which one best allows the prediction of the content of the news story.
- Which headline is accurate.
- Which one best reflects the content of the story.
- Give reasons for your choices. If you are unsure of how to do this, go back to Activity 6

12. Read the first paragraph of each of your text. Identify the information that can be deduced. Look at the example.

Text 1 (example)
Climate change affects us all, since it impacts animal and plant habitats, leading them to extinction.

Text 2 (example)
Climate change can lead to ocean and land temperature increases, as well as rising sea-levels, loss and reduction of polar caps, increase in the severity of droughts due to lower precipitation and stronger heat waves, hurricanes and floods, according to specialists.

Graphic
We understand that the letters to Berlin.

13. In your notebook, make a chart like the one shown below to contrast the graphic and textual resources used in each publication. Look at the example.

Example:

Publication	Graphic resources	Textual resources
Publication 1	<ul style="list-style-type: none"> • Title • Bold typeface • Graphic layout (two columns) 	<ul style="list-style-type: none"> • Title • Deck • Hypertext (red lower case) • Bullets
Publication 2	<ul style="list-style-type: none"> • Title • Bold typeface • Graphic layout (two columns) 	<ul style="list-style-type: none"> • Title • Deck • Hypertext (red lower case)

Activity 12

- When students are inferring, allow all kinds of guesses even if they are not precise. It is important to develop your students' creativity and out-of-the-box thinking skills.
- The first paragraph is the lead. While the purpose of the lead is to answer the Five W's, this is not always the case. Reporters may vary where they answer the questions, in order to improve legibility and impact. Moreover, not all pieces of news have all the questions answered.
- This is a reading strategy, as such, it is important to reuse it as many times as possible, since reading between the lines is one of the aspects that distinguishes a good reader.

Activity 13

- One possible extension of this activity, if the time allotted allows, is to focus on the effect of different graphic resources. The position and letter size is one of the giveaways in journalism. Top stories are so called because

they are usually put at the top of the webpage or front page (because of the way we read: from top to bottom), and usually in the center (because journals tend to be created in an orbital shape, first the stories at the center of the field of vision, then towards the periphery).

- Journals tend to have two formats: the classic spreadsheet format, in which case it is folded, and tabloid format, more or less equivalent to twice a letter-size page. One-column papers are more common in digital journals, while two columns (or even more) is the usual standard in printed journals.

Activity 14

- Here the focus is to move to the main ideas. Pieces of news tend to be quite succinct (space costs, due to the cost per column inch or server space for digital journals), so reporters have to say the most they can in as few lines as possible.
- Help your students find the answers. Bear in mind that due to constrained space (which we just mentioned), a sentence may conflate two or more statements, so it will be difficult to determine exactly which question is answered.
- Your students may use, as we did in the example, different colors to point out which question is answered. Do not worry, as we said in a previous tip, if not all the questions can be answered for a piece of news.

session 7

14. Distribute the publications among yourselves and look for the answers to the following questions in the news stories. Look at the example.

Example:

Publication 1

Thursday 4/Jan/ 2018

Climate change: problem caused by human activity

In 10 years' time we will run out of natural resources if lifestyle changes are not made, according to scientists

Climate change affects us all, since it impacts animal and plant habitats, leading them to extinction

During the last century, global temperatures have risen by 0.6°C

Members of the scientific community agree that this is due to the growing concentration of greenhouse gas produced by human activity which keep heat trapped under the atmosphere.

Human activity includes the effects of aerosols, coal, gas and oil burning, deforestation in tropical rainforests and livestock production. All of them have an impact on global warming.

According to Stefan Rahmstorf, who was in charge of research on climate change in the Potsdam Institute in Germany, 'risk of extreme heat has multiplied due to the effects of human activity on earth.'

One of the solutions in the fight against climate change is reducing the use of fossil fuels.

- What event is narrated?
- What is it about?
- How did it happen?
- Who appears in the news story?
- When did it happen?
- Where did it happen?
- Why? Who so?
- What were its causes?

What?

Where?

How?

Who?

Why?

Where?

FOR OUR COMPARISON CHART

15. Compose notes with information to answer the questions and list them in a chart. Look at the example.

PUBLICATION 1

What :	Certain activities that we have performed created the conditions for climate change on a global level
When :	temperatures at around the planet have been rising for the last 100 years

72

Activity 15

- You may want to help your students proofread these notes, so when they compose the final version of their chart, the information will be precise and they can go straight to writing the final version without preparing drafts. In order to do so, you could check the tips from the practices within the Academic and Educational environment in which we address how to edit and review written texts.
- The order of the questions is not important (for example, it does not matter if the first item on the chart is the answer to what and then to who), but rather, that the answers match the questions. Remember that sometimes it will not be easy to split answers into the Five W's.

Activity 16

16. Identify in which parts of the story the reporter speaks and in which the reporter's source of information speaks. Look at the example.

Example:

Publication 1

According to Stefan Rahmstorf, who was in charge of research on climate change in the Potsdam Institute in Germany, 'risk of extreme heat has multiplied due to the effects of human activity on Earth'

17. Analyze and compare how the news stories are presented.

- Statements by the sources of information. Listen to and look at the example.



Publication 1 presents what a source of information says between quotation marks.



True. Publication 2 also has what a source of information says, but in an indirect way. A British physicist recommends taking...

- Events-narrated. Look at the example.

In publication 2, there is a 'list' of the consequences of climate change, which makes you think about the problem.



Yes, I see it. Look here, at the end of publication 1, the reporter states a solution, maybe taken from scientists' statements.

Activity 17

- A piece of news is composed of the two elements mentioned in the activity (events and statements). The events are usually written by the reporter, while the statements add truthfulness to the events that transpired. News articles

try to give voice to the different angles the interviewees present (for example, a reporter may have the impressions of more than one witness or participant in the event; when reporting on controversial issues, they may have the opinions of two specialists with opposing viewpoints). That is the idea behind having your students focus on these two elements.

- Statements may vary when an event is recent compared to an event that happened long ago (because memory changes). For that reason, you could also use a report about an event that happened some time ago and contrast it with the reports from the dates following the event.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.
- RB Box can either extend the current practice or provide material for developing the practice. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

Activity 18

- The example shows some reading strategies. You may use them in different practices, whenever your students have to read, so as to practice different ways of improving comprehension.
- You may also want to re-focus on interactive details. Remember, the format itself can be adapted to serve many different purposes. What we propose here is just one option. You may also change the format to allow for team assessment or just individual assessment. Once again, what the book proposes is one of the many ways in which assessment during the practice can be carried out.
- It is important for students to develop different reading strategies, because real-life texts require this skill. In certification texts, or similar situations, it is assumed that your students have the means to solve unexpected problems.

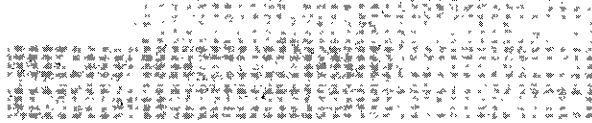
session 9

session 10

CHECKPOINT

18. It is time to check your performance up to this point. In order to do so, copy a chart such as the one shown below on reading strategies in your notebook and work with a partner. Look at the example.

Example:



19. Identify the parts in the publications that allow you to recognize the differences when they describe an identical fact.



- Compare the parts you identify and explain the differences. Listen to and look at the example.

Publication 1
One of the solutions to fight against climate change is reducing the use of fossil fuels.

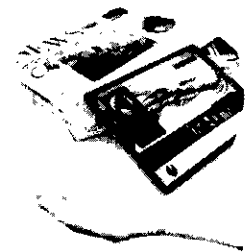
Look at this! Both publications mention solutions to climate change, but they say it in different ways. In the first one, they use the expression 'fossil fuels' and in the second one, they use the expression 'lower the consumption'.

Publication 2
Thus, it is essential to lower the consumption of coal, gas and oil to avoid a planetary catastrophe.

You're right. Moreover, in the first one, they use the verb 'reducing' and in the second one, the expression 'lower the consumption'.

20. Read the notes you wrote in Activity 15. Follow the instructions. Ask your teacher for help if necessary.

- Identify the means used to answer the journalistic questions in each publication.
- Register them in your notebook with a short comment. Look at the example.



Activity 19

- Remember these differences may vary depending on the way in which your students proposed this practice (check tip for Activity 8).
- An identical fact can be detected more easily when you have descriptive news, rather than stories which deal with controversial subjects. However, this should not imply that we suggest using non-controversial subjects. Indeed, this is why we model the activity using a piece of news about a politically loaded subject, such as climate change.
- Make your students aware that an identical fact may appear in different places in two different pieces of news. In our model, both are at the end, but the same fact may begin the piece of news in one journal and in another it may be at the end of the article.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Activity 20

- Once again, we are revisiting the way to exchange opinions about what your students read, specifically, about the way in which the Five W's are answered. Remember one of the issues you should focus on at this level is gradually developing your students' ability to speak more at length about their point of view on a subject. This is the basis for transitioning towards them being more competent users of English as foreign language.

Activity 21

- Writing using one's own words is not an easy task. Monitor your students and help them to make the necessary adaptations. However, it is important to monitor yourself: to become independent users, your students should transition from the point in which you help them do the activity to the point where you supervise them doing the activity.
- One point that may be difficult is the labels for their charts, since they may specify abstract concepts (such as facts or statements, as shown in the example in the Activity Book). This is one thing for which your students may need your help (and not your mere supervision).
- Remember the format of the table should be clear. The one we present is a model. You may want students to complete Activity 22 before this one, in order to skip one step and create the final version on a poster or directly on a digital document file.

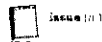
	Publication 1	Publication 2	
What?	It uses a noun expression to give more information (problem caused by human activity) about climate change.	It uses a word that creates a powerful effect on the reader... (catastrophe).	What?
When?	It uses a specific number to say when climate change will create a certain effect (10 years) and when we began seeing its effects (the last century).	It uses an adjective (impending) to give the idea that it's getting closer.	When?
Where	In both of them we find references to the word Earth and adjectives such as global.	In both of them... we find references to the word Earth, and adjectives such as global. In this publication they also use planetary.	Where

Closure stage-socialization

FOR OUR COMPARISON CHART

21. In order craft the comparison chart:

- Remember the main **issues** you discussed in Activities 11, 13, 15, 17, 19 and 20.
- Classify the issues according to which are similar, and which are different.
- Write using your own words, the central points of each issue you discussed. Look at the example:



Session 11

Activity 21 (continues)

Activity 22

- As in other practices, it is important for students to decide on ways to disseminate their chart beyond the classroom.
- If students can't carry out the dissemination immediately after finishing the other activities in this practice, do not worry. It is advisable, but not compulsory, to present the product to the public in the same time frame. However, remember that full assessment should not be carried out without considering the feedback given by those who have seen the chart.
- Technology is a double-edged sword. While you may want to foster your students' digital skills whenever possible, this should not be done at the expense of their interacting and socializing.



session 12

Activity 23

- If there is enough time remaining, you may want your students to present the most important points on their chart by means of an oral presentation. You may use the tips in Practice 9 (round table) for an oral presentation.
- Remember, we provide just a few options among many to advertise the work you and your students have been doing. You may adapt other strategies shown in this book (or in other resources). Remember, the product allows for the social practice to really become social and not a mere extra activity, akin to a handmade crafts workshop.
- Remind your students that how the audience reacts to their product is the primary way of finding out if their product was effective. It should have balanced the graphic details with the content.

ISSUES		SIMILARITIES	
Theme		Both pieces of news are about climate change.	
Facts included		Both pieces of news include a solution to fight against climate change.	
		DIFFERENCES	
		PUBLICATION 1	PUBLICATION 2
Statements		Statements by sources of information quoted directly.	Statements by sources of information mentioned indirectly.
Resources used		Short expression in the headline to give more information.	Short expression in the headline with words that create an effect on the reader.

22. Make proposals about the best way to disseminate your comparison chart. Look at the example.



23. Act upon the decision you made in the previous activity to disseminate the comparison chart.

How did it go?

24. Read each line carefully. Tick the box that best describes your work in this unit.

Individual assessment

- I can share opinions about news.
- I can distinguish ways in which statements by sources of information are presented.
- I can compare different ways of describing identical facts.
- I can classify resources to describe sources of information.

25. What is your partner's global impression about your performance?

Partner assessment

- Aspects to improve

Product

26. How do we assess the following aspects of our comparison chart?

Making a comparison chart for pieces of news

- Was our comparison chart complete?
- Did our comparison chart allow us to contrast the main issues?
- Did it make the news easier to understand for others?

27. What is your teammates' global impression about your performance in this unit?

Team assessment

- Aspects to improve

We have arrived at the end of this practice.

1 2 3 4 //

Activity 24

- It is important to mention that these items are just some of the details that may be assessed. You could take a look at other assessment formats for ideas that can be adapted for this practice.
- You may prepare some indicators based on the descriptor for this grade and the expected learning outcomes so your students may gauge their performance more precisely.
- While there are standards established, as a teacher, there is room to move the goalposts. Each group has different needs, so be mindful of them.

Activity 25

- Remember that it is important to foster long stretches of speech despite normal hesitations in your students.
- Initiating and responding appropriately in an interaction are important skills to have at this level, so it is important to create an atmosphere in the classroom which allows your students to achieve this.

- Attitude should not be left aside in the process. While skills and knowledge are important, so are attitudes and socio-emotional skills, especially while interacting.

Activity 26

- Products are not meant to be just for display in a classroom nor are they handicrafts. Products are language, an oral or written text meant to foster interactions or for others to interact with it.
- You may help your students prepare a short questionnaire or survey so others can assess their product.
- Even though these formats appear at the end of this practice, you may want to use them sooner.

Activity 27

- You may help your students assess other teams as a team, rather than as individuals.
- As you see, in this format we include aspects to improve. These may also be adapted for other sections of this assessment (such as for individual and product assessment).
- Remember to revisit the schedule at the beginning of this practice so, as a team, your students can check this final part.

I SPEAK ALONE; I SPEAK FOR YOU

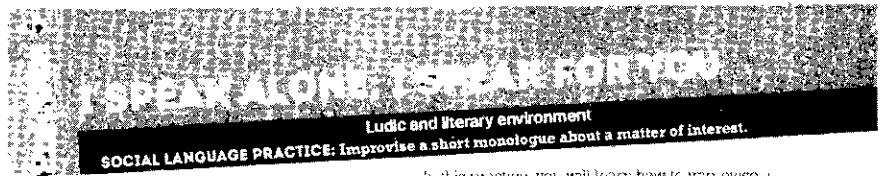
Activity 1

- When they have completed this practice, your students will be ready to say a monologue. At B1 level, your students should be able to hold their own and be ready to deliver long stretches of oral production with a minimum of hesitation and without veering off topic. This is good evidence of being an independent user of the language.
- You may want to start the questions by asking your students if they have been to the theater. Maybe they participated in a school play as part of the classwork in their mother tongue. As they will see throughout this practice, while monologues are not exclusive of theater, they are used frequently in plays as a way of linking different parts of a play or to convey the inner thoughts and emotions of a character. Because there is no narrator in theater, there are only two ways of understanding the thoughts of a character: by means of their actions, or by having them express their thoughts and emotions via a monologue directly to the audience.
- A note of interest: the monologue is the oldest form of theater expression. In the first plays in Greek drama (about 2500 years ago), a single character used to appear on stage. This preceded the appearance of two or more actors conversing between themselves, so monologue gave way to dialogue, not the other way around, as we may think.

- Go to Track 60 and use the visual resources to support your teaching strategies.

- Some answers for the questions might be:
 - In the pictures, the person is singing or acting.
 - Because it's a monologue (he is addressing the public directly).
 - In both, about a story.
 - Because he has stage fright.
 - Because he is talking in a big venue.
 - I'd like to be the character on image 3, because he shows trust and self-confidence. I would like to talk about my childhood.

Students may give longer answers than these. The examples are only indicative.

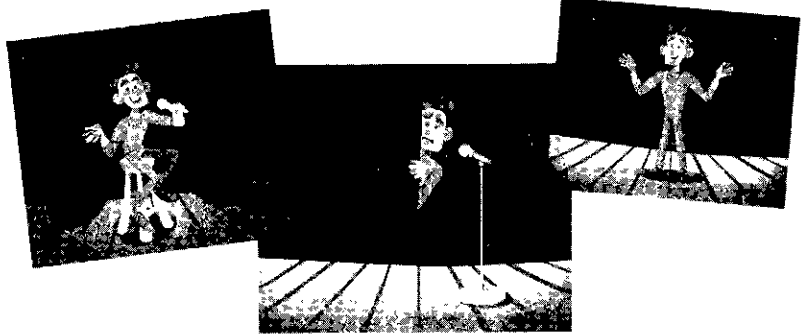


SOCIAL LANGUAGE PRACTICE: Improvise a short monologue about a matter of interest.

In this practice, you will learn how to improvise a monologue about an interesting topic.

Warm-up stage

- 1 Look closely at the following images.



session 1

- Answer the following questions:

What do you think the characters in each image are doing? Why are they alone on stage?

What do you think the character in image 1 is talking about? And the character in image 2?

Why is the character in image 2 singing? Why is there a microphone in image 1 and 2?

Which of the three characters would you like to be if you were to perform on stage? Why?

Activity 2

2. Share the answers to the previous questions and do the following activities.

- Read the definitions below and decide which corresponds to a monologue and which to a dialogue. Look at the examples to know how to answer.
- Discuss if the pictures refer to monologue or dialogue.



A literary composition written in the form of a soliloquy. The act of talking to oneself.

Example Monologue

A dramatic sketch performed by one actress or one actor



A conversation between two or more persons.

Example Dialogue

A written composition in which two or more characters are represented as conversing

Dialogue

The conversational element of literary or dramatic composition in which characters interact.

Monologue

A stand-up comedy routine



dialogue



monologue



monologue



dialogue

- Indeed, when conversing, we alternate between short and long stretches of speech. Becoming aware of when it is necessary to hold the floor (that is, to keep talking) and what strategies can be used to do so, and when it is necessary to cede the floor, are essential skills for a natural-sounding conversation.
- You may expand this activity by having your students think about situations in which it is necessary for oral production to take the form of a dialogue and in which it is conveyed via a monologue. For example, a rant is usually a monologue, while agreements have stretches of argumentative monologue, each participant ceding the floor to listen to others' arguments.
- Remind your students to check the glossary in the information boxes or at the end of the book whenever they have questions about the vocabulary words. Provide them with bilingual or monolingual dictionaries (physical or online, depending on availability).

Activity 3

- Remember the chart and the steps are one way among many to help your students develop their own improvised monologue. The book is intended to accommodate your needs and not the other way around. There is a sequence of sub-products that leads to the final product, but you may add more or move them to better suit your class and your students' needs.
- Take time to check the chart with your students in order to be aware of the possible difficulties that may occur while carrying out the activities involved in developing a monologue.
- It is important to distinguish between composing a monologue and improvising a monologue. In this practice, the focus is on improvisation. Improvisation and creativity can be fostered by providing students with enough resources to feel at ease and confident when preparing a text against the clock.

session 2

session 2

3. Look at the chart below. Read the activities you will do in this practice in order to compose a monologue. Remember to tick each activity as soon as you finish it.

<p>Listen to and review monologues.</p>	<ul style="list-style-type: none"> Explore and comment on monologues. Recognize sub-genres of monologues (dramatic, stand-up comedy, interior, etc.) Select one monologue and review its features. Review repertoire of words and expressions. Define themes and ideas for monologues.
<p>Plan the monologue.</p>	<ul style="list-style-type: none"> Agree on rules for one performance (turns, duration of the monologue, genre, etc.) Propose addressee for your monologues. Define protagonist for the monologue. Review ways to start a monologue. Analyze ways to introduce and develop the monologue. Define body language for the monologue.
<p>Improvise monologues.</p>	<ul style="list-style-type: none"> Practice improvisation. Control emotions. Consider the audience. Present improvisation.
<p>Offer and receive feedback.</p>	<ul style="list-style-type: none"> Explain strategies used. Offer and receive opinions of a performance or improvisation. Assess process and product.

4. Listen to the final monologue of Charles Chaplin's movie *The Great Dictator* while reading the transcript in your Reader's Book.



5. Discuss the purpose of Charles Chaplin's monologue and who the protagonist is.



- Explain your reasoning. Look at the example:

Example: I think the protagonist is a Jewish character from World War II. He must have an idea of how to survive in a world...

Remember
The British Charles Chaplin (1889-1977) is one of the most important actors and directors in the history of cinema. The monologue that you just read and listened to is part of the movie *The Great Dictator* (1940), and it was Chaplin's first film with dialogue.

Track 28

Activity 4

- Help your students prepare to listen to the monologue. Be sure your students learn to listen carefully even when there are minor background noises, since that is required when participating in real-life settings.
- Go through the Remember information box with your students, since this will give them a little information about Charles Chaplin.

Activity 5

- In *The Great Dictator*, Chaplin plays two parts, that of an unnamed Jewish barber and that of a dictator (with a physical resemblance to Adolf Hitler, who in the movie is called Adenoid Hynkel). In the movie, the unnamed barber gives a speech in favor of peace while impersonating the Great Dictator, making it seem as if he'd had a change of heart.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

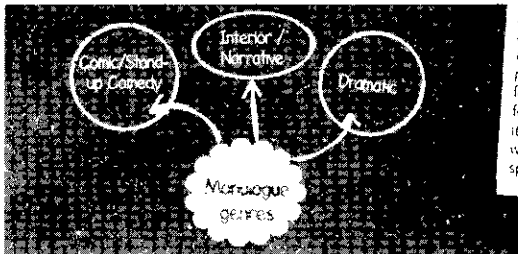
6. Talk to your teacher about the historical moment in which the movie *The Great Dictator* was filmed and what historical character is ridiculed by Chaplin. Then, do the following.

- Underline the words and expressions you do not know and share them with the class.
- Exchange opinions of the content of the monologue.
- Brainstorm subgenres of monologues. Look at the example.

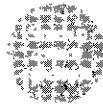


Remember

A monologue is a discourse an actress or an actor performs out loud for themselves or for an audience. It can be part of a work or can be a speech by itself.



7. Read the following information about the different types of monologues. Exchange opinions and write to which of the following subgenres each description corresponds in the space provided.



Interior or Narrative monologue

Example:



A character provides a detailed and fully developed account of the incident in which he or she is engaged. The character's feelings, thoughts, and reactions are clearly expressed.

A character shares a certain idea, expresses his thoughts, ideas and feelings, or tries to convince the audience.

- A character is not trying to convince anybody, but is expressing his or her feelings and thoughts. He or she is not trying to convince anybody, but is expressing his or her feelings and thoughts.

Example:

Interior or Narrative monologue

Dramatic monologue

Comic Monologue / Stand-up Comedy

Activity 6

- *The Great Dictator* was released in October 1940, however, the script was prepared between 1937-1939, with filming starting in September 1939. By the time it was released, World War II had already begun and many countries in Europe were already under the control of Nazi Germany (for example, France and Norway). However, the full scale of the atrocities committed (for example, the concentration camps) were unknown to the public. Chaplin would say years later in his autobiography that he would not have made the film had he known the full extent of the horrors in the concentration camps.

Activity 7

- As in other activities, it is more important to distinguish the features than the name of the topics presented. However, as we have said elsewhere, your students need to recognize what we could call the "hard"

concepts of the topic, thereby accumulating increasingly complex knowledge of the subject. As an example, imagine a car mechanic who does not know the name of the pieces of a car. Obviously, this will not hamper her/him in fixing the car, however, she/he will spend more time at the auto parts dealer and will probably have more difficulty conferring with her/his colleagues to solve a problem.

- The reason we made this a collective activity (not an individual activity) is because there is empirical evidence that reflection upon metalinguistic concepts works better if students have to explain their rationale to a peer.
- When possible, use students' wrong answers as a way of understanding why they are not producing the expected answer. This type of investigative teaching is really useful for moving from directed teaching towards more student-centered ways of interacting in the classroom.

Activity 8

- While comic monologues may be a popular option among your students (indeed, we model using such a type of monologue), you should encourage a variety of monologues. The strategies we give to improvise a comic monologue are almost the same for any monologue subgenre (except for the content).
- Be sure students give reasons for their choice. As in other practices, this activity is intended to foster metacognition. Giving their reasons is an excellent way for students to think about how their emotional motivation relates to the rational part of their decision. This, in turn, makes the class interesting. As stated in the English syllabus, it is important to make your students' interests and likes the starting point for any activity, which is the main reason why the book proposes a model, but you and your students make the final call on the product.

FOR OUR MONOLOGUE

8. Propose the type of monologue you would like to present. Justify your proposal.



And I would present to those who would not read the book.

But I would make sure there is a big impact on them.

Of course, you need to improvise the voice, the text, and make the right movement. In addition, you have to read and understand the text to work.



It is a fun, and I do have enough time for it. It is a good proposal, a lot better than the others.



Both are good, and I think we should use both in the novel.

For we will be used to it. In fact, we are going to read a lot of books in our class.

And if we are a student, someone, we are going to read a lot of books.



It is very efficient to choose in the case of the book.

- Write your agreement down in your notebooks in a chart like the following

Example: *Answers may vary*

TYPE OF MONOLOGUE WE CHOSE	ARGUMENTS
	Because

Activity 9

Session 3

9. Discuss what you think Chaplin's monologue is about.

- List in this chart the words and expressions that allow you to understand what the monologue is about. Look at the example.

The Great Dictator words and expressions repertoire	
Words	Expressions
Example: conquer - despise - greed - poisoned - barricaded - machinery - bitterness - cattle - brutes - dictator - (human) progress - FREE - unite	Example: I don't want to be an emperor - We want to live by each other's happiness, not by each other's misery. - Greed has poisoned men's souls. - More than cleverness we need kindness and gentleness. - To those who can hear me, I say: do not despair. - Don't give yourselves to these unnatural men: machine men with machine minds and machine hearts! - You, the people, have the power to make this life free and beautiful, to make this life a wonderful adventure.

10. Listen to the monologue *Learning How to Live Alone*.



- Complete the parts that are missing orally.

- Example 1.** When I was in high school, one of my biggest troubles was to have my house.
- 2 My younger brother was **quite silly** and he was always **bothering** me.
- 3 I **gave** my parents the news and they **were** very, very **nobby**. I **still** don't understand why.
- 4 I was very **excited** and very happy. I **felt** very **sure** of myself.
- 5 The **truth** is, there are many things **nobody** tells you about **living alone**.
- 6 **Clothes** - The first weekend of my independence, I **discovered** that my mother did not wish **themselves** to have to wash them! You don't want to look like a **homeless** person.
- 7 When you've done, eating is an **adventure**. You **can't** go to a restaurant five or six times a day. It's very **expensive**.
- 8 When I was **them**, my mother **asks** me to do for lunch. My dad still **doesn't** let me **drive** his car, and my younger brother

- While we provide the answers, students do not need to achieve this degree of specificity. We cannot estimate a minimum number of answers nor what answers would be most commonly given, but, in this case, the more answers, the better.
- Allow room for some "words" that may have more than one word, for example, your students may want to write human progress and not just progress. We call this a collocation, that is, a common association between two words, for example, wreak havoc, disaster strikes, or light blue.

Activity 10

- Help your students prepare for this monologue by giving a few clues to spark their interest. Some possible starting questions might be: What do you think is different when you live with members of your family compared to living alone? What do you think might be the most difficult issues associated with living alone?

- Another option is to help them discuss two topics, like clothes and food, and brainstorm a few ideas about them.
- Instead of having your students complete the monologue in unison, you could ask each student to complete one word or expression in the monologue once they have heard it.
- Another way of expanding your students' repertoire of words and expressions is by playing the track and pausing it before the word is said, so they guess what comes next.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Activity 11

- Now your students will work with a classical monologue, from William Shakespeare's *As You Like It*. In this monologue, Jacques (a noble) compares the world to a stage and life to a play, and lists the seven stages of a man's life, from being a baby to being a person of advanced age, facing her/his imminent death.
- A curious note on the track and the link we suggest in Activity 13, the words are pronounced using their modern pronunciation. However, if we had heard the monologue in its time, the words would have sounded differently (almost as they were written). English pronunciation has changed a lot from Elizabethan English (beginning of the 17th century).

11. Have a look at the following words. How would you pronounce them? Share your ideas with the whole class. Look up their meaning in a bilingual dictionary

satchel sans
 sighing pouch whining
 merely

12. Listen the monologue *All the World's a Stage*. Find five words you worked with in the previous activity and try to repeat the sentences they appear in. Look at the example!

Example:



The first stage of this world is infancy, and the first action is with an merely a baby.

The second stage is school boyhood, and the first action is to be a world's school boy, and the first action is to be a world's school boy.

TRACK 30

Remember

The monologue you just heard in Track 30 is scene VII of act II in the play *As You Like It* by William Shakespeare (1564-1616), and is said by a character called Jacques.

13. Listen to the monologue *All the World's a Stage* again. Find all the words from Activity 11 and number them according to the order in which they appear on the track. Look at the example.

- | | | |
|--------------------|------------|---------------|
| 1 merely | 7 sighing | 14 quarrel |
| Example: 2 mewling | 8 furnace | 15 spectacles |
| 3 puking | 9 woeful | 16 pouch |
| 4 whining | 10 oaths | 17 oblivion |
| 5 satchel | 11 bearded | 18 sans |
| 6 unwillingly | 12 pard | |

24

Activity 12

- This activity is intended to work on pronunciation with a deliberately more complex text than the ones students usually encounter, at least with regard to the repertoire of words and expressions. The track is clearly articulated and it is relatively slower than normal speaking pace. Students will gradually achieve conventional pace when speaking, and it is better to be clearly understood than to say everything quickly but with poor pronunciation. So, articulating clearly, rather than quickly, is the main objective here.
- If your students find this activity beyond their capabilities, you may help by providing them with the transcript.

Activity 13

- This activity looks for lexical precision while listening to speech, which is a skill used to avoid misunderstandings and to move to a more advanced level of listening proficiency. At this level, your students may not be able to detect the words after hearing the track just once, so be prepared to play it at least twice. However, after playing the track three times, help your students in order to avoid ineffective repetition and restlessness.
- If you have the time and resources, encourage your students to watch other versions of the monologue. That way they will have more examples for improvising their own monologue.



14. Share your opinion of the monologues you just heard on tracks 28 and 29.

- Clarify the meaning of terms you don't know or those you are unsure of
- Exchange opinions about the monologues genre. Look at the example.

Example:

Clarity: The speaker is clear about the main idea of his monologue. He uses simple words and phrases to make his point.

Structure: The speaker starts with a clear statement of his topic. He then provides evidence to support his point. He ends with a strong conclusion.

Style: The speaker uses a conversational tone. He uses personal pronouns like "I" and "we" to make his point more relatable.

Content: The speaker's main point is that we should work together to solve our problems. He uses the example of World War II to show how important it is to work together.

15. From the words and expressions you worked with in the previous activities, define the topic in both monologues and write it in the following chart. Look at the example.

Monologue's topic	
<i>The Great Dictator</i>	<i>Learning How to Live Alone.</i>
<p>Example:</p> <p>Topic:</p> <p>Main idea: The speaker is calling for peace and a critique of the totalitarian systems of government during World War II.</p> <p>Style:</p> <p>The monologue's topic is a call to peace and a critique of the totalitarian systems of government during World War II.</p>	<p>Topic:</p> <p>Colloquial words makes us feel proximity.</p> <p>Style:</p> <p>The expressions used inspire reflection about the value of the family.</p> <p>Topic:</p> <p>The topic allows us to notice the maturity needed to face responsibilities.</p>

- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

Activity 14

- By this point, your students have already listened to three different types of monologues (one of each type mentioned in Activity 7), to allow comparisons. We suggest you give extra time to these discussions, since this type of activity is the only opportunity most of them have to interact with others in English.
- Take advantage of this type of activity to give input on how to improve their pronunciation. Wait until they finish their

interventions so they don't become overly cautious. It is important to avoid interrupting them and to highlight the positives rather than pointing out their mistakes. They can then build their confidence by playing to their strengths, instead of focusing on merely correcting their mistakes.

Activity 15

- Remember, the order of the activities is a suggestion. As long as the activity fills the role of creating a sub-product (in this case, deciding the topic for your students' own monologue), you may move it to a place that suits your students' needs and your teaching purposes more neatly.
- In other practices, we have modeled how to distinguish a topic based on general meaning or contextual clues. It is possible that your students have already become used to that sort of activity, that is why in this activity we encourage you to foster a more complex way of identifying purpose based on specific words and expressions.

Activity 16

- The idea here is that each person has the chance to influence their own monologue. However, it might be easier if there were a common topic for the whole team (as we propose here), rather than expending their efforts on a multiplicity of topics. However, if you have a small group, you may prefer that each student selects her/his topic (which entails skipping this activity altogether).
- Correspondence between genre and topic may not be perfect here. For example, a serious issue may become a topic for a stand-up comedy monologue by means of rhetorical resources. A lighthearted topic may also become more serious by means of voice and gestures, so you may allow room for some mismatches at this stage of the development.



session 5

Activity 17

- It is important to distinguish similarities and differences in the monologues, since this will help your students become aware of details their monologue needs to be successful with the audience.
- If time is short (or if your students find it difficult), you may want to work on this activity with the whole class.
- When your students need to register something, do not strive for perfection in their notes. However, help them to organize them as clearly as they can, so they really are useful later in this practice (or even in other practices).

Activity 18

- The features of different types of monologue have already been covered in Activity 7. In this case, we added notes on specifically how those features are meant to be used or what they entail when performing the type of monologue chosen.
- Remind your students that each of them should have their own notes on the decisions they made for their own monologue. That way, if one of them is absent, they do not have to start from zero.

FOR OUR MONOLOGUE

16. Suggest topics for the monologue you want to present. Vote for your favorite one and write it down in your notebook.

- Check that the topic is suitable for the genre you chose in Activity 8. Look at the example.

Example:

TOPICS FOR A STAND-UP COMEDY MONOLOGUE	VOTES
The fear of public speaking	1
The use of cell phones	1
Problems of living alone for the first time	3

17. Discuss similarities and differences between the monologue *All the World is a Stage* and *Learning How to Live Alone*.

- Design a chart in your notebook to register both. Look at the example.

Similarities

Example: In both monologues, monologues very important

Differences:

Example: Language in *All the World is a Stage* comes from another era

18. Comment on the features of the type of monologue you chose and how they will be adapted for your monologue. Write them in your notebook. Look at the example.

Features of Stand-Up Comedy

Stand-up comedy is performed by a single person. So, we will have to perform by ourselves and not as a team, but our team can help with some sound effects. We will have to use the microphone and stage lights. We will have to include parts that elicit laughter. During the monologue, the public will be involved in the situation with unusual exaggerated reactions. We will discuss how to achieve this with our teacher.

FOR OUR MONOLOGUE

19. Based on the previous activities, make a summary of the type of monologue that you are going to present. Look at the example.

Example:

Genre:	Stand up comedy
Features:	It is presented by a single person It presents a topic or a situation from a comical point of view The approach is unusual, exaggerated, ridiculous or absurd
Choose a topic:	Problems of Living Alone for the First Time

Building stage

20. Listen to the beginning of these three monologues again.

- Discuss what resources are used to start and get the attention of the audience. Look at the example.

Monologue	Resource
Example: <i>The Great Dictator</i>	Example: An apology and a clarification
<i>Learning How to Live Alone</i>	<i>The theme is established with a memory.</i>
<i>All the World is a Stage</i>	<i>A categorical statement</i>

Remember

There are many rhetorical figures (non-conventional ways of using words that add a different effect to the text) that can be used to enrich a monologue. In the particular case of the stand-up comedy, some of the most frequent are: **Exaggeration or hyperbole, self-compassion, irony and sarcasm.** You can find definitions of these rhetorical figures in your Reader's Book, p. 41.



session 6



Activity 19

- You may want to fuse this activity with the previous one, so that as soon as your students finish their discussion, they write their summary.
- If you deem it necessary, you may add a checkpoint here, using the assessment instruments included in this book and adapting them to suit this practice.
- As you may notice, the warm-up stage in this practice is considerably longer than in other practices because improvisation itself requires less time. However, remember you may shorten or even lengthen the time allocated for each activity according to your students' needs.

Activity 20

- Help your students to understand what is said at the beginning of each monologue, so they can compare them. Use the transcript if necessary.
- Students do not need to write

the answers in the same way we give them, provided the idea remains the same (for example categorical statement may be expressed as "something said very clearly and showing no doubt").

- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.



Activity 21

Rhetorical figures (or devices) refer to a set of techniques in which a language user may move from the literal meaning to a more figurative (non-literal) one. This creates a different effect on the discourse, mainly, that of making it more literary, although we use these devices in everyday speech. For example, when we say I'm dying of thirst, we are not generally in an actual situation in which we are really dying because we are not hydrated enough. Rather, it is hyperbole, that is, an exaggeration that catches the attention of the listener or reader. When we say Time flies, it is a metaphor: time acquires the features of an animal (more exactly, a bird) and we compare the passing of time to a bird flying, which has a more expressive effect than merely saying Time passes at a quick pace (which is also metaphoric, since time is a concept, not an animated entity).

- If you or your students need to look at further rhetorical figures (or devices) and if Internet is available, you may want to check the following websites:
 - Glossary of Rhetorical Terms, at <https://mcl.as.uky.edu/glossary-rhetorical-terms>
 - Rhetorical Figures, at <https://sites.ualberta.ca/~gepp/figures.html>
 - Literary Terms, at <http://ai.stanford.edu/~csewell/culture/litterms.htm>
 - The Writer's Dictionary, at <https://writingexplained.org/grammar-dictionary>
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Activity 22

- If there is time and you think your students need more practice, you may use the monologues from The Great Dictator and Learning How to Live Alone to expand this activity.
- As in other activities, there is no need to expect the exact word we use as an answer from your students. If they say something like, he is making fun of, he is laughing at or something similar, consider them as good answers. The purpose is not to have exact answers to fill in the chart, but rather to understand what is involved in the use of the voice.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

21. Listen to the monologue *Learning How to Live Alone* again and find the rhetorical figures used. Look at the example.



Fragments of <i>Learning How to Live Alone</i>	Rhetorical figures	Explanation
... My father always asked about my grades, asked me to go to bed early, wouldn't let me drive his car ... My younger brother was quite silly and he was always bothering me ... But no, I had nothing against my family.	Irony	He says the opposite of what he thinks: he does have feelings against his family.
... Instead of a balcony, there was a small window that I covered with my notebook when I wanted to cry without being heard by the neighbors...	Example: Self-compassion	Exaggeration to cause laughter.
... My dad still doesn't let me drive his car and my younger brother is still very silly.	Sarcasm	It's a slightly offensive observation.

22. Listen to the first verses of the monologue *All the world is a Stage*.



- Pay attention to the use of the voice and the emotions it causes
- Write down your observations. Look at the example.

Example: <i>All the world's a stage,</i>	fast	high	low, rough	cynical	surprise
<i>and all the men and women merely players;</i>	less fast	regular	rough	mocking	attention
<i>they have their exits and their entrances,</i>	normal	regular	standard	mocking	irony
<i>and one man in his time plays many parts,</i>	normal	regular	standard	mocking	irony
<i>his acts being seven ages.</i>	normal	regular	standard	explanatory	attention

Activity 23

23. Have a look at the images below.

- Notice how the actor's performance changes in different moments.
- Identify aspects of body language: physical movements, gestures, eye contact and the effect they produce.



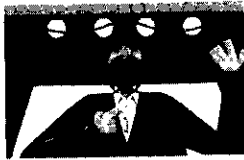
All the world's a stage,



and all the men and women,
merely players.



they have their exits
and their entrances,



and one man in his time
plays many parts.



his acts being
seven ages.

- Write the aspects you identified in your notebook. Look at the example.

Parts of the monologue	Physical movements	Expressions	Eye contact
Exit: part. All the world's a stage,	He opens his arms	Cynical expression, annoyed	He looks towards the audience
and all the men and women merely players,	He puts his arms down and shakes his head mockingly.	Mocking and a little angry.	Indirect look at the public, slightly derogatory.
they have their exits and their entrances.	Takes a step forward. With his arms, he makes the gesture of coming and going.	Mocking.	Looks at an indeterminate point. Opens his eyes.
and one man in his time plays many parts.	He raises his arm and points to an indeterminate point.	Moves his head mockingly.	Looks at an indeterminate point.
his acts being seven ages	He raises both arms. His palms are facing upwards.	Affirmative expression.	Looks straight at another actor.

- This activity is in the same spirit as the previous one, so rather than expecting exact answers, focus on how your students perceive the images and even more how to help them become aware of what gestures, movement and eye contact contribute to communication.
- One way to expand this activity is to change the expressions by using different body language and see how it changes the effect it conveys to an audience.
- You may want to use the extra scenes contained in the CD as another way to expand this activity or as a reference in the following activities so that your students can study different ways to convey and adjust a message with body language.

Activity 24

- One way to adapt this checkpoint is to transform it into a rubric. In order to do so, keep the columns as they are and just add descriptions for each square.
- As always, you may change this assessment tool for another you think is more appropriate for your students' needs.
- The checkpoint, as we have mentioned, may be moved to an earlier point if necessary. It is not advisable to postpone it since it won't have a formative impact if it is done later.
- Even if time is short, do not skip the checkpoint. In the syllabus, assessment is tool to foster self-growth (not a punitive, resultative exercise), so try to give ample time to carry out this activity.

Activity 25

- At this stage, it is important to stimulate creativity, so don't fret much about what kind of words and expressions your students are writing, unless they are offensive. However, if the topic is well-chosen, that kind of expression should not appear.
- As the information box states, the genre will not be evident at this stage. Genre is revealed when the expressions, the structures, the voice and other factors are thrown in and they are made to work together. So, the mere words and expressions, taken in isolation, won't make anyone laugh (at least not at this point). Help your students realize this, so they don't get discouraged. As we have stated elsewhere, the product is built step by step.

CHECKPOINT

24. Read each line carefully. Think what best describes your work up to this point.

Answers may vary

Yes	Almost there	Needs more work	No
-----	--------------	-----------------	----

I can distinguish between a dialogue and a monologue

I can see the differences between different types of monologues.

I have strategies for listening to a monologue and understanding its content

I can recognize rhetorical resources used in a monologue

I understand the importance of voice and body language in a monologue.

FOR OUR MONOLOGUE

25. Recover the type of monologue you chose in Activity 8 and the topic of your monologue in Activity 16.

- Write a list of the words and expressions that come to mind when you think about the topic you've chosen for your monologue in your notebook. Look at the example.

Example: Words and expressions for a stand-up comedy
Topic: The Difficulties of Living Alone for the First Time

Words

- ✓ grades
- ✓ money
- ✓ to ask for
- ✓ to bother
- ✓ to live alone
- ✓ mysteriously
- ✓ to feel lonely

Expressions

- ✗ I had nothing against my family
- ✗ I was very excited
- ✓ I felt very sure of myself
- ✓ I didn't know what I had gotten myself into
- ✗ There are many things nobody tells you about living alone

Remember

To improvise a monologue we need to begin with a topic. Once we have it, we write a little about what goes through our mind. Don't worry if it doesn't sound funny right now, it will be fun when you finish because you will also add variations of voice, gestures and body language.

session 8

Activity 26

26. Discuss different ideas that come to mind about the topic you've chosen. Write them down in your notebook. Look at the example.

Example:

NOTES to improvise a monologue

The Difficulties of Living Alone for the First Time

Random ideas

Who washes your clothes when you don't live at home?

The place where you are going to live is surely very different from your home.

What do you do when you feel lonely?

The difficulties of living with your family: you receive orders, you help with housework, you have to respect rules and schedules, you live with all your family members (like it or not), etc.

When you decide to live alone, will you be able to survive without the money your parents give you?

What do you do if the toilet paper runs out and you don't have money to buy more?

FOR OUR MONOLOGUE

27. Go to your Reader's Book page 42.

- Read *Learning How to Live Alone*
- Pay attention to the structure and the contents of each of part of the monologue
- Reprise the ideas you wrote in the previous activity and consider how you can arrange them in the structure of a stand-up comedy. Look at the example.

Example:

Structure and ideas for our monologue

Topic: The Difficulties of Living Alone for the First Time

Beginning	Reasons to leave the family home	
The difficulties of living with the family		
Development	The house	Internet
The money		
Feeling lonely	Clothes	
Ending	We are not sure. Maybe we can pick up one of the ideas from the beginning	

- Your students may want to reuse the words and expressions from the previous activity to create their own ideas. If necessary, provide them with others, but try to supervise this stage rather than lending a hand at every single step, so your students face the task of really improvising. In real life communicative situations, they will have to improvise everything without having the time to prepare, so it is important to leave your students to their own devices while giving feedback and constant encouragement, focusing on their strengths.

Activity 27

- The structure may be more complicated than the example we give. If your students are absorbed in the task, they may want to try out more complex structures. For example:
 - ▶ **Framged- With this structure, the monologue gives the consequence of an action, and then for each**

action, it goes backwards to explain what provoked it.

- ▶ **Reverse chronological order-** In this case, the monologue starts in the "present" and then it retells the events that preceded it one at a time.
- ▶ **Stream of consciousness-** In this case, there is an association of ideas that moves around many topics, as if the monologist were talking while half asleep.
- **RB Box** can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

Activity 28

- So that activities for this session really work as an improvisation, they should be short (around five minutes). Otherwise, the improvisation factor is watered down and it is just rehearsing or preparing a dramatic reading aloud.
- The purpose of distributing activities as in other cases is to reduce the load of preparing everything, while everyone plays to her/his strengths and cooperates towards a common goal.

Activity 29

- In order to accomplish this quickly, it is important to allow room for reflection beforehand. Your students may make mistakes, but if they have got the gist of improvising, time allowing, you could have a second round of monologues in which your students might accomplish better results.
- We add words and expressions to make the monologue funnier, since it is a comic monologue; however, you should help your students to make the necessary additions depending on the type of monologue they have chosen.

Activity 30

- Remind your students to keep their monologues short. Just to give you a general idea, a native speaker says between 110-150 words per minute. For example, this tip you are reading right now has around 110 words, so at a normal pace it could be said in one minute by a native speaker, so for your students it should be quite slower. One minute of speaking without pauses even for more proficient speakers can be a really hard task (just for fun, try to start saying a speech in your mother tongue without pauses and hesitations for one minute, in order to become more aware of the difficulties involved).
- Body language may also contribute to rhetorical effects. For example, if someone says I was happy, while smirking, that is a sure sign of irony, even if the tone does not change to indicate it is so.

Activity 31

- This is a final chance to make adjustments to the monologue. Remember, it is more important to foster creativity and to encourage your students so that they gain confidence than to attain a perfect rhetorical product (which may be difficult to achieve even for a native speaker). Try to balance short and long monologues. If necessary, time your students beforehand so you can give tips on how to adjust their pace.

28. Consider the parts of the monologue's structure (beginning, development, closure) and divide them among the members of the team to contribute their ideas.

- Propose what you are going to say in each part, building on your ideas from Activities 25 and 26. Don't worry if your monologue doesn't sound funny at this point. Look at the example.

Example:

beginning
The difficulties of living in the family home
Reasons to leave the family home

development
One of my biggest desires was to leave my house
My mom used to ask me to clean my room, go buy tortillas
My father always talked about my grades, asked me to go to bed early
My younger brother was always bothering me

29. Use rhetorical resources. Add words and sentences to clarify and enhance the beginning, development and closure of your monologue. If you need to, go back to Activity 21. Look at the example.

Example:

beginning
One of my biggest desires was to leave my house
development
My mom used to ask me to clean my room, go buy tortillas
My father always asked about my grades, asked me to go to bed early
My younger brother was always bothering me
closure

Remember

Consider that the duration of your monologue should be between one and three minutes. In these activities, it is important to take a short time for preparing and adjusting the monologue so it is realistic.

30. Explain how to use voice, gestures and body language to make the different parts of your monologue more interesting. If needed, check Activities 22 and 23.

31. Exchange opinions about the results of your work in each part of the monologue. If you consider it necessary, do the following:

- Widen the repertoire of words and expressions. Review the work you did in Activities 9, 10 and 11.
- Propose other ways to use the voice and emotions to have more impact on the audience.

- Offer new ideas for using body language.
- By now, each member of the class should have his or her own monologue ready to be presented.

32. Agree on how you are going to present your monologues.

- With your partner(s), discuss one of the following details of the presentation of your monologues:

Date and time of the presentation of the improvisation of monologues.

Addressee

Location of the presentation of the improvisation of monologues.

FOR OUR MONOLOGUE

33. Write the agreements you reached in your notebook. Look at the example.

Example:

- The School Talent Show will take place on the last Friday of this month from 3:45 on in the afternoon.
- Attendees of the School Talent Show include students and some parents.
- 1:30 to 4:00 minutes.
- Stand up formally.
- The kind of speaking in public.
- The use of cell phones.
- The problems of living alone. For the first time, the staff will take place during this class as the one that follows.
- With the teacher's help, each team will prepare two or three themes for their monologues.
- All the monologues will be written on a piece of paper.
- The papers will be folded and put in a bag in a hat.
- A member of each class will draw a piece of paper and read it aloud.
- The teacher will write down the theme that comes out in each form.
- Each team has to prepare their monologues.

Activity 31 (continues)

- You may want to have a go at letting your students say their monologue in a more informal way and also prepare another for a contest-like event (such as the one we suggest here).

Activity 32

- In this activity, students should not rehearse their monologue. We should strive to foster creativity and show how to deal with the unexpected, both necessary skills for achieving a greater degree of language proficiency.
- Take time to organize an event that showcases their monologues. As we have stated, socializing a product should not be restricted to the classroom, it should aim for a wider audience.

Activity 33

- Take into account that the model we present here is just for illustrative purposes. We do not intend for all your students' monologues to be about fear, cellphones or the problems of

living alone. They are suggestions that your students may use, but it is far better to base one's work on one's own interests. We do not advise that you give students their topics, but, as stated in a previous activity, that your students agree on the topics to be dealt with in their own monologue.

- Remember that you may also record their monologues and upload them to the web, if available. That will also produce comments from real people.

Activity 34

- This activity is meant to be done before the actual presentation of monologues for two reasons: to provide them with the do's and don'ts of a monologue and to provide them with practical tools to carry out a more objective assessment of a monologue.
- It is better to have just one or two rounds of listening in this activity. When assessing the monologues, your students will only have one chance to listen and observe in order to give their opinions.

Activity 35

- If possible, record your students' participations. It is priceless, not only as a memento, but also to fine-tune a number of details. We suggest you ask for the necessary permissions to do so.
- If you have spare time during the school year, you may want to use this practice as a recurring activity, so your students have the chance to express themselves and have feedback provided to them.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Activity 36

- One possible way to divide assessment tasks is to ask each team to create a different assessment tool and have different teams assessing different details; or, within the same team, have each member assess a different detail using the corresponding assessment tool.
- You may want to let your students prepare this activity beforehand. As we have stated elsewhere, it is important to check these tips before beginning any work in this practice, so as to anticipate any problems, to have material ready and to have as thorough and exhaustive a plan as your students require.

34. Listen to the following ways of improvising the beginning of the monologue *Learning How to Live Alone*. Assess them as to which are more successful, and which need more work.



- Pay attention to details such as time, rhetorical effects, effect and fluency to assess their quality. Listen to and look at the example:

Improvisation	1	2	3	4
Assessment comments	Example: It is very slow and boring.	Too fast at the beginning and too slow at the end	It does not have an adequate repertoire of words and expressions.	Well performed with correct and clear pronunciation

Closure stage-socialization

35. Present your monologue to the whole class, following the agreements you reached in Activity 33. Ask your teacher how you are going to organize the presentations.
36. Discuss what you liked and what could be improved with regard to the three segments of their monologue with other teams.
- You can use a chart like the one below to exchange your opinions.
 - Remember how different details influence the impression of a performance.

Title of the monologue:			Team #:
Text			
Monologue	Very good	Good	Regular

Start
Development
Closure

- Make similar charts for:
- Voice features. Consider speed, volume, pitch, tone and pronunciation.
- Corporal expression. Consider physical movements, gestures and eye contact. If you think it's necessary, review Activity 23.



• Be respectful and positive with your criticism. Remember that the observations are not personal, but about specific details that you consider can be improved

How did it go?

37. Read each line carefully. Tick the box that best describes your work in this unit.

Individual assessment	• I can establish genre.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• I can use gestures, eye contact, body language and pauses.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• I can link non-verbal language with voice to reinforce the message.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• I can monitor rhythm, speed, intonation and volume.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Product

38. How do we assess the following aspects of my improvised monologue?

Performing an improvised monologue	• Did I modulate my voice?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did I use body language?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did I pay attention to my improvisation notes?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did I perform the best I could?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did the audience react the way I expected?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

39. What is the team's global impression about their performance in this unit?

Team assessment	• Did we respect our agreements?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did we use extras like sound effects to add interest to our monologues?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Was the performance natural and fluent?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• What details can we improve as a team?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

We have arrived at the end of this practice.

session 12

Activity 37

- If you deem it necessary, you may use sections of this assessment to track your students' progress gradually instead of leaving it until this point.
- Remember you may change tools using the formats we include in this book. Indeed, we encourage you to do so, in order to have different elements assessed by a variety of means.
- The practice does not include a summative assessment tool because the sub-products work as complex tasks which provide evidence of how far your students have got. Moreover, the sub-products are within a context, which make them more appropriate for assessing communicative competence, compared to summative tools which, by nature, are partial.

Activity 38

- This is an individual product assessment, compared to the assessment instruments prepared in Activity 36, which are defined as co-evaluation.

95

- If necessary, you can prepare more specific product assessment tools which depend on the genre of each student's monologue.

Activity 39

- In this practice, the team assessment focuses on the preparation and the participation as part of an audience, rather than the global assessment seen in other practices. The purpose of the practice was that everyone could prepare her/his own monologue and present it in front of the class (or the audience you have chosen beforehand).
- If necessary, you may add other assessment questions or, even better, you can let your students include other questions as they see fit.

A WELL-OILED MACHINE

Academic and educational environment

SOCIAL LANGUAGE PRACTICE: Paraphrase information to explain the operation mechanism of a machine.

In this practice, you will elaborate an infographic to explain the mechanism of a machine.

A WELL-OILED MACHINE

Activity 1

- Have your students look carefully at the different infographics. Ask them if they are familiar with them. If there are some students that are actually familiar with them, help them share what they already know. If there aren't, help them express what they would like to know about the workings of a bicycle.
- Help them to express the differences that they see in the two infographics. Then, have them check whether or not the contents are clear, and if they can easily find the link between the title and the image.
- Give students time to compare the images, and then the time they need to complete the writing portion of the activity. Both will activate prior knowledge about infographics.
- Go to Track 60 and use the visual resources to support your teaching strategies.

Warm-up stage

1. Look carefully at the following infographics.

Infographic 1

HOW A BICYCLE WORKS

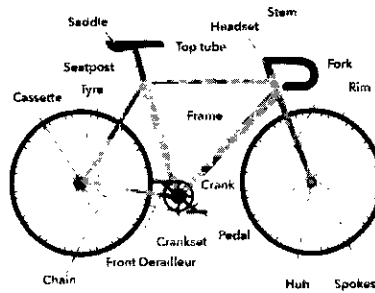


The movement of the wheels provides stability

Wheels make a rotation center when they touch the ground

Infographic 2

Parts of a bike



When the pedals are pushed, they generate momentum to make the crank and the wheels turn

Example:

What do I know about infographics?
They use images and text to convey information.
They help to understand things.
They can be about different topics.

- Think about what you already know about infographics, and write that information in your notebook. Look at the example.

2. Look at the chart below. Read the activities you will do in this practice in order to make an infographic. Remember to tick each activity as soon as you finish it.

Week 1	Week 2	Week 3	Week 4
<p>Select and explore materials that contain illustrations of the operation mechanism of machines or devices.</p> <ul style="list-style-type: none"> Explore infographics and identify and topic, purpose, addressee and text organization. Reflect on the use of images and/or illustrations. Select a machine or device. Establish criteria to choose information. 	<p>Read and understand information.</p> <ul style="list-style-type: none"> Activate prior knowledge. Infer implicit information, proposing possible alternatives. Clarify technical terms. Distinguish between words and expressions from British and American variants. Make connections between images and text. Assess main ideas and information that broadens their reading strategies. Mentor the use of one's own and others' reading strategies. Select information to explain the operation mechanism of machines. 	<p>Write information.</p> <ul style="list-style-type: none"> Paraphrase information using adequate expressions and linguistic resources. Use synonyms to express the same concept. Put ideas and explanations in order and connect them in a diagram. Complete a flow chart with notes that explain main ideas. 	<p>Edit texts.</p> <ul style="list-style-type: none"> Read to check spelling and punctuation. Put sentences in a sequence. Add, remove and/or change information and adjust language according to addressee and purpose. Write final version on a poster and display it in different places at the school. Assess the process and the product.

Activity 2

- Make sure your students identify the three stages of the study plan and that they understand each activity to be done. Ask a student to read the tasks out loud so they can understand the activities they will complete in order to make their informative poster.
- Remember to read the schedule beforehand so that you have different options besides the ones in the book to order the sequence of steps. What the book offers is one of many ways in which you may help your students to develop their own infographic.

Activity 3

- Explain how using a certain typeface and images is directly related to the topic, purpose and addressee of that poster; the size, the colors, the graphic distribution, and the amount of text used for elaborating an infographic are all important factors in getting the message across to the addressee. This means that, for example, if an infographic is intended for youngsters, it would be appropriate to use more images and less text, whereas if it is intended for adults, it would be vice versa.
- Use the examples in Activity 1 to begin reflecting upon questions such as the following: Why does one infographic use longer expressions, while the other one uses only words? Which is easier to read and understand? Which one provides more information?
- Bring infographics with the same topic as those of the examples in this activity, but with a different level of complexity, to the classroom. Encourage your students to comment on the effect they have on whoever sees or reads them. You could use questions such as these to begin the discussion: Why are these images used and not others? What do these images depict? Would the infographic be equally understood if it did not have images? etc.



session 2

3. Compare the infographics you reviewed in Activity 1. Write their similarities and differences in your notebook. Look at the example.

Example:

Comparing infographics	
Similarities	Differences
Both infographics give information about bikes.	Number 1 gives information about how bikes work, while number 2 gives information about their parts.

4. Comment on whom infographics are made for. Look at the example.

Example:

Who they are for people who know about bikes.

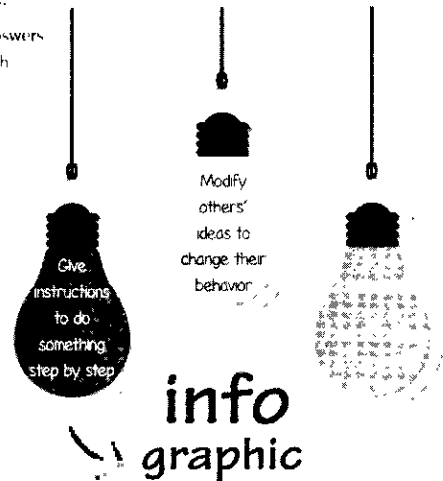
Who they are for people who don't know about bikes.

Who they are for people who want to know how bikes work.

Who they are for people who want to know the parts of a bike.

5. Read the following purposes for infographics. Decide which sentences describe an infographic.

- Share and check the answers to Activities 4 and 5 with a partner and exchange opinions.



98

Activity 4

- For this activity, list some possible addressees, some suitable and some unsuitable, so your students can discuss their opinions.
- If the discussion turns technical, try to follow along. If they engage in the topic, it is more likely that they will improve their communication skills and reach higher levels of language proficiency.
- Controlled chaos is a sign you're doing things in accordance with this approach. That is, there are discussions everywhere, and students are really committed to participating and getting the best from the interaction.

Activity 5

- While the expected answer is, "show information about a complex issue in a compelling manner", some of your students may give an unexpected answer. Instead of correcting them immediately, try to follow their train of thought. When this kind of situation arises, it is usually due to concepts they have not fully integrated or which they are just beginning to explore in full. Do not expect perfect distinctions right away from everyone. Behind what we deem "wrong answers", students are doing their best to understand, so allow room for mistakes.

6. Check the infographics again to analyze their textual components and how they are used.

- Complete the following table. Look at the example.

Example:

Use of text in the infographic	
Infographic 1	Infographic 2
It has a title in bold and uses capital letters.	It has a title in bold and uses some capital letters.
It uses notes to explain the operation of the bicycle.	It uses words to point out the names of bike parts.

- Exchange opinions about the use of images and complete the following table. Look at the example.

Example:

Use of images in the infographic	
In infographic 1, the image is used to show some details of how bikes function.	
In infographic 2, the image is used to	
In both images	Answer may vary.

FOR OUR INFOGRAPHIC

7. Work on the following activities.

- Choose a machine or device to produce your own infographic.
- Define the purpose and addressee of your infographic.
- List some features of the textual and graphic resources.
- Make a chart in your notebook that contains the following information. Look at the example.

Example:

Machine or device	Wind turbine
Addressee	Students (11 to 13 years old)
Information	To explain, with visuals, the mechanism of a wind turbine that produces electricity.

Remember

Visual support is very important to explain and illustrate information. If visual support is well coordinated with the information, it can complement and clarify meaning for the viewer. Have this in mind when designing your infographic.

Remember

Choose wisely. Keep in mind that the more complex the machine, the harder it will be to describe its mechanisms.

Activity 6

- Textual components refer to what you see written on the page: title, notes, words, and the way in which they are displayed, that is, the typographic resources used, such as bold, highlighting, different typefaces and font size.
- If you think it might be useful for their own infographic, allow students to explore the other infographics you may have brought to class.
- The idea of this activity is to have a written register of what happens when you have different textual components. However, if this is not possible due to time constraints, you may help your students by having them dictate their conclusions to you.
- As in other practices, information boxes (such as Remember, Take a note and Being through the language) are useful if your students need a more formal explanation of concepts. The authors of this book mention them whenever

it is necessary, but since the sequence of activities is open to modification, we do not intend these information boxes to be compulsory elements for planning your class. Indeed, these suggestions are optional, and any of these tips can be adapted based on your experience and your students' needs).

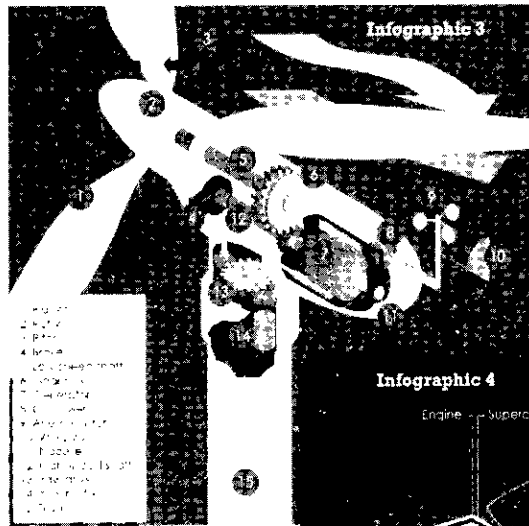
Activity 7

- Make sure the teams include the right information on their charts. As this product will define the main features of their infographic, emphasize the fact that they have to be sensible and practical in choosing their machine and define the purpose of their infographic wisely. However, if they want to deal with a complex machine, you may want to divide the sections among the teams. Remember, the higher your expectations are, the more your students will develop their level of proficiency in English.
- One main consideration is where they will find information on the machine they will choose. Remind your students that they may use the information in the Reader's Book if there is no other information available for designing their infographic.
- Help your students to choose a suitable machine. While weapons or such may be interesting for students in this age range, making an infographic on those kinds of machines is not advisable.

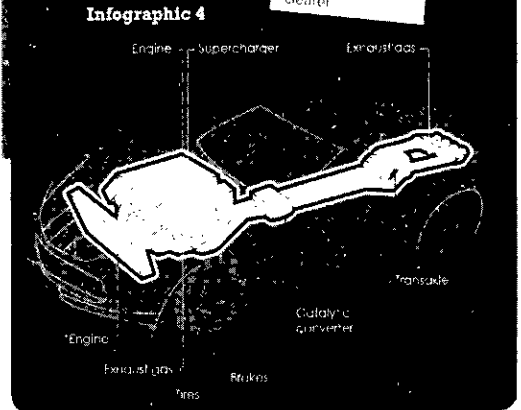
Activity 8

- Have your students think about the particularities of graphic components and the importance of textual arrangement necessary to convey a message successfully.
- Convey the idea that when in doubt, they may use more or most to form the comparative or superlative. That is, it is more important to write or speak even if there are production mistakes than to stay quiet or not finish writing a text. Even if they sat a certification, they would not be as penalized for a mistake as they would be for staying silent or not finishing a written text.

8. Look carefully at the images below.



Infographic 3



Infographic 4

- Complete the following sentences using the correct comparative form of the adjective or adverb inside the parentheses. Look at the examples.

Example: Infographic 3 is (complex) **more complex** than Infographic 4 because cars have less parts and pieces than wind turbines.

session 3

1. The car is (clear)

clearer

2. The car is (descriptive)

more descriptive

3. The car is (colorful)

more colorful

Remember

adjectives and adverbs that have three syllables or more form their comparative with **more** or **less**, and their superlative with **most** and **least**. For example: **more expensive**, **the most expensive**, **less important**, **the least important**, **more dangerous**, **the less dangerous**. You can also form comparatives by adding **-er** for example: **clearer**.

FOR OUR INFOGRAPHIC

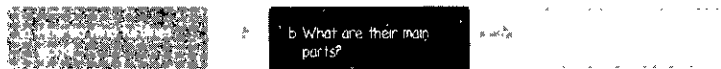
9. With your teammates, make a chart like the one below with the information for your own infographic, including the graphic resources you think appropriate. Look at the example.

Example:

What is a wind turbine?	Wind turbine
How does a wind turbine work?	Images that explain the inner and outer workings of wind turbines. Flow charts, indicative arrows, a chart with key terms, etc.

10. Write your own questions to find out more about the machine you chose for your infographic in your notebook.

- Focus specifically on questions that allow you to find out how it works. Look at the example.



11. Check your questions and propose sources where you can find information to answer them. Ask your teacher for help if necessary.

12. Put forward criteria to choose the information you need. Look at the example.

Example:

- It should answer the questions we asked
- It should contain information that we can understand
- It should provide actual and precise information
- It should have images showing the parts of a wind turbine
- It should help us to understand how a wind turbine works

Student's Question #6 : 101

Activity 9

- Propose different resources your students could use in their infographics. You can show them different examples of infographics on different subjects. Try to choose contrasting infographics, so that they can select among different possibilities.
- If possible, you could ask the school's technology teacher to help students find good digital tools to make infographics and show them how to add graphic features to an infographic.
- As with textual components, help your students get a preview of the effect the use of graphical components causes. If digital resources are not available, there are other options, such as drawing or cutting pictures out of old magazines.

Activity 10

- Provide your students with opportunities to practice making questions more specific or more general (which will in turn help them to look for different types of information). You can take one of

their questions and use hyponyms (that is, words that fall in the same semantic field as others), or hypernyms (i.e., words that can be used to categorize a word or expression) to show how this can be done.

- Remind your students that research should be based on open questions, such as what, how, and why. Closed questions (receiving yes/no answers) are not as appropriate for doing research.

Activity 11

- Organize a visit to the computer lab, where possible, or the school library to have a practical demonstration of how to do research on the web.
- When proposing sources, advise your students not to discard any option unless time constrains or real impossibility kicks in. For example, it is true that there may not be an actual engineer everywhere. But you may find websites from institutes and research centers in Mexico and abroad where you can find people willing to help. In order to reach them, try to plan in advance. That way, by the time you and your students start working on this practice, you may have already established a preliminary contact.
- In this practice, we use a wind turbine as an example due to our interest in environmental issues. Your students' interests are what feed your class, so try to explore machines and people that appeal to them, even if there not many sources available. Indeed, this will help to motivate your students into doing research, rather than the opposite.

Activity 12

- Students may already be familiar with criteria for choosing information. If they have experience in this area, you may move to the next step in the sequence.

Activity 12 (continues)

- Students may already be familiar with criteria for choosing information. If they have experience in this area, you may move to the next step in the sequence. Remember, what this book proposes is a number of basic steps and strategies for dealing with your own choices, so if a step is already achieved, you lose nothing by skipping it.
- It is useful to have the list in writing so that your students can quickly cross-check their sources and therefore have more time for researching the facts.

Activity 13

- You may help your students register some of the details they already know, since that is helpful as additional information for their infographic at a later point. The way in which they originally explain their machine is a means of making their explanation more understandable.
- Try to give students free rein in this discussion about what they already know. Try not to correct them on factual issues (since that is one of the purposes of doing research). These discussions are by far one of the most important factors for your students to develop confidence while speaking.
- Remember the notion of orderly chaos we mentioned in an earlier tip. A common tendency when students are working in groups is to feel you are about to lose control. We recommend you go along with the dynamic. If you let your students take control from time to time, they will develop autonomy more easily than if you want to control their every action.

Activity 14

- Students may be familiar with formats for registering sources. Give your group an example of book, magazine or web page references, so they can use them as models when elaborating their own.
- Reliability of sources is an important issue. The purpose of having your students work with more than the sources we provide is so they can actually compare information and see whether it is reliable or not.
- When using the web, it is important to recognize sites with paid content or ads within webpages which are easy to follow, but that may provide researchers with more of the same information. One way to avoid this is by using different search engines or even metasearch engines (a metasearch engine is a type of website that pulls together the results from different search engines and filters them to avoid repeated information).

Building stage

13. Before looking for information, comment on what you know about the machine you chose. Look at the example.

Example:

How does it work? It is a machine that...
It is a machine that...
It is a machine that...
It is a machine that...

Remember
if you need to, check the information in your Reader's on different machines go to pages 44-51.

session 5

FOR OUR INFOGRAPHIC

14. Look for information in different sources (whether printed or digital) that answer your questions about your machine.

- if you need to, follow the next steps to research on the web

Instructions

- Write the name of the machine in the open book, or print the different ones.
- Choose the machine you look up the most, and write for your topic.
- Select the most important information for your poster from different sources.

<https://goo.gl/B49guc>
<https://goo.gl/RWpy7c>
<https://goo.gl/ljrlk>

- Register the different sources you consulted to select the information for your infographic in your notebook. Look at the example.

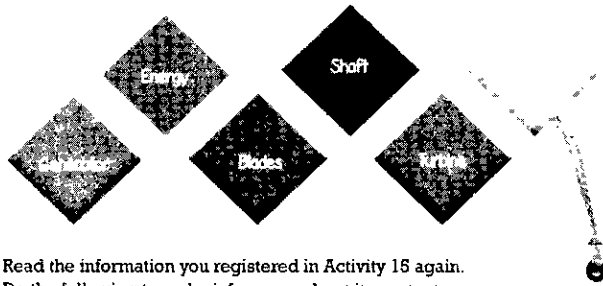
CHOSEN SOURCES OF INFORMATION

1. I found information about...
2. I found information about...
3. I found information about...

15. Copy the questions from Activity 10 and the information you think answers them in your notebook.

16. Write a list of words that belong to the semantic field of the machine you chose in your notebook. Look at the example.

Example:



17. Read the information you registered in Activity 15 again. Do the following to make inferences about its content.

- Identify words or expressions you don't know or whose meaning you don't get.
- Check the words you listed in the previous activity.
- Link those words with what you already know about the topic. If you need a reminder, go back to Activity 13.
- Read the information again to deduce their meaning. Look at the example.

Example:

The wind turns the blades which spin a shaft which connects to a generator and makes electricity.

Maybe you're right. And before the word **shaft**, it says "turns", so spin a shaft may have something to do with a thing that moves.

It says here **counter-clockwise**. I see the word clock, so may it refer to the way hands on a clock move.

- Repeat this process with the concepts whose meaning you don't know in the rest of the paragraphs.

Remember

A semantic field is a set of words related by their meaning and usage.

Activity 15

- Check that the information students chose actually answers the questions they wrote. If not, ask them to correct it.
- Remind your students that they may use sticky notes or such to distinguish information that answers the same question.
- If using a computer, notes can be written in different colors or highlighted to organize them more easily.

Activity 16

- One technical definition of a semantic field is that of a set of related words, linked by a shared semantic property.
- Help your students to distinguish this from synonyms. Tell them that synonyms refer to the same object or concept, whereas a semantic field refers to many different objects linked by, for example, their use of something they have in common (for example wheels, they use leverage, they are circular, etc.).
- Give your students a few examples, such as the semantic

fields of sports and music, which may not exactly be related to this learning environment, but helps as a way to start their thinking processes before moving on to more technical content.

Activity 17

- Make sure that students chose the most important terms relating to their machine and that the explanations are accurate. Try to supply them with encyclopedias, dictionaries, or popular science magazines to help them explain their key terms.
- Inferring consists of extracting information that is not said from what is said. It is reading between the lines. When making inferences for a technical issue (such the way a machine works), students should delve further into the topic or consider new questions.
- If the sources are understandable enough and do not contain many technical words, you could ask some questions to motivate your students to think beyond what is written. Usually, stating a contradictory fact triggers another response that allows your students to move beyond what they've already discovered about their machine.

Activity 18

- This activity is intended both as self-assessment and as a way to develop metacognition.
- Try to make time for this activity, not only for the students to write their comments, but also to go through their answers. If the group is too big, you may want to change this format and develop it as a team activity.
- Remember that you may reuse any format from other practices if you consider it suitable, as well as the formats included in this Teacher's Book.

Activity 19

- We use focusing on unknown concepts as a means of making inferences, thus enhancing comprehension. There are a number of strategies that can be used instead, such as generating questions, summarizing, using graphic organizers or thinking aloud.
- Remind your students that the fact a certain strategy may not have been useful for this practice does not mean is useless for every practice.
- Try not to rush this activity nor the following one, so students can give their insights on how they cope with reading.

Activity 20

- This task is about metacognition. When one is faced with something new, showing how one deals with it is implicitly a way to self-assess and to make an impact on others, since learning is done collaboratively.
- Remind your students to not only tell how they read, but to actively show it by reading their partners' text.
- If they can, allow them to record each other so they that have a record of how others act when reading.

CHECKPOINT

18. It's time to check your performance up to this point.

- Copy the following format in your notebook and fill it in with the information related to the activities you have already finished, especially the purpose and what your experience was while carrying out the activity. Look at the example.

Example:

Activity:	Choosing sources of information
Purpose of the activity:	To obtain the information needed for our Infographic

19. Answer the following questions to think about the strategies you used when reading.

- Which strategy/strategies helped you to understand the information and which did not? Why?

20. Exchange the answers to the questions in the previous activity with a partner and do the following.

- Read a paragraph from the information your partner registered.
- Explain the strategy you follow to understand what you've read.
- Show each other how you use such strategies. If needed go back to the example in the previous activity.

Example:

I read all the information, but I underlined the words I did not understand. Then, I used the dictionary to look up their meaning and I copied the information again.

In my case, I read all the information once. Then I re-read the paragraphs with concepts I didn't get and, since I had already read everything, I could understand them.

Wow! That sounds like a good idea, because I did it backwards and it didn't work for me. I'll try your strategy out.

I did what he did, but instead of using a dictionary, I asked questions and I used the images to find out the meaning of the concepts I didn't understand.

Activity 21

21. Look up the main ideas of the information you registered. List them in your notebook. Look at the example.

Example:

Wind turbines use wind to make electricity.
 The wind turns the blades, which spin a shaft, which connects to a generator and makes electricity.
 Wind turbines convert the kinetic energy in the wind into mechanical power.
 Modern wind turbines fall into two basic groups: the horizontal-axis variety and the vertical-axis design.



- Wind turbines can be built on land or offshore in large bodies of water.
- Give reasons why you think they are main ideas. Look at the example.

Example:

- a. How do wind turbines make electricity? It is not part of the first main idea, because it is a question that will be answered later.
- b. Wind turbines is the main idea because it will link to other, sometimes, ideas.
- c. Moreover, you can understand the whole main idea of the paragraph by reading that idea.
- d. Although you find out wind turbines use wind to make electricity, this answers the question of the paragraph.

22. Look for images of the parts of the machine you chose in the sources of information you are working with. Look at the example.

- Exchange opinions about the links between the images and the information you registered in Activity 15.
- Pay attention to the differences in words and expressions in American and British variants. Listen to the full example on Track 35.



Example:

... And here we can see how the arrow indicates the direction in which the wind turns the blades. It says here counter-clockwise, what is that?

You're right. And now, take a look at this. I can follow the direction of the infographic from the beginning with the wind turbine until it reaches the transmission towers, you can see on the picture.

... In the word 'turn' in the dictionary and in Lewis's notes in the capsule description in web in the hands of a clock mean, that is, they turn to the left, it also says in British English the word used is anticlockwise, look at the arrow again, do you get it?

We use before, since it is the British word for the mill or tower.

Activity 22

- Remind your students that the size, colors and other features of their images should be appropriate for the addressee of their infographic.

- Interculturality is something that exists not only between people who speak different languages, but also between people who speak the same language. Being aware of different words for the same object in different variants is a window into the historical and cultural differences between England and those countries where English-speaking people arrived at later points of history.
- For example, a common difference in technical vocabulary is the history of the words trunk and boot, which refer to the storage compartment of a car. Trunk refers to the fact that people used trunks (wooden rectangular boxes) to carry their clothes when traveling; boot refers to the storage compartment in coaches.
- If available, this task may become easier by using stock images from different repositories on the Web.

Activity 23

- You may remind your students to go back to Activity 16, where they wrote some terms that may be useful for this activity.
- It might be useful for your students to have some of the infographics they explored earlier in this practice at hand. Those examples will give them a good idea of words that could be used in their infographic.
- Remind your students that this practice is not about creating a professional infographic. While it is good to have high expectations, it is just as important to be realistic about their abilities.

Activity 24

- Paraphrasing is not just rewording, synthesizing or expanding is what is needed. When something is paraphrased, the idea is kept and the details are excluded.
- Help your students verify whether the key terms are in their paraphrases.
- Help them understand how synonyms are a resource for rewording some concepts.
- If available, help your students use a thesaurus and not only a dictionary. A thesaurus is a type of book which contains words grouped by their similarity of meaning (synonyms and antonyms). They differ from dictionaries because a thesaurus does not give definitions. So using a thesaurus may be more useful than a dictionary for this activity.
- As this activity is central to the practice, be available to your students to help them paraphrase the most important information about their machine.

FOR OUR INFOGRAPHIC

23. In your notebook, write a list of the terms you think are the most important for the machine you chose and their explanation. Use a dictionary if needed.

- Add an image to each key term. Look at the example.

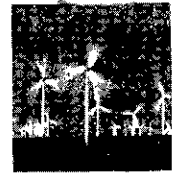
Example:

KEY TERMS:

Wind

EXPLANATION

The wind is generated by the heat of the sun, which causes the air to move.



Water

Water is a natural resource that is used to generate electricity. It is a renewable resource.



Solar

Solar energy is generated by the sun. It is a renewable resource that can be used to generate electricity.



24. To make your own infographic, you will need to paraphrase the information you selected in order to explain the main idea and functions of your machine.

- Read the sentences with the main ideas you listed in Activity 21.
- Use your own words to restate what each sentence says. Look at the example. Ask your teacher for help if necessary.

Example:

Sentences

The wind turns the blades, which spin a shaft, which connects to a generator and makes electricity.

Paraphrase

Wind turns the blades and the movement goes to a generator and makes electricity.

Activity 24 (continues)

Activity 25

- Help your students clear up any confusion they may have about the questions for the machine they chose. However, consider that in this activity there is no exact answer for the questions. The answers will depend on each team's point of view; thus, what really matters is that they reflect on their work and decide whether they deem it clear for others.
- Remind your students to double-check that they have covered every question and that their answers are correct. That way, once they are carrying out more complex activities (such as linking sentences or composing their draft), they won't need to rush back to finish the task.
- While the example in the book is in the same order as the flow chart, it is only so for the sake of clarity. The order of their infographic can be better dealt with once they make their flow chart.

Sentences	Paraphrase
Wind turbines convert the kinetic energy in the wind into mechanical power.	Wind turbines change the movement created by the wind into power.
Modern wind turbines have a tower that supports the horizontal axis with a nacelle, the rotor and generator.	There are two types of turbines: horizontal-axis and vertical-axis.
Vertical turbines are built on land or offshore and can be broken down.	There are wind turbines on land and off the coast.

FOR OUR INFOGRAPHIC

25. Use the information you paraphrased in the previous activity to answer the questions you wrote in Activity 10. Look at the example.

Example:

A. HOW DO WIND TURBINES WORK?

Wind turbines work by using the wind's energy to create electricity. The wind turns the blades, which are connected to a generator that produces electricity.

B. WHAT ARE THEIR MAIN PARTS?

The main parts of a wind turbine are the tower, nacelle, rotor, and generator.

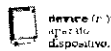
C. HOW DO WIND TURBINES DISTRIBUTE ELECTRICITY?

Wind turbines distribute electricity by using a power line to connect the turbine to a substation. The substation then sends the electricity to a transformer, which steps up the voltage for long-distance transmission.

Remember

For some words in your paraphrases, you may want to use a word with a similar meaning, that can be easier to understand, that is, you may want to use a synonym.

26. Make a flow chart in your notebook that explains the main features of your machine or device.



- Use the questions you are paired and the answers you wrote in the previous activity. Look at the example.

Activity 26

- Take different examples of flow charts on different subjects to class, so that your students become familiar with them and how ideas are linked on them, whether in a sequence or in a hierarchy.
- Help your students put their flow chart in order as a preview of what their infographic would look like. This will ease the transition from flow charts to their infographics later on in this practice.
- The idea of using a flow chart is to see the links between ideas in a graphic way and check whether the flow of information, i.e., which ideas go before and which after, is clear.

Activity 26 (continues)

Activity 27

- Help your students choose the best connectives to link their isolated ideas.
- Be sure they use a variety of connectives, not just those that are commonly used (and, but, because). In order to do so, remind your students to take advantage of the connectives that appeared in other texts they have read.
- Remind your students that connectives can be composed of more than one word, there are longer expressions, such as on the one hand... , on the other... which are composed of many words. Its function (linking ideas) is what defines a connective, not how many words it is composed of.
- Connectives are used to introduce a range of structures with different meanings, for example, when using who, why, how, which, whose (relative and interrogative pronouns), you add features or details; that after nouns introduces ideas that complete what the noun expresses.

FOR OUR INFOGRAPHIC

Example:

How do wind turbines spin?

Wind makes turbines spin

This movement goes to a generator

WIND

What are the main parts?

Turbine and generator

Mechanical energy

TURBINE

How does the electricity get to the train?

Electricity goes to the train

Voltage is reduced

GENERATOR

27. Link the sentences using the adequate connectives. Ask your teacher for help if necessary.

- If you are unsure of how to link the sentences, take a look at the flow chart you composed in the previous activity. That will give you an idea of what kind of link exists between the sentences. Look at the example.

Example:

The electricity generated by the wind's kinetic energy goes to the electrical lines. **Afterwards**, voltage is reduced so electricity can be used in homes as it passes through the transmission towers.

28. Compose notes for your infographic by forming paragraphs, using the sentences you linked in the previous activity. Look at the example.

session 10

108

FOR OUR INFOGRAPHIC

Example:

wind makes the blades spin. This movement goes to a generator and it makes electricity. **As for** wind turbines, they have two main parts: **on one hand**, they have a turbine; **on the other**, a generator. **In order to** distribute electricity, the electricity generated by the wind's kinetic energy goes to the electrical grids. **Afterwards**, voltage is reduced so electricity can be used in homes.

Remember

Connectives are words that link different words and sentences. They are used to add, compare and contrast different ideas. In the example, *afterwards* indicates that the event described in the sentence happens after the event in the previous sentence. *On one hand* and *on the other* are used to give two ideas simultaneously; *as for* points to the topic and *in order to* indicates the purpose.

28. Read the following questions and answer them in your notebook to define the important details of your infographic. Look at the example. *Answers may vary.*

Questions	Answers
Example: Can we make an infographic without a title?	No, we can't. We must include a title to introduce our subject.
a. Could we highlight secondary details in the infographic?	
b. Should you check that the information is right in different sources?	
c. Will we include more than one image in the infographic?	
<ul style="list-style-type: none"> Formulate more questions to define certain features of your poster. 	

Remember

Descriptions, on the whole, refer to general situations; thus, they use present tense. You can find many examples of this throughout the practice.

session 11

Closure stage-socialization

30. Produce a draft of your own infographic. Use the images you chose and the notes you composed in Activities 13, 15, 21, 22, 23, 24, and 28.

- It should be coherent and use the information from Activities 7, 9 and 29. Look at the example on the next page.

109

Activity 28 (continues)

- Remind your students that, when composing their paragraphs, the main idea should not always be at the beginning. Different positions create different effects. For example, you can build anticipation by waiting to express the main idea at the end; you can build some anticipation, then write the main idea and go on with some supporting ideas. Help your students try out different paragraph patterns.

Activity 29

- This is a chance to go over the use of modal verbs when asking questions and making affirmative or negative statements.
- Ask your students to look for the modals (should, would, will) employed in the previous activities.
- Using modals is not strictly necessary, however, it is one of the central issues involved in improving their level of proficiency, so your students should get as much practice with them as they can.

- Some answers for the questions might be: **a.** No, it wouldn't be necessary; **b.** Yes, we must really make room for doing so; **c.** We would like to include them, but we have to check the available space.
- Students may give longer answers than these. The examples are only indicative.

Activity 30

- Help your students check that the arrangement of information and the graphic resources used are consistent with those that were established in Activities 7, 9 and 29. If not, offer guidance to correct those issues.

Activity 30 (continues)

- Make sure students don't feel pressured into getting everything perfect on the first try. Even working as a team, it is difficult to take every detail into account and students are prone to overlook things. Remember that there is a revision stage later in which students can fine-tune their infographics.
- If possible, you may want to divide teams and have them work on different graphic arrangements, so they can decide which is better.

FOR OUR INFOGRAPHIC

WIND TURBINES

Wind turbines are a type of renewable energy source that convert the kinetic energy of wind into electrical energy. They are a clean and sustainable source of power that can help reduce our dependence on fossil fuels. Wind turbines are made up of several parts, including the blades, the nacelle, and the tower. The blades are the most visible part of the turbine and are designed to catch the wind. The nacelle is the part of the turbine that houses the generator and other mechanical components. The tower is the structure that supports the nacelle and blades. Wind turbines are typically located in open areas with consistent winds, such as coastal areas and highland regions.

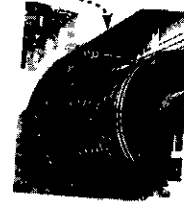


Wind turbines are a type of renewable energy source that convert the kinetic energy of wind into electrical energy. They are a clean and sustainable source of power that can help reduce our dependence on fossil fuels.



Wind turbines are a type of renewable energy source that convert the kinetic energy of wind into electrical energy. They are a clean and sustainable source of power that can help reduce our dependence on fossil fuels.

Wind turbines are a type of renewable energy source that convert the kinetic energy of wind into electrical energy. They are a clean and sustainable source of power that can help reduce our dependence on fossil fuels.



WIND

Mechanical energy

TURBINE

GENERATOR

Sources:

1. <https://www.energy.gov/eere/energy-factsheets/wind-turbines>, Date: July 17, 2018
2. <https://www.energy.gov/eere/energy-factsheets/wind-turbines>, Date: July 17, 2018
3. <https://www.energy.gov/eere/energy-factsheets/wind-turbines>, Date: July 17, 2018

Activity 31

31. Discuss whether your infographic can be improved with your teammates. With your teacher's help, add, remove or change information to adjust the language for the addressee and purpose. Look at the example.



- Use a dictionary to check the spelling and pronunciation of your infographic and, with your teacher's help, check the indications regarding whether the word is British or American, so your infographic is consistent, look at the example.

I think we can change the second "makes" because they are too close.

Wind ~~makes~~ the blades spin ^{This} ~~and~~ this movement ^{creates} ~~makes~~ electricity. As for wind turbines, they have two main parts: on

I agree. We can write creates.

one hand, they have a turbine, on the other a generator. In order to distribute electricity, the one generated by the wind's mechanical (or kinetic) energy ~~goes to~~ ^{grid} the ~~mains~~ ^{main}. Afterwards, voltage is reduced so electricity can be used in homes.

Where we wrote mechanical energy goes to, don't you think is too informal?

Quite. We should use passive voice and change the verb. Do you remember how passive is formed?

Yes, you use the verb to be (is) plus the past participle verb (*directed*).

Here we replace *and* by period. And use capital letter in *This*.

Hey! Look at this. The dictionary says *the mains* is British, but I think this is the only word we use from British English. It says that in American English the word is *grid*.

- Monitor the teams' discussion on the posters' improvement. If you notice anything that could be improved, tell your students so that they can make the proper changes according to the topic, the purpose and the addressee they established.
- As previously, do not obsess over every single mistake. As the saying goes, "to err is human", and even native speakers will make minor mistakes from time to time. Try to focus on eliminating mistakes that will impede communication, especially if you are running out of time.
- With this pedagogical approach, as you can see, composing the first draft is just combining the parts that have already been done. This should allow more time to review their work.

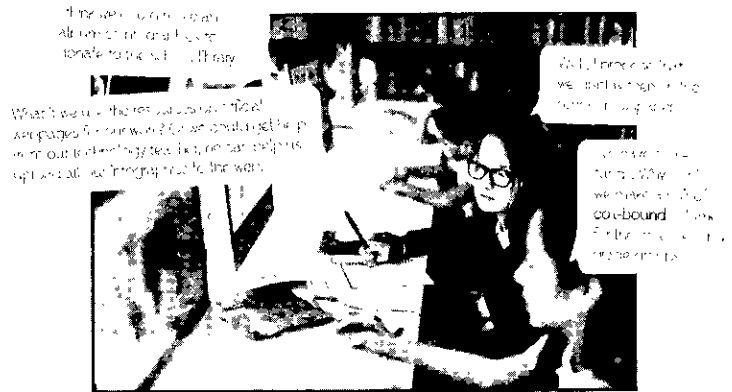
Activity 32

- Make sure there are no major spelling mistakes and syntax errors in the drafts. Help your students use material such as thesauruses and dictionaries to correct any mistakes they might find.
- In this book, we use American spelling and vocabulary. However, you could take a look at differences between American and English variants on the web, if available. In general, it is difficult to make mistakes when writing (however, with pronunciation, it is a different story).
- For a word to have variants in different dialects, it has to meet two requirements: be non-technical and have a close cultural link with the people who use it. For example, a scanner (the device used to make a digital image) has the same name everywhere in English-speaking countries (it is a technical item); however, the mains (Br.E), or electricity grid (Am. E), is an everyday item.



session 12

32. Compose the final version of your infographic by including all the changes you decided in Activity 31.
33. Share some proposals about the way to disseminate your infographic and reach an agreement. Look at the example.



coil binding: 4.3 0000000000

34. Act on the agreement you reached in the previous activity to disseminate your infographic.

Being Through Language

Remember that different proposals for disseminating your work should be heard respectfully but also put forward assertively. Also, use reputable sources so that you don't fall for incorrect information.

Activity 33

- For the infographics, you may use recycled materials.
- If you are going to use infographic tools on the Web, take into account the time needed to understand the interface. Remember, technology is just a means and not an end in and of itself. If a digital tool is too cumbersome to use, it is better not to use it.

Activity 34

- Our advice with regard to purposes and choosing machines is to not discard any proposal out of hand, unless it is clearly unsuitable. The best course is to have many different options so they can choose the one they feel is most appropriate for their product and their needs.
- Keep in mind the amount of time you'll need in order to put your students' proposals into action and plan your calendar accordingly. If necessary, remember that you may complete this activity at an earlier point in the practice. The order in which the activities are presented is just a suggestion.

How did it go?

35. Read each line carefully. Tick the box that best describes your work in this practice.

Individual assessment	• I can reflect on the use of images and/or illustrations.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	• I can select and paraphrase information.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	• I can clarify the meaning of technical words and expressions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	• I can explain why information is added or deleted in a text.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Product

36. How do we assess the following aspects of our infographic?

Making an infographic	• It uses information from various sources and clarifies technical terms.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	• It paraphrases information to explain the operation mechanism of a machine.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	• It contains attractive images and other graphic resources.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

37. What is your partner's global impression about your performance in the making of the poster?

Partner assessment	Aspects to improve	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

38. What is your teammates' global impression about your performance in this unit?

Team assessment	Aspects to improve	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

We have arrived at the end of this practice.

Activity 35

- If different teams have worked on different infographics, it may be better that each team decides on a different way to disseminate them, so they can decide which is the best option.
- Remind your students to commit themselves from the beginning to do their best so their infographics are precise and accurate, especially if they are going to use the Internet as a means of conveying them to others. With regard to information, ethical issues are highly important these days, be sure students take them into account.

Activity 36

- Help your students to complete the self-evaluation chart. Make sure they fill it in honestly.
- Go back to the study plan in Activity 2 to check if you completed it, and if there is something that was missed. This, in turn, is helpful for deciding the learning route you and your students will follow in the upcoming practice.

Activity 37

- The product is successful not only when you have finished it, but also when it has had a social impact. Gauge this according to the way the products were received by others.

Activity 38

- Ask students to think about their partner's performance. Have them exchange their overall impression.
- If you think it is a good idea, instead of having your students assess their partner's performance within the team, you may change this activity to a team assessment. The next activity will then be one team assessing another team.

Activity 39

- Remind students of the importance of assessing peers and of completing this evaluation with the rest of the team. They should agree on the same answers. Tell them to focus on the details they can improve, and not much on the mistakes.
- If the team is bigger than the number of spaces available, you could have your students copy the format in their notebooks.
- While each practice has different requirements and entails different complexities, it is advisable to have teams that are not too big, but not too small, either. Four or five people is a reasonable figure. However, this will depend on the overall composition of the group (for large groups, you may vary these numbers).

Practice 7

OUR OWN STORY

Family and community environment
SOCIAL LANGUAGE PRACTICE: Share personal experiences in a conversation.

In this practice, you will share a personal anecdote.

OUR OWN STORY



Track 36

Activity 1

- Play the track once and afterwards ask students what it was about.
- Use this opportunity to model comprehension strategies, such as anticipating and predicting what happened next in Wangari Maathai's life, with the environment, or with The Green Belt Movement.
- Ask students to scan the chart and answer any questions they may have.
- Replay the track and allow some time for students to complete the chart.
- Encourage them to talk about what parts of the track can be applied to Mexico, if the movement could be successful here, or something else that you think they will relate to.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Warm-up stage

1. Listen to the track. Complete the chart below.

TRACK 36

Wangari Maathai of Kenya explains how the simple act of planting trees led to winning the Nobel Peace Prize.	<input checked="" type="checkbox"/>	How the Green Belt Movement grew from a basic need for water and firewood, and how Wangari Maathai started it all. In 1977 she suggested rural women plant trees to address problems stemming from a degraded environment.	<input checked="" type="checkbox"/>	Under her leadership, the three-parting grew into a nationwide movement to safeguard the environment, defend human rights and promote democracy, earning Maathai the Nobel Peace Prize in 2004.
A man.	<input checked="" type="checkbox"/>	A woman.	<input checked="" type="checkbox"/>	Wangari Maathai.
The Kenyan countryside.	<input checked="" type="checkbox"/>	Africa.	<input checked="" type="checkbox"/>	Nairobi.

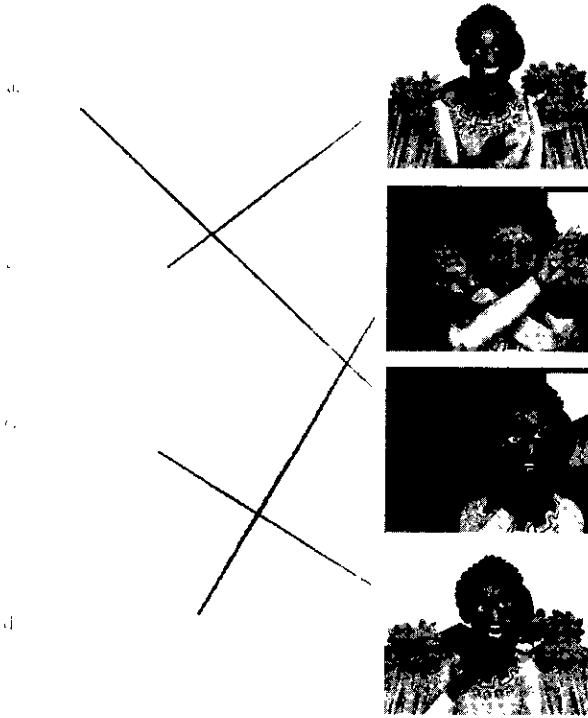
Order the images from 1 to 3 according to how the landscape changed through the years.

session 1

Activity 2

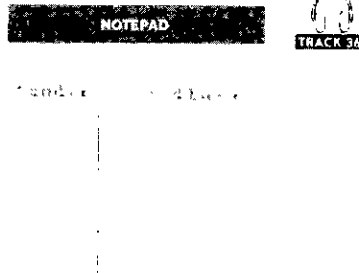
2. Match each sentence to how you imagine Wangari Maathai saying it.

- Pay attention to the body language and facial expressions.



3. Listen to the track and write down the sound effects used.

- Play the track and perform it. Incorporate the appropriate body language, facial expressions and sound effects.



Student Work Sheet #2 115

- If you have access to a computer, play the video so students can watch Wangari Maathai tell her anecdote.
- Ask students to match the facial expressions with the body language portrayed in the video.
- If you have some spare time, encourage students to perform Wangari Maathai's anecdote and to use the appropriate body language.

Activity 3

- Play the track and tell students to focus on the sound effects.
- Encourage them to take notes on everything they hear on the track.
- Elicit all the sound effects used and complete the chart.
- Have them read out the sound effects they identified and elicit where the track takes place. They should be able to recognize that it is set in a forest, or in the Kenyan countryside, as we can hear an ax cutting a tree, some birds chirping, etc.
- The CD icon will appear throughout the practice to

indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Activity 4

- Make sure students identify the three stages of the study plan and that they understand each activity to be done.
- Ask a student to read the tasks out loud so they can understand the activities they will complete in order to perform a dialogue.
- Don't forget to go back to the chart to tick each activity as soon as you complete it.
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.
- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

4. Look at the chart below. Read the activities you will complete in this practice in order to perform a conversation sharing an autobiographical anecdote. Remember to tick each activity as soon as you finish it.

ACTIVIDAD	DESCRIPCIÓN	INDICADORES
1	Listen to and explore a conversation about personal experiences.	<ul style="list-style-type: none"> • Observe and understand non verbal language • Identify different ways of communicating • Detect acoustic features.
2	Understand general meaning, main ideas, and details.	<ul style="list-style-type: none"> • Identify general meaning and main ideas • Identify words used to link ideas together • Identify composition of expressions
3	Talk about personal experiences.	<ul style="list-style-type: none"> • Write sentences and organize them into a logical sequence • Incorporate details into main ideas. • Formulate questions to clarify uncertainty, broader information and confirm understanding
4	Share personal experiences in a conversation.	<ul style="list-style-type: none"> • Express personal experiences using direct and indirect strategies • Use expressions to offer someone their turn to speak and strategies to emphasize meaning • Assess the process and product.

• Look for some anecdotes to use throughout this practice. There are plenty of resources online, or you can use the ones in your Reader's Book, pages 52-58.

<http://goo.gl/PWxp5s>



Activity 5

SESSION 2

5. Match each phrase with the best way of communicating what is said.

a "I need to tell you something, but nobody else can find out about it"

b "In this program, Rajiv Mehta interviews Wangari Maathai"

c "I am very happy to announce that I got a scholarship to study biology in the US"

d "Imagine if everybody in the world planted a tree. That would be several billion trees!"

e "The Norwegian Nobel Committee has decided to award the 2004 Nobel Peace Prize to Wangari Maathai for her contribution to sustainable development, democracy and peace."

f "In this video, see how the Green Belt Movement grew from a basic need for water and firewood, and how Wangari Maathai started it all"

- How was the information given in statements a-f communicated? Discuss with your class and teacher
 - Read the anecdote you brought and select the form(s) of communication used
- Answers may vary**

On-site

- Conversation with a friend during recess
- Interview face to face
- Discussion in class

Distance

- Telephone call
- e-mail
- Book

- Allow some time for students to scan the images and the speech bubbles.
- Elicit what the illustrations are about.
- Encourage them to decide on the form of communication best suited for each speech bubble.
- Tell them to focus on the language used and to identify the addressee in each case.
- Elicit other forms of communication.
- Ask them about when they use each one, what type of language is appropriate in that situation and to whom they would be talking.

Activity 6

- Ask students to scan the extract in their book and to predict which expressions are said with different intonations. They should be able to recognize that questions have a different intonation than statements.
- Play the track and tell students to focus on the changes in intonation.
- Ask if Wangari Maathai speaks in the same way throughout the anecdote. What happens when she asks the questions and when she invites the women to plant trees? Does she switch the tone when imitating the women and their response?
- Encourage students to repeat Maathai's invitation and the women's answer.

Activity 7

- Provide some guidance so students can identify how the variations in tone change the conversation, and what effect they have.
- Invite a couple of students to perform the dialogue with you.
- Encourage them to continue the discussion and ask some follow-up questions so they reach a conclusion.
- If you have access to a computer, play the video so students can watch Wangari Maathai tell her anecdote and match their conclusions to what she expresses through her body language.

Activity 8

- Allow some time for students to scan the transcripts.
- Ask if they found any differences between the two English variants.
- Encourage them to predict what types of words vary in each version.
- Play the tracks and pause them every time students have to write down the missing words.
- Encourage students to read each version with the appropriate pronunciation.
- Help them determine if the anecdote they selected is in British or American English.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

6. Listen to the track and highlight the expressions that change intonation in the extract below.



- Use different colors to highlight whether she is asking a question, suggesting an idea, etc. Look at the example.

They had put too much of their funds into cash crops like coffee and tea, and the children were suffering from diseases associated with malnutrition. I asked the women "Let's plant trees!" And the women said, "Well, we would plant trees, but we don't know how?" And that started the whole story of "Yeah, OK, let's learn how to plant trees!"

7. Discuss what effects the emphasized expressions have in the conversation.

- Analyze her choice of words. Look at the example.

The late Wangari Maathai was very concerned about the environment and the people. When she says, "Why do I plant trees?" you can tell she is asking

for a reason. But when she says, "Let's plant trees!" she is suggesting an idea.

And she says, "I would like to do that, but we don't know how to do it." In this case, she is asking for help.

But Wangari Maathai comes up with a new idea. She says, "Let's learn how to plant trees."

So, that's why we say, "Yeah, OK, let's learn how to plant trees!"

8. Listen to both tracks and complete the transcript.

- Pay attention to the prepositions used in each one.



British English	American English
"I went to the US on a scholarship. I studied biology (a) at university. (b) At the weekends, I worked with local environmentalists to rid the city of air pollution. When I returned to Kenya, my village was different (c) to what it was before. There were no forests or clean streams. So, I decided to work with the women and plant trees. We needed money to fund the Green Belt Movement and I wrote (d) to the executive director of the Norwegian Forestry Society asking for it. The rest is history."	"I went to the US on a scholarship. I studied biology (a) in university. (b) On weekends, I worked with local environmentalists to rid the city of air pollution. When I returned to Kenya, my village was different (c) than it was before. There were no forests or clean streams. So, I decided to work with the women and plant trees. We needed money to fund the Green Belt Movement and I wrote (d) of the executive director of the Norwegian Forestry Society asking for it. The rest is history."

- Scan the anecdote you selected and determine if it is written in British or American English.



session 3



9. Discuss what you think about Wangari Maathai's anecdote and if it relates to something you have experienced. Listen to the track and use it as an example.



FOR OUR ANECDOTE

10. Brainstorm some personal experiences you could present as an anecdote.
- Organize your personal experiences into topics and add a symbol that represents how you felt. Look at the example.

Example:

TRAINING

- When I joined the Flacora ("The Flame") gymnastics team I was in kindergarten
- The day I was doing cartwheels and Bela Karolyi invited me to join his school
- When I started coaching young gymnasts

COMPETITIONS

- The perfect 10 during the '76 Olympics
- The '80 Olympics when we walked into the lion's den, it was the Russians' home turf

MEDICAL

- When I cut my wrist with the metal grip buckle
- When I had a surgery on the wrist



CEREMONIES

- When I won three gold medals during the Montreal Olympics
- The ceremony held in Bucharest when I retired from competition
- When I graduated from university

PERSONAL

- My parents' divorce
- The tour in the US when I shared a bus with my future husband
- When I escaped from Romania
- My wedding in Bucharest



<https://goo.gl/ma8Fm8>

Activity 9

- Play the track and encourage students to talk about Wangari Maathai's anecdote.
- Provide some guidance, ask questions and give examples of how it relates to them.
- If needed, play the track several times to make sure all students understand it.

Activity 10

- Encourage students to think about some personal experiences they want to share in this practice.
- Remind students of the importance of building a respectful and trusting environment, so that they feel confident speaking in English.
- Go through the example with students and tell them it is about Nadia Comaneci, the teenage gymnast who got a perfect score during the Montreal Olympics in 1976.
- If you have access to a computer, play the recommended video so students can watch Nadia Comaneci tell her anecdote.

- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

Activity 11

- Allow some time for students to read the extract of Rosa Parks' anecdote.
- Go through the example and let students do the rest.
- Provide help if necessary.
- Encourage students to tell the class how they were able to organize the main ideas in the anecdote, what details they used and if they had any trouble completing the activity.
- Tell students to check their answers in their Reader's Book, and answer any questions they may have.
- Ask students to scan the anecdotes they selected and to find the main ideas by using the same clues they discussed before.
- Encourage students to summarize what their anecdote is about, using the main ideas they highlighted.



session 4

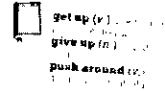
Building stage

11. Complete Rosa Parks' anecdote below with the main ideas from the box that follows it.

- Pay attention to the details provided.

Anecdote

One evening in early December 1955, **I was sitting in the front seat of the ... colored section of a bus in Montgomery, Alabama.** ... The white people were sitting in the white section. More white people got on and they filled up all the seats in the white section. When that happened, **we black people were supposed to give up our seats to the whites.** ... But I didn't move. The white driver said "Let me have those front seats" **I didn't get up.** ... I was tired of giving in to white people. **"I'm going to have you arrested ..."** the driver said "You may do that." I answered "Two white policemen came. I asked one of them, "Why do you all **push us around**?" He answered, "I don't know, but the law is the law and you're under arrest."



Main ideas

I didn't get up

I was sitting in the front seat of the colored section of a bus in Montgomery, Alabama.

"I'm going to have you arrested."

We black people were supposed to give up our seats to the whites.

- Discuss how you were able to organize the main ideas in the extract.
- Highlight the main ideas in the anecdote you selected.
- Read the complete story in your Reader's Book, pages 55 and 56.



Activity 12

12. Read the general meaning that another student wrote about Rosa Parks' anecdote.

- Discuss which parts are incorrect and rewrite the general meaning.

Rosa Parks got on a bus and it was crowded. Since she was too tired to stand, a young man gave up his seat and she sat down. She thanked him and he smiled.

Rosa Parks was sitting on a bus. At the time, buses had two sections: one for Caucasians and another one for African Americans. All the seats were taken in the white section, therefore the driver told her to give up her seat, so white passengers could sit. Since she did not move, she was arrested.

- Draw in your notebook a comic strip summarizing the general meaning of the anecdote you selected.
- Use the main ideas you highlighted in Activity 11 as a guide. Look at the example.

Example:



FOR OUR ANECDOTE

13. Go back to Activity 10 and circle the personal experience you are going to use for your anecdote.

- Write the general meaning of the personal experience you are going to use for your anecdote. Look at the example.

Example:

THE PERFECT 10 DURING THE '76 OLYMPICS.

During the Montreal Olympics in 1976, I was awarded a perfect score of 10 for my routine on the uneven bars. It was the first perfect 10 in Olympic gymnastics.

- Elicit the general meaning of Rosa Parks' anecdote.
- Allow some time for them to read the general meaning in the chart and ask if they agree with it or not. They should say that it did not happen as described.
- Help them write the correct general meaning in the space provided.
- Go through the example, which shows the comic strip.
- Ask students if it expresses the appropriate general meaning and which part of the anecdote it highlights.
- Encourage them to express if they agree with the scene and if it is the most appropriate one to use in the comic strip.
- Allow some time for them to draw a comic strip about the anecdote they selected.
- Provide some help when they have to decide which part of the anecdote to use.
- Ask some follow-up questions and encourage them to give arguments supporting their choice.

Activity 13

- Tell students to choose a personal experience for their anecdote.
- You can decide on a common topic, so everybody shares an anecdote about the same thing (i.e. their first day of school). You can also organize the class into teams depending on what they want to talk about.
- Make sure students are part of the decision, so that they are happy with what they will be doing in this practice.
- Read the example with students and tell them to write the general meaning of their own anecdote.
- Remind them to check the other examples provided in the book for the other anecdotes to get an idea of how to compose the one for the personal experience they are going to share.

Activity 14

- Help students write the main ideas of the general meaning they wrote in the previous activity.
- Tell them to think about something that happened first, then what happened after that and something that happened at the end. They can write a couple more sentences in between.
- Encourage them to check both sub-products (general meaning and main ideas) and to decide if they are missing something important or not.

Activity 15

- Go through REMEMBER with students.
- Allow some time for them to read the extract of Wangari Maathai's anecdote.
- Read the first sentence and go through the example with students.
- Encourage them to read the rest of the text and to identify the linking words.
- Check the answers with the whole class and make sure all students' answers are correct.

FOR OUR ANECDOTE

14. Write the main ideas of the anecdote you are going to tell.
- Check the general meaning you wrote in Activity 13. Look at the example.

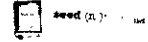
Example:

THE PERFECT 10 DURING THE '76 OLYMPICS.

1. I was telling myself, "This is the Olympics I cannot make a mistake. This is one shot!"
2. Seeing so many people overwhelmed me. I think I was prepared for that.
3. I just want to do whatever I planned to do, and whatever I trained to do.
4. Nobody told me that a perfect 10 had never been scored before in Olympic history.
5. Everything in my life today is because of that moment in Montreal.

15. Underline the connectives in the extract of Wangari Maathai's anecdote below. Look at the example.

Example:



Extract of Wangari Maathai's anecdote

Original version:

They had put too much of their land into cash crops, and the children were suffering from diseases associated with malnutrition. "Let's plant trees!" And the women said, "Well, we would plant trees, but we don't know how." And that started the whole story of "Yeah, ok, let's learn how to plant trees".

And we called the foresters, they came in and they talked to the women. They did not really see why I was trying to teach women how to plant trees, because, to plant a tree you need a diploma. I said, "Well, I don't think you need a diploma to plant a tree".

Initially, we tried to give them seeds and then we decided against it. And so, they just started very, very, very small, very, very small. And before too long, they started showing each other how to plant trees. And before we knew it, they just started working with me.

- Substitute some connectives with their synonyms. Look at the example of the first paragraph.

Example:

✓ thus ✓ But ✓ So

Activity 15 (continues)

- Ask them if they notice a pattern, and why Wangari Maathai uses "and" most of the time. It could be because she is talking, and not reflecting too much on the form of what she is saying. It would be different if she had written the anecdote.
- Model the following exercise and emphasize the importance of using synonyms to enrich their speech.
- Go through an example and let them do the rest.
- Read the complete new version once it is finished.
- Allow some time for students to identify the connectives in the anecdote they selected.

Remember

There are various kinds of connectives: adding (and, moreover, also, as well as, furthermore), time (next, then, finally, meanwhile, eventually), cause/effect (because, therefore, so, consequently), contrasting (however, alternatively, although, except, unless)

They had but too much of their land in cash crops, and the children were suffering from diseases associated with malnutrition. And the woman said "We would plant trees, but we don't know how"

And that started the whole story of, 'Kenya's Let's plant trees'

- Read your new version and check if the connectives you used are correct with your teacher
- Highlight the connectives in the anecdote you selected and discuss how you were able to identify them

FOR OUR ANECDOTE

16. Link the main ideas from Activity 14 by using appropriate connectives.

- Write a short paragraph and include some new sentences if necessary. Look at the example

Example:

When the competition started, I was feeling nervous. This is the Olympics I cannot miss a mistake. This is one shot! Seeing so many people overwhelmed me. I think I was prepared for that. It was my turn, so I just went to do whatever I planned to do, and whatever I think to do. After performing my routine, I got a 10! Nobody told me that a perfect 10 had never been scored before.

FOR OUR ANECDOTE

17. Listen to the tracks and draw an arrow from left to right or right to left to determine how the anecdote is told.

- Pay attention to if it starts with the event furthest in the past and finishes with the most recent one, or if it starts with the most recent and ends with the one furthest in the past

TRACK 40

Oldest event → Most recent event

TRACK 41

Oldest event ← Most recent event

- Decide the order in which you will tell the sequence of events in your anecdote. Look at the example

Sequence of events Oldest event → Most recent event

Session 6



Activity 16

- Ask students how they can use connectives in their anecdote. They should say to link the main ideas they wrote before.
- Encourage them to identify the main ideas in the paragraph that serves as an example.
- Allow some time for them to link the sentences they wrote in a paragraph, provide help if necessary.

Track 40-41

Activity 17

- Elicit the different ways of presenting events in an anecdote. Most of them will answer that they all start with the event that occurred furthest in the past and finish with the most recent.
- Ask them if they have told an anecdote from the most recent event to the one furthest in the past.
- Play the first track and elicit how it starts.
- Play the second track and ask students if what is said means the same as what was said in the previous track. What remains the same and what changes?
- Allow some time for students to complete the activity.
- Monitor and provide help when necessary.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Activity 18

- Encourage students to read both versions of the anecdote and to identify where it takes place.
- They should be able to recognize that it is the same setting, but the perspective changes (i.e. the front seat of the colored section is in the back of the bus, white people sat in the front and African-Americans in the back).

Activity 19

- Ask students the questions and tell them to word their answers differently. They should provide the same response, but with different expressions.
- Remind them to check the different versions of Rosa Parks' anecdote to come up with different answers.
- Provide help if necessary.

Activity 20

- Show students how to form questions by using the answers.
- Emphasize the importance of using auxiliaries and correct tenses.
- Provide some guidance on which questions would suit the paragraph they wrote before.
- Model a conversation about Nadia Comaneci's anecdote. A student can ask you the questions and you can answer using the paragraph from Activity 16.
- Emphasize the importance of practicing oral expression.
- Go through REMEMBER with students.

18. Read the two versions of Rosa Parks' anecdote and draw each scene described in your notebook.

Version A

"I was in the front seat of the colored section on a bus. The white section, in front of me, was full and there were no seats available. So, I was supposed to stand up and let a white man take my seat. But I didn't want to give it up."

Version B

"I was in the back of the bus, in the colored section. I was sitting behind the white people and all the seats were taken. A white man demanded to sit where I was but I refused to give up my seat."

- Discuss if the settings changed depending on the version.

19. Provide another answer to the questions by using different expressions.

Question	Answer A	Answer B
Where was Rosa Parks sitting on the bus?	She was in the colored section.	She was in the back of the bus.
Why did the white man want Rosa's seat?	Because there were no more seats available in the white section.	Because all the seats in the white section were taken.
Did Rosa give up her seat?	No, she didn't want to give it up.	No, she refused to give it up.

FOR OUR ANECDOTE

20. Tell your anecdote and think about questions that will let you find out more about it. Write them in your notebook.

- Use the short paragraph you wrote in Activity 16. Look at the example.

Example:

- What were you thinking before the competition started?
- Were you nervous?
- How were you able to concentrate?
- What did you think when you saw the score?
- Did you know what a perfect 10 represented?

- Tell your anecdote and include the questions you just wrote in the conversation.

Remember

Open ended questions are formed by using **wh-words**. They require more than a one word answer, they are longer and are also more helpful in finding out about a person or a situation. We use **do/does** and **did** with the base form of the verb to ask **Yes/No questions** for the present simple and past simple forms.



Activity 21

21. Listen to the track and complete the anecdote below. Look at the example.

Example:

(1) Around the mid-1970s, I was working at the University of Nairobi as a lecturer. I was doing research in the field and I saw (2) a lot of deforestation and soil loss. I heard (3) many rural women complain about the fact they didn't have firewood; they were (4) also complaining that they did not have (5) enough water. They had put (6) too much of their land into cash crops like coffee and tea and the children were suffering from diseases associated with malnutrition. I wanted to do something. "Why not plant trees?" I asked the women. "Let's plant trees!"



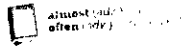
session 7



- Before listening to the track, ask students to read the paragraph and to decide if they can understand it.
- Encourage them to predict what the missing words are and ask them how they were able to find out which words were missing.
- Play the track and give them some time to write down the answers.
- Check the answers and review REMEMBER. Discuss how adverbs change the meaning of a sentence (i.e. Saying, "They didn't have water." is not the same as saying, "They didn't have enough water.").

22. Listen and select only the details that appear in the anecdote. Look at the example.

Example:



I was doing research in the field and I saw a lot of deforestation and soil loss.

Around the mid-1970s I was working at the University of Nairobi as a lecturer. ✓

They had put too much of their land into cash crops.

I heard many rural women complain about the fact they didn't have firewood; they were also complaining that they did not have enough water. ✓

I wanted to do something.

and that endangered the environment like coffee and tea. ✓

"Why not plant trees?" I asked the women. "Let's plant trees!" ✓

"We need to plant trees to improve the way we live." ✓

Remember

Adverbs often tell when, where, why, or under what conditions something happened. There are different types: time (now, yesterday, last week), place (there, everywhere), degree (very, too, also), frequency (sometimes, almost, often).

FOR OUR ANECDOTE

23. Answer the questions you wrote in Activity 20 in your notebook to provide more details for the anecdote you are going to tell. Look at the example.

Example:

I was very nervous because so many people overwhelmed me because it was a big event, and there was a lot of noise from every direction.



Activity 22

- Allow some time for students to scan the chart.
- Elicit what details are for and if there is a difference between telling an anecdote with just the main ideas and one with some details.
- Play the track.
- To check their answers, encourage students to tell



Wangari Maathai's anecdote by linking the main ideas with the details they selected.

- Emphasize the different versions that might appear, but remind them that the general meaning does not change.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Activity 23

- Go through the example with students and answer any questions they may have.
- Show them the different sub-products as evidence of the process of writing.

Activity 23 (continues)

- Allow some time for students to complete the activity.
- If there is some spare time, encourage them to practice the conversation in pairs.

Activity 24

- Elicit what direct and indirect speech are.
- Go through REMEMBER and provide some examples.
- Allow some time for students to complete the activity.
- Monitor and provide help if necessary.
- Check their answers and ask if the general meaning changes depending on the speech used. They should be able to recognize that it stays the same.

FOR OUR ANECDOTE

I think I was prepared for that and I was telling myself the whole time "This is the Olympics, I cannot make a mistake. This is one shot!" When it was my turn, I did whatever I planned to do and whatever I trained to do.

At first, I was confused because the scoreboard displayed "100" because they believed it was impossible to receive a perfect 10, thus the scoreboard was not programmed to display that score. Soon I understood what had happened and I was very happy.

24. Convert the sentences from Wangari Maathai's anecdote into a new version.

- Use direct speech if the sentences are in indirect, and vice versa. Look at the example.

session 8

Original version	New version
I heard many rural women complain, "We don't have firewood."	Example: I heard many rural women complain that they didn't have firewood.
They also complained, "We don't have enough water."	They also complained that they did not have enough water.
The women answered that they would plant trees, but they didn't know how.	The women answered, "We would plant trees, but we don't know how."
I said that I didn't think you needed a diploma to plant a tree.	I said, "Well, I don't think you need a diploma to plant a tree."
We said that if we gave them seeds, they would become dependent on us.	We said, "If we give them seeds, they will become dependent on us."

Being Through Language

Direct speech repeats the exact words spoken. When we use direct speech in writing, we place the words spoken between quotation marks ("...") and there is no change in these words. Indirect speech is usually used to talk about the past, so we normally change the tense of the words spoken. We use reporting verbs like 'say', 'tell', 'ask', and we may use the word 'that' to introduce the reported words. Inverted commas are not used. Look at the example below. Can you see that the two sentences give the same information?

Direct speech:

• They said, "To plant a tree, you need a diploma."

Indirect speech:

• They said that to plant a tree, you need a diploma.

25. Convert the extract of Rosa Parks' anecdote into indirect speech.

Direct speech

The white driver said, "Let me have those front seats." I didn't get up. I was tired of giving in to white people.

"I'm going to have you arrested," the driver said.

"You may do that," I answered.

Two white policemen came. I asked one of them, "Why do you all push us around?" He answered, "I don't know, but the law is the law and you're under arrest."

Indirect speech

The white driver said to let him have those front seats. I didn't get up. I was tired of giving in to white people. The driver said that he was going to have me arrested. I answered that he might do that. Two white policemen came. I asked one of them why they all pushed us around. He answered that he didn't know, but that the law was the law and I was under arrest.

FOR OUR ANECDOTE

26. Write the first draft of the anecdote you are going to tell.

- Decide if you are going to use direct or indirect speech or if you are going to combine them.
- Include the details you wrote in Activity 23 and remember to use connectives to link the sentences. Look at the example.

Example:

When I was 14 years old, I went to the Olympics and got a perfect 10. Before the competition started, I was telling myself, "This is the Olympics. I cannot make a mistake. This is one shot." I was very nervous. Seeing so many people overwhelmed me because it was a big arena, and there was a lot of noise from every direction. I think I was prepared for that. Then it was my turn, so I just went to do whatever I planned to do, and whatever I trained to do.

After performing my routine, I got a 10. At first, I was confused because the scoreboard displayed "100" because they believed it was impossible to receive a perfect 10, thus the scoreboard was not programmed to display that score. Soon, I understood what had happened and I was very happy. Nobody told me that a perfect 10 had never been scored before in Olympic history. Everything in my life today is because of that moment in Montreal.

CHECKPOINT 

27. Tell your anecdote to the rest of the class and pay attention to their reaction.

- Provide feedback when it is your turn to listen to somebody else.

Activity 25

- Read the first sentence and convert it to indirect speech.
- Encourage students to continue with the rest of the paragraph.
- Check their answers and answer any questions they may have.
- Encourage students to identify which type of speech will be used in the anecdote they decided to tell.

Activity 26

- Discuss which type of speech has the best effect on the addressee with students.
- Help them decide on one to use in their anecdote. Then ask them to find a partner that chose the other one to use and share.
- Remind them to use the sub-products from previous activities and to include all the details in the first draft.
- Encourage them to exchange notebooks and to check the work of other classmates.

Activity 27

- Remind students to be respectful and to pay attention during this activity.

- Encourage them to take notes so they can provide proper feedback to their peers.
- Tell them to focus on the anecdote, the way the events are presented, the acoustic features and the non-verbal language used while telling it.
- After each student has presented their anecdote, allow some time for the rest of the class to comment on their performance.

Activity 28

- Play the track once.
- Ask students if they noticed anything strange.
- Tell them to go through the expressions and play the track one more time.
- Give them some time to fill the parenthesis in with the appropriate expression.
- Encourage students to perform the conversation and to include the expressions they just added to the transcript.

Activity 29

- Remind students to include some of the expressions from the previous activity to clarify information when needed.
- Monitor and provide help when necessary.
- Use this opportunity to detect the students' strengths and needs regarding their level of proficiency of English.

Activity 30

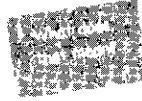
- Remind students of the importance of writing a final version.
- Encourage them to adjust the details and to take into account all the sub-products they have worked on in this practice.
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

Being Through Language

Be respectful when it is others' turn to speak. Pay attention to what they are sharing and ask some questions regarding the topic. Provide constructive criticism so they can improve their performance and do not forget to highlight what they did successfully.

28. Listen to the track and follow along by reading the transcript below.

- Listen to the conversation one more time and include the appropriate expressions to make it clearer.
- Select them from the papers below.



2 What did you say?

3 Can you say that louder, please?

4 Could you repeat that?



session 9

Around the mid-1970s, I was working at the University of Nairobi as a lecturer (2). I said lecturer. I was doing research in the field and I saw a lot of deforestation and soil erosion (4). Yes, of course. I heard many rural women complain about the fact that they didn't have firewood; they were also complaining that they did not have enough water. I grew up in the rural areas of Kenya, very pristine countryside (1). Pristine meant something in its original condition: with clean water, beautiful soil, plenty of food, "why not plant trees?" I asked the women (3). "Why not plant trees? Let's plant trees!" I started encouraging people to heed the environment.



29. Practice the conversation based on your anecdote and concentrate on rhythm, speed, and pronunciation.

- Check where you can insert expressions that add a natural flow to the conversation. Write them in your notebook.
- Don't forget to pronounce questions with the right intonation.
- Switch roles and go through the conversation one more time.
- Decide who will share their anecdote first, and who will ask questions.

30. Write the final version of your anecdote in your notebook.

- Check that the conversation is appropriate with regard to topic, purpose, and addressee.
- Read Nadia Comaneci's anecdote in your Reader's Book pages 57 and 58 and use it as an example.



Activity 31

- Tell students that they are going to perform the dialogue and decide when to insert each intervention.
- Explain that they should practice it several times, varying the acoustic features: the first time they are going to say it quickly, then with a monotonous tone and, lastly, with the proper intonation and speed.
- Encourage them to perform it with other acoustic features and to decide which is best.
- Allow some time for students to practice telling their anecdote and to select the most appropriate acoustic features.

Activity 32

- Tell students to scan the conversation about Nadia Comaneci's anecdote.
- Encourage them to complete it by writing the appropriate questions or statements to make it natural and fluent.
- Go through the example with them and let them do the rest.
- Monitor and provide help when necessary.

Closure stage-socialization

31. Perform the dialogue and decide when it is each interlocutor's turn to speak.

- Follow the acoustic features described and choose which is the best

Person A	Person B	Person C
<p>Person A: How do you feel coming back to Montreal?</p> <p>Person B: So basically, your life was decided when you were a kid.</p> <p>Person C: Did you know what a perfect score meant?</p> <p>Person A: What do you think about your life as a teenage girl who achieved a perfect score in the Olympics?</p>	<p>High speed</p> <p>Monotonous tone</p> <p>✓ Proper intonation and speed</p>	<p>Well, it feels great to come back to Montreal. It's always emotional when I come here. Everything that's happening today with me, and my life, is because of that moment that happened here in Montreal.</p> <p>Yes, I was a kid, but I think I knew what I was doing. I'd been in the sport for so many years that I didn't consider myself a young person. I think I was prepared for that, and I was taking myself the whole time. "This is the Olympics. I cannot make a mistake. This is one shot."</p> <p>I didn't. I knew that 10 was a big deal, because I'd done gymnastics for eight or nine years, and I'd done competitions, and I had even done the same routines before, but I was too young to understand that.</p> <p>The older I get, I realize that what I did was such a big thing when I didn't realize then I was 14 and I was like "I know what I'm doing. I'm going to go to the Olympics." I still question myself about how a little kid has that kind of drive to be able to do that.</p>

- Have a conversation and tell your anecdote. Use the appropriate acoustic features and respect each person's turn to speak.

32. Complete the conversation below with the appropriate interventions. Look at the example.

Interviewer: Example: How do you feel coming back to Montreal?

Nadia Comaneci: Well, it feels great to come back to Montreal. It's always emotional when I come here. I've been a couple of times since the games in '76. I also lived here for a year and a half. And everything that's happening today with me, and my life, is because of that moment that happened here in Montreal.

Interviewer: So, basically, your life was decided when you were a kid.

Nadia Comaneci: Yes, I was a kid, but I think I knew what I was doing, you know, people—they were thinking of me as a kid, but I think that I'd been in gymnastics for so many years that I don't consider myself as a young person.



- Encourage students to perform the conversation in front of the class.
- Remind students of the importance of practicing telling their anecdote.

Activity 32 (continues)

Activity 33

- Scan the images with students and do the same with the speech bubbles.
- Elicit the similarities and differences between each version of Nadia Comaneci's anecdote.

Activity 34

- Encourage students to practice their anecdote and to include some more details that reflect their experience or how it makes them feel today.
- Remind them to focus on practicing their oral expression skills. They must tell their anecdote to become more fluent in expressing ideas in English.
- Model and use body language to reinforce what you are saying.

Interviewer: *What did you do to stay calm?*
Nadia I just thought about, you know, I know what I've done in training, this is what I'm supposed to do here, just to be able to concentrate.
Comaneci:
Interviewer: *Where you overwhelmed by so many people?*
Nadia Of course, I was overwhelmed by so many people, because there was a big arena, and a lot of noise from every direction.
Comaneci:
Interviewer: *How were you able to concentrate?*
Nadia I think I was prepared for that and I was telling myself the whole time, you know, this is the Olympics, I cannot make a mistake. This is one shot.
Comaneci:
Interviewer: *And then you did what you had prepared and after the routine you were given a perfect 10.*
Nadia Yes, I couldn't believe it.
Comaneci:
Interviewer: *Did you know what a perfect score meant?*
Nadia I didn't—I knew that 10 was a big deal, because I'd done gymnastics for eight or nine years and I'd done competitions and I had even done the same routines before, but I was too young to understand that. And I think it was better that I didn't understand.
Comaneci:
Interviewer: *But despite that, you made history.*
Nadia Well, yes, but I didn't come here to Montreal to make history, I didn't even know what that meant—to make history. Nobody told me that a perfect 10 had never been scored before in Olympic history.
Comaneci:

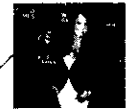
- Perform the conversation above and include other questions or phrases to sound more natural.
- Practice telling your anecdote. Include the changes you made in Activity 30.

33. Match the anecdote to the image.

- Pay attention to how the details vary, depending on Nadia Comaneci's age.
- Underline the expressions that highlight the differences in the same anecdote.

"I don't think I have accomplished anything amazing. I know that 10 is a big deal, but I prepared for that. I have performed this exact routine hundreds of times. I knew what I was doing."

"I don't know what I had made out of it. I know that 10 was a big deal, because I already done gymnastics for several years, and I'd done competitions and I had even done the same routines, but I was too young to understand that."



session 11

34. Practice telling your anecdote and provide your teammates with feedback on theirs.

- Include some points of view that let you reflect on the experience you have now.

How did it go?

35. Listen to the track and use it as an example. Then, carry out the conversation to share your anecdote.



Session 12

36. Read each line carefully. Tick the box that best describes your work in this practice.

Individual assessment	• Did I explore anecdotes about personal experiences?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did I identify general meaning and main ideas to keep a conversation going?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did I use connectives to link sentences?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did I use direct and indirect speech?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did I share an anecdote in a conversation?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Product

37. How do we assess the following aspects of my improvised monologue?

Sharing an autobiographical anecdote	• Did I put the events in sequential order?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did I modulate my voice?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did I use body language?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Was the conversation fluid?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did the audience react the way I expected?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

38. What is your partner's global impression about your performance in this practice?

Peer assessment	• Did we respect our agreements?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did we work together?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• Did we do every stage of the process?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• What aspects can we improve as a team?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

We have arrived at the end of this practice.

Activity 35

- Arrange the space so the audience is comfortable.
- Tell them to have fun.
- Remind students to ask the audience what they think of the conversation.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Activity 36

- Encourage students to reflect on their performance.
- Tell them to focus on the good aspects and the ones they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this practice.
- Take into account that insofar as they are able to detect their strengths and needs they will be more autonomous.

Activity 37

- Remind students of the importance of assessment in order to improve their performance.

Activity 38

- Emphasize the importance of feedback between peers, as it becomes an opportunity to enrich our skills, ideas, and behaviors.

In this practice, you are going to read essays to compare cultural traditions and discuss them with others.

READING ABOUT OTHER CULTURES

Activity 1

- Have students observe the images and think about what they represent.
- Elicit what they have in common. You can expect answers such as that they are aspects of Mexican culture. Ask them to provide examples.
- Discuss other aspects of their culture.
- Ask your students to form pairs to complete the comparative chart. They will work together throughout this practice.
- Help them pick a topic. They could choose one as a class and have a discussion at the end of the practice, or there could be three to five different topics.

Warm-up stage

1. Think about the aspects of our cultural heritage that make you proud of Mexico.

- Use the following images as a guide.
- Write the cultural tradition each image represents in the spaces below. Look at the example.

session 1



Food



Example:

Humor



History



Music



Children



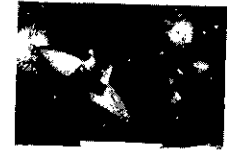
Tourism



People



Dance



Celebrations

- Select two to five of the items listed in example and write in the third column of the chart below.

FOR OUR COMPARATIVE CHART

CULTURAL TOPIC
TO BE COMPARED:

Example:

Food

Answer:

2. Explore some plays, monologues and essays. Ask your teacher to recommend you some sources to do it.

- Write an **X** or a **✓** according to the statement in the chart. Look at the example.

	Play	Essay
It is a short work of nonfiction.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Usually, there are no characters.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
It illustrates the writer's experiences.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
"It is a literary device for saying almost everything about almost anything."	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
It makes an argument for the writer's opinion.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
It may cite other texts to emphasize the writer's perspective.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

Remember

An essay is a piece of writing usually written from an author's personal point of view that analyzes and evaluates an issue or a topic. Writing an essay means expressing your academic opinion on a particular matter. Possible types of essays include descriptive, narrative, compare and contrast, persuasive, argumentative, among others.

3. Look at the chart below. Read the activities you will complete in this practice in order to produce a comparative chart. Remember to tick each activity as soon as you finish it.

Week 3

WRITING

Explore brief essays.

- Select texts based on the table of contents and publishing content.
- Identify textual organization.
- Determine topic, purpose, and addressee.

Week 4

READING

Read and understand general meaning, main ideas, and details in essays.

- Formulate and answer questions.
- Identify sentences used to describe cultural traditions.
- Distinguish between examples, explanations and main ideas.
- Identify beliefs and values in texts.

Activity 2

- Provide students with different types of texts. Have examples of plays and essays ready beforehand. You can also include short stories, novels and poems.
- Let students explore the texts and ask them to classify them according to their genre.
- Discuss what we can find in each genre. Their answers should be something similar to, "Plays, short stories and novels are works of fiction and there are characters. Poems are written in verse, and they are usually shorter than narrative texts. Essays are works of nonfiction, they do not normally have characters and the topics are varied."
- Ask them to do the activity and check their answers.
- Have them focus on the statements and reflect on a general definition for essays.

Activity 3

- Present students with an example of a comparative chart.

- Explain that they are going to make a comparative chart to participate in a discussion at the end of the practice. The comparative chart will help them remember the main points of the discussion and organize their ideas.
- Elicit the steps involved in making a comparative chart, what they need to do, the materials they are going to use, etc. Involve students in the planning of the product.
- Have students read the essay and answer any questions they may have. Bring some pictures of a British tea set and make some tea following Orwell's recipe, so students can try it.

Activity 4

- Elicit where students can find literary essays. Remind them of the essays they explored in Activity 2. Go through the images and ask students if they have seen examples of these types of media.
- Have students give the name of a few examples of each source (i.e. Times Magazine, The Economist, etc.).
- Help them find some literary essays to work with throughout this practice. There are a few in their Reader's Book about tea in different cultures. They can look for more, or choose another topic.
- Take them to the school library or make an appointment to use the computers at school if they have access to them.
- Do some research in advance about online libraries where students can find essays.
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.
- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

session 2

Week 3 BUILDING SKILLS

Describe and compare cultural traditions.

- List characteristics of cultural traditions
- Contrast cultural traditions
- Write sentences to describe cultural traditions
- Arrange sentences in paragraphs





Week 4 BUILDING SKILLS


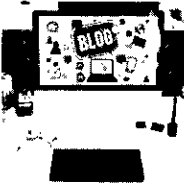
Compare traditions and compare them with others.

- Produce a comparative chart
- Check content, spelling and punctuation.
- Display the comparative chart
- Evaluate the process and the product.

- Go to your Reader's Book, pages 59 to 62 and read the essay, *A Nice Cup of Tea*, by George Orwell.

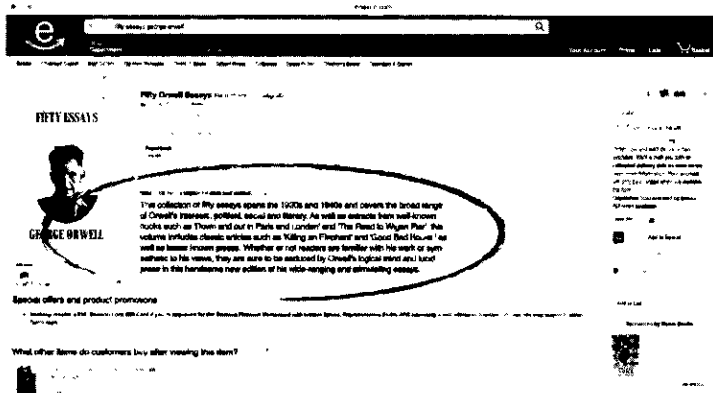
4. Write the name of the sources where you can find essays below their image. Look at the example.

Print		Digital	
			
Magazine	Book	E-book	Internet

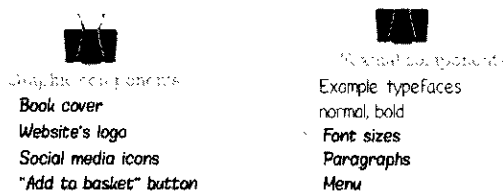
	
Newspaper	Example: Blog

- Gather some essays to work with throughout this practice or use the ones in your Reader's Book. Bear in mind the cultural topic you selected in Activity 1.

5. Look at the website below and circle the synopsis of the collection of George Orwell's essays.



- Make a list of the graphic and textual components used in the website above. Look at the example.



6. Go to your Reader's Book, page 63 and 64 and look carefully at the websites. One is an online bookstore and the other is the copyright page of a book.

- Circle the publishing data of each essay

7. Choose the publications that will be the source of your essays.

- Write the publishing data of the books you selected in the third column of the chart below.
- If you need more columns, complete the chart in your notebook. Look at the example.



Activity 5

- Ask students what type of website is shown (online bookstore) and what information they can obtain by reading through it.
- Analyze the graphic and textual arrangement of the website. Guide the discussion so students look at the images: the cover, the social media icons, the logo of the bookstore, etc.
- Elicit if the website is clear and if the information is complete.

Activity 6

- Have students take a look at the images of the website and the book that are in their Reader's Book.
- Discuss the similarities and differences.
- Ask if they display the same information.

Activity 7

- Ask students to explore the essays they brought to class.
- Go through the example, which uses one of the essays about tea. Remind them of the importance of writing down the publishing data of their sources.

- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

Activity 8

- Ask students how the tables of contents differ. Guide a discussion regarding the similarities and differences between an online library and what we would find in a book.
 - › How is the table of contents from the online library different from one in a book?
 - › Why aren't there any page numbers?
 - › How do people find each essay?
 - › Why are some essays in blue and others in purple?
 - › Who wrote the foreword and the introduction in the book?
 - › Is it the same author as the one who wrote the essays?
 - › How can they tell?

FOR OUR COMPARATIVE CHART

	Example	Answers
CITY OR COUNTRY:	London	
PUBLISHER:	Penguin group	
YEAR:	1946	

8. Comment on the differences between the table of contents in a printed book and the one from an online library.

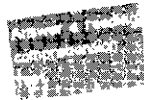
GO TO Project Gutenberg Australia HOME PAGE

THE SPIRIT OF
A LASH AND A
BROOKHOLM MEMOIRS (1920)
SHOOTING AN ELEPHANT (1936)
DOWN THE ROAD (1939) FROM THE ROAD TO WILKINSON
NORTHWARD (1941) FROM THE ROAD TO WILKINSON
SPELDS (1942) FROM THE ROAD TO WILKINSON
MARRIAGE (1944)
BORN WICKLES AND JOHN RICHARDSON (1944)
COPPER COIN (1944)
FIVE FOR FOUR (1944)
INSIDE THE WALL (1944)
THE AGE OF CONSCIENCE (1944)
THE LIES AND THE TRUTH OF A LASH AND THE LASH
GENESIS (1944)
WELLS (1944) FROM THE ROAD TO WILKINSON

- Check the table of contents in the sources you selected in Activity 7 and write the name of the essays you would like to read in your notebook.

9. Read the following list of reasons to read an essay and underline the one that describes what you will do in this practice.

People read essays to:



Learn how they are written and write one.

Make a chart comparing Mexican culture with that of other countries.

Discuss them in a reading club.

- Exchange opinions regarding the essays you would like to read. You selected them in Activity 8.
- Think what they are about and look at the example of two students taking

Activity 9

- Discuss each purpose and why they are or are not suitable for this practice with students.
- Ask them if the source they selected helps them fulfill the purpose.
- Go through the dialogues and ask students to discuss what they think the essays they selected are about.
- Write their predictions on the board, so you can check if they are correct after the reading.
- Provide help if necessary. They will probably need some guidance when talking about cultural details and how they are portrayed in each essay. Provide more examples with the other essays in the Reader's Book.

session 3

Activity 10

Example:

I think the essay *A Nice Cup of Tea* is about how to make tea because of the title.

Yes, but I believe the author is talking about making tea the British way. There are other countries that drink tea and I am sure each has its own recipes.

- Make sure the essays you selected have cultural traditions that can be compared with those of Mexico. Read the example.

Example:

Let's see if we can find other essays about tea. What other countries drink it?

Well, the Japanese perform tea ceremonies. I would look for an essay that explains how the tea ceremony is enacted. I am sure it will talk about etiquette and the proper way to have tea. It would be an expression of the culture, as it varies between countries.

- Read the essays you selected.

FOR OUR COMPARATIVE CHART

10. Gather the essays you are going to use together, and bear in mind the topic, purpose and addressee.

- Use the sources you chose in Activity 7.
- Record the information about the essay or essays you selected in your notebook. Look at the example.

Example:

	ESSAY 1	ESSAY 2	ESSAY 3
TITLE:	<i>A Nice Cup of Tea</i>	<i>The Tea Saus: The Russian Drink of Choice Is Not (Always) Vodka</i>	<i>Cha no-yu: Tea Cult of Japan</i>
AUTHOR:	George Orwell	Brian Heggelke	Yasunoko Fukukura
SOURCE:	<i>Fifty essays</i>	<i>Newcity magazine</i>	Board of Tourist Industry Japanese Government Railways
YEAR:	1946	2015	1937

- Ask students to select one or two essays from the source they chose in Activity 7 to work with throughout this practice.
- Ask why they selected each essay and make sure that there are cultural traditions they can compare with Mexico.
- Help students fill in the chart.

Activity 10 (continues)

- Read the essay and answer any questions they may have. Bring some pictures of a samovar and make some tea following a Russian recipe, so students can try it.
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

Activity 11

- Elicit the parts of an essay.
- Have students complete the activity and check their answers.
- Ask them to identify the parts of the essay they selected. Model with "A Nice Cup of Tea", if necessary.

Activity 12

- Elicit what key words are. They should know the answer, since they have been working with them in every practice.
- Go through the example with them and ask if they agree with the underlined key words.
- Discuss why those words are key words and if they can summarize the content of the essay using them. Ask several students to do this, they will notice that each time someone paraphrases, they say something different but the general meaning is the same.
- Ask them to highlight the key words in one of the essays they selected. Provide help if necessary.
- Read the Remember with students and provide some examples. You can select a few essays in advance to demonstrate the different organizational patterns.

TOPIC OF THE ESSAY:	how to make tea	how to make tea	how to make tea
PURPOSE:	to learn some details about British culture	to learn some details about Russian culture	to learn some details about Japanese culture
ADDRESSEE OF THE COMPARATIVE CHART:	English students from Mexico who want to know more about details of other cultures through essays		

- Go to your Reader's Book, page 65 and read *The Tea Souls: The Russian Drink of Choice Is Not (Always) Vodka*, by Brian Hieggelke

11. Read the following information describing the parts of an essay.

- Write the introduction, body or conclusion to complete the definition.

The **body** is a series of paragraphs that develop the argument. Each paragraph contains one main idea in the topic sentence and each topic sentence links directly to the argument.

The **conclusion** restates the argument and sums up the information presented. It relates the argument to a broader context.

The **introduction** states the argument and outlines the main points. It also introduces the topic and the context.

- Scan one of the essays you selected and identify the introduction, body and conclusion.

12. Look for the key words in one of the essays you selected and circle them. Look at the example.

If you look up 'tea' in the first cookery book that comes to hand, you will probably find that it is unmentioned.

This is curious, not only because tea is one of the mainstays of civilization in this country, as well as in Fine Australia and New Zealand, but because the best manner of making it is the subject of violent disputes.

Remember

A key word occurs in a text more often than we would expect it to occur by chance alone. It is the main topic of the text. By finding the key words, we can deduce what the text is about.

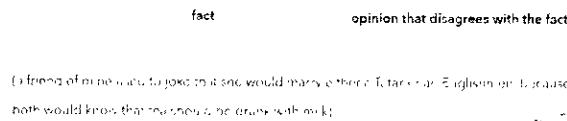


...Here are my own seven rules, every one of which I regard as golden:

- Scan the circled key words to find the organizational pattern. Look at the examples.

Example:

People in the United States are used to drinking. However, they are too weak for a good cup of tea.



opinion that agrees with the fact

- Make a graphic in your notebook to represent how the information is organized in the essay. Look at the example in your Reader's Book, page 69.



13. Listen to the track.

- With your teacher's help, match the comprehension strategies to the definitions and to the phrases by writing the letter between the brackets. Look at the example.

Taken from: *How to Make Tea* by David Almond

- a. Predict (e) Look for the meaning of key words and main ideas (a) "I think this essay is about how to make tea because of the title"
- b. Make connections (f) Summarize and comment on what was read (b) "The author is talking about tea, as he stated in the title, and he will guide the reader through his own recipe to make a nice cup of tea"

Remember

Here are five different patterns to organize the information in a text. Cause-effect emphasizes the relationship between an event and its results. The chronological order presents the events in the order in which they occurred. Compare-contrast emphasizes the similarities and differences between two or more subjects. The list classifies the information according to one feature. Problem-solution states the problem and provides possible solutions for solving it. Sometimes, the writer will use one or combine two in the same essay.

Activity 12 (continues)

- Go through the example with them and answer any questions they may have. Let them recognize the key words from both essays in the diagrams.
- Help them decide on the diagram that best suits each organizational pattern. They can suggest others as long as they represent the information properly.

Activity 13

- Play the track once.
- Elicit what is going on in the dialogue. You might get answers like, "The students are analyzing Orwell's essay. They are commenting on each paragraph and interpreting what the author is saying."
- Allow some time for students to read the chart, identify the different strategies, their definitions and the examples from the dialogue.
- Once they have finished, check their answers and discuss each strategy with them.

Activity 13 (continues)

- Encourage students to read one of the essays they selected and to comment on it by applying these strategies. Go from group to group and ask questions to help students carry on the discussion.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

c. Visualize	(a) Think about what the text is going to say before reading it	(c) -"He also said that he has never seen a recipe on how to make tea, and I haven't either. I learned how to make it when I was 6 and I had a stomachache. The nurse at school gave me some chamomile tea."
d. Questioning	(d) Formulate questions while reading	(d) -"Yes, I like to read about these topics because we assume that everyone does things the way we do, but of course, it is not true! I didn't know people drank tea using different techniques. How do they make it in Russia, Japan, China, and India? It would be interesting to learn about that!"
e. Clarify	(b) Relate parts of a text to itself, the text to the reader, and the text to the world	(e) -"Tea without sugar?" -"Yes. It looks like this is the most important part of the recipe, to Orwell. We can say it is the main idea in this paragraph."
f. Evaluate	(c) Imagine people, characters, settings, places, etc. in the text	(f) -"Tea is such an important aspect of the British culture. I didn't know it took so many steps to make a nice cup of tea. It is interesting how Orwell relates the drink to other countries and different uses of tea leaves." -"Did you like the part about not adding sugar? Maybe we can do the experiment he proposes and try it!" -"OK, let's do it!" ...

- Check the answers to the previous exercise.
- Read one of the essays you selected and discuss it with a partner using these strategies.

Building stage

14. Scan one of the essays you selected and choose a paragraph that you find a bit difficult to understand.

- Read the paragraph carefully a couple of times.
- Underline the sentences on which you would like to focus. Look at the example.

Example:

I remember that when the concept of 'teabags' appeared in Russia (right around the collapse of the Soviet Union), it did gain popularity along with candy bars and hamburgers, but it also became the butt of endless jokes, such as 'Shon, instead of the tea 'Cheerfulness', another tea named 'Greediness' will be on sale. It will have all the teabags tied to one single thread'

Example:

- Write some questions in your notebook analyzing what the writer is saying.
- Use the underlined sentences as a guide. Look at the example.

'the collapse of the Soviet Union'	What is the writer implying here?
'candy bars and hamburgers'	Is he talking about American products? Are teabags American?
'the butt of endless jokes'	Did Russians like teabags?
'the teas 'Cheerfulness' and 'Greediness''	Are they talking about tea brands? What does 'Greediness' mean?

15. Reread the paragraph you selected in Activity 14.

- Discuss what each line means, why the writer uses those expressions and what you can deduce.
- Include the questions you formulated in the previous activity.
- Listen to the track and use it as an example.
- Do the same thing with other parts of the essay that you do not understand.



16. Go to your Reader's Book, page 70 and follow the flowchart to complete a conversation. Choose a line from each level.

- Comment on the essay's quotes.
- Be careful to stay on topic and do not ramble.
- Include some appropriate anecdotes to have an interesting discussion.



141

Activity 14

- Read the paragraph with students.
- Ask some questions regarding the underlined words and phrases (i. e. What do you know about the Soviet Union? Can you tell me some famous brands of candy bars and hamburgers? Where are they from? What can you say about Russia and the United States' relationship?).
- Go through the chart with students. Emphasize the questions that serve as examples and what you discussed before.
- Allow some time for students to formulate their questions. Provide help if necessary, as they might need some guidance when reading between the lines.

Activity 15

- Play the track.
- Encourage students to comment on the essay they selected by including the questions they formulated in the previous activity. This might make them feel more comfortable, as they already discussed the essay while writing the questions.



Track 46

Activity 16

- Ask students to open their Reader's Book, and to comment on the flowchart. Some of them might recognize it, since they are quite common online.
- Elicit how to use it.
- Tell them that the purpose of the activity is to comment on the essay and to stay on topic, so they will have to select the best intervention at each step. If the conversation finishes quickly, they did not choose the best answer. If they end up talking about visits to the dentist, they lost the thread.

Activity 16 (continues)

- Remind them to pay attention to the essay's quotes.
- If you think they can handle more options, adjust the flowchart by inserting more steps and options in the conversation.

Activity 17

- Elicit why key words are useful when reading essays.
- Allow students some time to finish the activity.
- Check their answers and ask them to paraphrase the extract.
- Remind them to read carefully, as the options provided are quite similar.
- Tell students to find the key words in the other essay they selected, as they already looked for them in one. If they are working with only one essay, they should exchange texts with another pair of students.



session 6

Being Through Language

Staying focused is one of the most difficult skills required for communicating successfully. It allows you to stay on track when discussing a topic. A good interlocutor avoids getting trapped in his or her own dialogue. They focus beyond their message and how they're feeling, they center their attention on what is happening between themselves and their listener. This includes what they're saying and doing and how their listener is responding.

- Discuss one of the essays you selected and use a flowchart to have a good conversation.
- Adapt the quotes in the flowchart to the ones in your essay and include your own anecdotes.

17. Highlight the key words in the paragraph.

Example:

Teabags are deficient at a different level as well: they portion your tea-drinking, limiting it to one cup at a time (if you want another one, you can, of course, but it interrupts the continuity of the process of tea drinking and spoils the mood). I learned how to drink tea the Russian way when I was a kid and spent long warm summers at my grandmother's house in a small Russian village. First, you fill the samovar—a very large and elaborately decorated electric kettle (which originally was fueled by wood coals and kindling)—with water and let it boil. Second, you take a small teapot painted with flowers or roosters or ballet dancers and put a generous portion of loose black tea leaves in it and pour hot water from the samovar to fill the pot to the brim. And then you place the pot on top of the samovar, on a special little pedestal, just like a star on top of a Christmas tree. Every time you want a fresh cup of tea, you add a bit of "zavarka" to your cup, and then add some hot water from the samovar.

- Select the paragraph that best paraphrases the extract.

The proper way to make Russian tea is to fill the samovar with water and let it boil. Then, make the "zavarka" by adding loose tea leaves to a pot with a bit of boiling water. When you are ready to have a cup of tea, pour some of the concentrate into a cup and add hot water from the samovar.

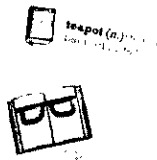
Teabags are not recommended, since they limit the amount of tea you can drink in one sitting. Every time you want a cup, you have to make it from scratch. It is better to use a samovar, which does not have to be filled all the time.

✗ Teabags limit the amount of tea you drink. Russians prefer to make one big batch of tea a day in the samovar. To use it, fill the samovar with water and let it boil. Then, add loose tea leaves to a pot with a bit of boiling water. When you want a cup of tea, pour some of the concentrate into a cup and add hot water from the samovar.

- Reread one of the essays you selected and find the key words.
- Write a paragraph in your notebook paraphrasing what the writer states in the essay.

18. Draw the samovar, the teapot and the other elements used at tea-time in Russia.

- Select a beautiful passage in the essays you are working with and draw it in your notebook
- Go to your Reader's Book, page 71 to 74 and read *Cha-no-yu, Tea Cult of Japan*, by Yasunoke Fukukita



19. Complete the dialogues about people discussing the cultural aspects of tea drinking.

- Reread the essays about tea if necessary.

Tea is one of the pillars of civilization in the United Kingdom.

Indeed, that's true. Elsewhere, Australia and New Zealand.

Tea is also the national drink in Russia, despite what people think.

Of course! How would it be otherwise?

Yes, the Russian stereotypes are vodka, bears and cold winters, but the first one is not true.

In Japan we're famous for tea ceremony. It's a very important cultural aspect of the Japanese culture.

Really, the only way to enjoy tea is just a little bit of it.

It's not his fault. It's the fact that the ceremony is so important that people are not used to drinking it.

It's not a matter of quantity. It's a matter of quality in the way of drinking.

You're right, and they're tea drinkers differently.

Yes, this is more a matter of informal part of their culture, but others have a different quality.

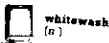
Disagree. It's more a matter of quantity.

- Write a dialogue in your notebook like the one above using the traditions described in the essays you selected and perform it.

20. Read on the paper on the right side the small extract from *A Nice Cup of Tea*.

- Look at the three different types of lines under the text and discuss.
- Discuss which sentences express the main ideas, which are the explanations and which the examples

Secondly, tea should be made in small quantities—that is, in a teapot. Tea out of an urn is always tasteless, while army tea, made in a cauldron, tastes of grease and whitewash. The teapot should be made of china or earthenware. Silver or Britannaware teapots produce inferior tea and enamel pots are worse, though curiously enough, a pewter teapot (a rarity nowadays) is not so bad.



Session 7

Activity 18

- Allow some time for students to draw a samovar. If you have a picture of one, do not show it to them, as they should recreate the image by reading the description in the essay.
- Encourage them to compare their drawings and focus on the similarities they captured.
- Tell them to look for detailed paragraphs in the essays they selected. They can choose objects or scenes described. If they are working with the essays from the Reader's Book, they can draw the place where dragons sleep in the text about tea in China, or the street vendors in a busy Indian city advertising "chai".
- Have students read the essay and answer any questions they may have. Bring some pictures of a tea ceremony and the utensils used while performing it. Make some tea following a Japanese recipe so students can try it.

Activity 19

- Encourage students to first read through the dialogue and then to reread it, completing it with the missing words.
- Remind them to have the essays at hand, as the answers are there.
- Ask a few students to perform the dialogue in front of the class.
- Allow some time for them to write a similar dialogue discussing the cultural traditions from the essays they selected. They can use the structure of the dialogue provided as an example. If there are several pairs of students working on the same topic, they can write a dialogue as a team, talking about the different cultures.
- Encourage them to perform their dialogues for the rest of the class.

Activity 20

- Read the paragraph with students and ask them what the underlined sentences represent.
- Help them decode what each line means and elicit examples.

Activity 20 (continues)

- Ask them what the differences are between main ideas, examples, and explanations.
- Allow some time for them to complete the activity about the extract from the Japanese tea essay.
- Check their answers.
- Help students to find the main ideas, explanations and examples in one of the paragraphs in one of the essays they selected.

Activity 21

- Remind students what a Venn diagram is. There is one in their Reader's Book, that demonstrates the compare-contrast organizational pattern.
- Elicit where similarities and differences go.
- Go through the chart with them and ask them to say which country agrees with each statement (i. e. Japan and the UK believe that "tea is made in small quantities").
- Draw a Venn diagram on the board and provide an example.
- Allow some time for students to complete the rest of the diagram.
- Check their answers. If someone does not agree with something, ask them to support their opinions by referencing the essays.
- Have them make a Venn diagram of the essays they selected.

- Highlight the main ideas, the explanations and the examples of the extracts from *Cha-no-yu, Tea Cult of Japan* using this code:



To those who are interested in the cultural life of the Japanese people, nothing is more closely associated with the arts and crafts of Japan than Cha-no-yu, or the ritual, pastime, which was first, green tea is served in a refined atmosphere. A Cha-no-yu party is an exclusive one. It is not easy to receive an invitation. He is the usual number of guests. The first thing the host does is to select the principal guest or leader. Choosing the other guests, who have a pleasant relationship with the principal is the next big a fun matter.

The host and guests are dressed in a simple, the ceremony is not comfortable. At home, of which he, when the men change from their close fitting Western suits, which they wear at the office, they experience physical and mental relaxation.

- Pick a paragraph in one of the essays you selected and underline the main ideas, the explanations and the examples using the same code as above.

21. Make a Venn diagram in your notebook to organize the cultural details from the chart below. A Venn diagram is like the one you read on your Reader's Book page 69.



Tea is made in small quantities	British and Russian use whole leaves	Tea should be made in a teapot
In Japan and the UK, hot water is poured on the tea leaves	Russian tea is made in large quantities	Tea objects are beautifully made
Tea is made in a samovar	Japanese use powdered tea	Russians make tea in the morning and drink it throughout the day
The mixture is vigorously stirred or beaten until it becomes frothy	People eat something with tea	Tea is made in a bowl
British and Japanese drink the tea immediately	In Russia, hot water is added to the concentrate	

- Make a Venn diagram with the cultural details from the essays you selected.
- Use the main ideas, explanations and examples you highlighted in Activity 20 as a guide.

CHECKPOINT 

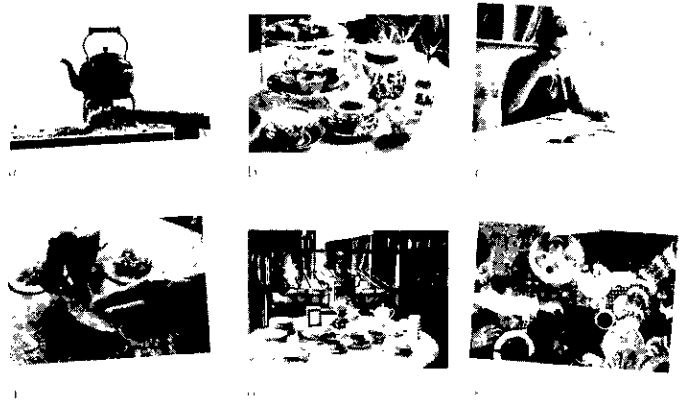
22. Read each line carefully. Tick the box that best describes your work up to this point.

- I can determine some cultural traditions read in essays.
- I can understand the main features of an essay.
- I can find information in different sources.
- I can use different comprehension strategies.
- I can identify the main ideas in an essay.

23. Write below each image how it makes you feel.

- Think about the beliefs, values and emotions portrayed.
- Check the key words circled in Activity 12, the questions in Activity 15, the dialogues in Activity 19, and the Venn diagram in Activity 21 to choose the correct answers.

Example: *Answers may vary*



session 8

Activity 22

- Encourage students to reflect on their performance.
- Remind them of the importance of reviewing their work.
- Tell them to focus on their strengths and the areas they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this practice.

Activity 23

- Tell students to scan the images and to identify which country each belongs to.
- Ask them to describe each one and what they can interpret just by looking at it.
- Help them recognize the beliefs, principles and values portrayed in each image. Focus on the utensils, the way tea is presented and what the people are doing while drinking it. Encourage them to create a story around each image (i.e. The British man is working and drinking tea, he does not pay too much attention to the beverage as he is focused on his work. He is alone. He is

probably drinking a cup of tea to warm himself. The Russian family is enjoying tea time, and are probably chatting about some recent events, even gossiping. We can tell they are having a good time, but are not completely focused on the tea. However, the Japanese are deeply immersed in the tea ceremony. Nobody is talking and they are all paying full attention to what is going on with the tea.)

Activity 23 (continues)

- Their answers may vary, but they might be something like. British: practical, easy to make, utilitarian, convenient, simple, common, daily event. Russia: complicated, familiar environment, comforting, warm, a gathering, conversation, tradition. Japan: ceremony, ritual, elegance, respect, bow, meticulous, silence, cleanliness, special event.

Activity 24

- Allow some time for students to scan the Venn diagram and the values they identified in the previous activity.
- Help students determine which cultural traditions can be used in their comparative chart.
- Check the final version of the chart in Activity 32 if you want to provide a full list of the topics used in this comparative chart.
- Ask students if they can think of any more topics or if they can combine two into one.
- After deciding on the topics, elicit some questions they can write for each one. Provide some examples.
- If there are several pairs of students working on the same topic, ask them to work together.

Activity 25

- Tell students to answer the questions from the previous activity.
- Remind them to go back to the essays they selected to accurately answer everything.
- Provide help if necessary.



g.



h.



i.

- Discuss the values that each culture (British, Russian and Japanese) highlights
- Write the beliefs, values and emotions expressed in the essays you selected in your notebook.

FOR OUR COMPARATIVE CHART

24. Scan the Venn diagram you made in Activity 21 to organize the cultural details into topics.

- Write some questions to organize a discussion about the cultural details described in the essay.
- Include the beliefs and values you identified in Activity 23. Look at the example.

Example:

TOPICS	QUESTIONS
Recipe	1. How is tea made? 2. What are the main ingredients? 3. Is something else added, like milk or sugar?
Utensils	4. What type of tea is used? 5. What type of tea leaves is required in the recipe? 6. What utensils are required to make tea? 7. What are they made of? 8. How do you use them?

FOR OUR COMPARATIVE CHART

25. Copy a chart like the one below in your notebook and include the name of the cultures you are comparing in the columns.

- Answer the questions you wrote in Activity 24.

Example:

	BRITISH	RUSSIAN	JAPANESE
1. Add boiling water to tea leaves	Add boiling water to tea leaves	Add boiling water to tea leaves	Add boiling water to powdered tea
2. Black tea and boiling water	Black tea and boiling water	Black tea and boiling water	Green tea and boiling water
3. Milk	Milk	Sugar and milk (in some regions)	Nothing

session 9

Activity 25 (continues)

Activity 26

- Encourage students to discuss how each topic is represented in Mexico (i.e. Mexicans do not drink that much tea. However, herbal tea is quite commonly drunk to cure illnesses. You can find lots of different plants at the market that are used as medicine and taken in the form of tea.).
- Tell them to answer the questions from Activity 24 from the Mexican perspective. The purpose of this is to add another culture to the analysis.

Activity 27

- Go through the example with students.
- Ask them to link a couple of sentences together and to use the expressions from the chart.
- Provide several examples if necessary.
- You can adjust the activity by providing two sentences and telling students to link them with one of the expressions from the chart.

BRITISH

4. Indian or Ceylonese.
5. Whole
6. Kettle, teapot, spoon, cup
7. Metal and pottery
8. Add boiling water to tea leaves. Let it brew for a couple of minutes. Pour in a cup. Add milk. Drink immediately.

RUSSIAN

- Black
Whole
Samovar, teapot, spoon, cup
Metal, glass or pottery
Add boiling water to tea leaves. Let the concentrate brew. Pour some of the concentrate in a cup. Add boiling water and sugar.

JAPANESE

- Green
Powdered
Tea-caddy, spoon, kettle, dipper, whisk
Pottery and bamboo
Add boiling water to powdered tea. Stir the mixture with a whisk until it is frothy.
Drink immediately.

26. Include the Mexican culture in the chart you made in Activity 25.

- Add another column to answer the questions and analyze the cultural details from the Mexican perspective.

27. Write some sentences contrasting or comparing the cultural details from the Venn diagram about tea in Activity 21.

- Use the appropriate expression to link them. Look at the example.

Compare			Contrast		
alike	likewise	similar to	as opposed to	different from	but
as well as	not only- but also	similarly	on the contrary	however	while
compared with	resemble	the same as	on the other hand	in contrast	although
either or	both	too	instead of	less than	more than

Example:

- a. British tea is made in small quantities, the same as Japanese tea.
- b. The British use a teapot to make tea. In contrast, Russians make it in a samovar.
- c. Japanese tea requires powdered tea leaves, but in the United Kingdom and in Russia they use whole leaves.
- d. The Japanese and the British drink the tea immediately. Instead, the Russians drink it throughout the day.
- e. The three cultures not only drink tea, but they also have something to eat with the hot beverage.

- Allow some time for students to write several sentences comparing the cultural traditions from the essays they selected.
- Provide help if necessary.
 - a. Japanese tea requires powdered tea leaves, but in the United Kingdom and in Russia they use whole leaves.
 - b. The Japanese and the British drink the tea immediately. Instead, the Russians drink it throughout the day.
 - c. The three cultures not only drink tea, but they also have something to eat with the hot beverage.

Activity 27 (continues)

Activity 28

- Ask students to identify each of the sentences from Activity 27 in the paragraphs that serve as examples.
- Help them recognize the elements that link them together.
- Provide a couple of examples using the sentences they wrote in the previous activity.
- Adjust the activity if needed by providing a list of connectives.

Activity 29

- Elicit the best way to write the comparative chart. They might suggest including the cultural details in the first column organized by topic, and the countries or cultures in the rest of the columns.
- Tell them to use few words and symbols, since they should not use a lot of space. The point is to concentrate as much information as possible in the least amount of space.



session 10

- Write some sentences in your notebook comparing cultural traditions from the essays you selected.
- Include some Mexican cultural traditions.

Closure stage-socialization

28. Organize the sentences from Activity 27 into paragraphs.

- Follow the list of topics on the chart in Activity 24. Look at the example.

Example:

Recipe	In all the countries where people drink tea, they make it by pouring boiling water onto tea leaves. The UK, Russia and Japan favor loose tea, but in Mexico, people are used to teabags. However, Japanese tea requires powdered tea leaves.
Utensils	British and Japanese teas are made in small quantities, the same as Mexican tea. They all consume it immediately. Instead of drinking the tea immediately, Russians drink it throughout the day. That is why they use a samovar, a container that stores large portions of tea, available for several people. Three out of the four countries use cups and drink tea individually. In contrast, the Japanese group invited to the ceremony drinks out of the same bowl.

FOR OUR COMPARATIVE CHART

29. Make the first draft of the comparative chart.

- Use some abbreviations and symbols to summarize the information.
 - › The indicates that a tradition is followed in that culture.
 - › The x means that it is not followed.
 - › If there is a specific word on the chart, for example "teabags", it means that instead of using loose tea leaves, that culture prefers teabags.
- Keep in mind the paragraphs you wrote in Activity 28. Look at the example.

Example:

Add boiling water to tea leaves	✓	✓	✓	✓
Type of tea	black	black	green	



Loose tea	✓	✓	✓	teabags
Whole leaves	✓	✓	powdered	✗
Extra ingredients	milk	sugar	✗	sugar
Small quantities	✓	large	✓	✓
Kettle	✓	samovar	✓	✓
Teapot	✓	✗	✗	✗
Spoon	✓	✓	✓	✓
Whisk	✗	✗	✓	✗
Cup	✓	✓	bowl	✓
People invited	1 or more	2 or more	5	1
Container per person	1	1	1 for all guests	1
Informal affair	✓	✓	✗	✓
	efficiency	family	ceremony	cure
	quick and easy	comfort	elegance	medicine
	expensive	community	community	pamper

30. Discuss the cultural traditions that are similar and different in each culture.



TRACK 47

- Exchange opinions and reach agreements.
- Use the questions in Activity 24, the chart in Activity 25, and the sentences in Activity 27.
- Listen to the track and use it as an example.

Being Through Language

* Exchanging opinions is an important skill that we should put into practice at all times, it is quite relevant in a discussion. We all have a particular point of view and it is essential to respect each participant's so that the conversation flows freely and nobody feels left out or attacked.

Activity 29 (continues)

- If there are several pairs of students working on the same topic, they should do the first draft together.
- Remind students of the importance of writing a first draft.

Activity 30

- Play the track.
- Elicit what is going on in the dialogue.
- Ask students if there was a problem or if all interlocutors agreed on something and how they negotiated.
- Encourage them to have a discussion about the cultural traditions they identified in the essays and to use the first draft of their comparative chart.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Activity 31

- Remind students of the importance of checking the first draft.
- Tell them to look for spelling mistakes and synonyms, or if there are ways of summarizing information. They might want to combine two topics into one or change a word to eliminate a detail that can be included in another topic.
- Encourage students to use a dictionary to check spelling.

Activity 32

- Allow some time for students to write the final version of the comparative chart.
- Remind them to include all the adjustments they made in the previous activity.
- Encourage them to write it on a separate piece of paper, since they will need it during the discussion and it is more discreet than a notebook.

session 11

FOR OUR COMPARATIVE CHART

31. Check the first draft of the comparative chart you did in Activity 29.

- Correct the spelling and punctuation.
- Decide if you can merge or simplify some ideas. Look at the examples.

Example:

Add boiling water	✓	✓	✓	✓
to + tea leaves				
- Loose, whole leaves	✓	✓	powdered	teabags
- Extra ingredients	milk	sugar (milk in some regions)	✗	sugar
Small Quantities	small	large	small	small
Kettle	✓	samovar	✓	✓
Teapot	✓	✗	✗	✗
Spoon	✓	✓	✓	✓
Whisk Other	teapot	✗	whisk	✗
Cup Container	cup	cup	bowl	cup
People invited	1 or more + attention	2 or more + family	5 ceremony	1 cure
	practical			
Values involved	quick and easy	comfort	elegance	medicine
	imperialism	community	community	pamper comfort

32. Make the final version of your comparative chart.

- Keep in mind the changes you made in Activity 31.

33. Discuss the cultural traditions described in the essays you selected.

- Use the comparative chart you made in Activity 32 as a guide.
- Listen to the track and use it as an example.



How did it go?

34. Read each line carefully. Tick the box that best describes your work in this practice.

Individual assessment				
• I can formulate and answer questions about essays.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• I can compare and contrast information.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• I can write sentences to describe cultural traditions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• I can discuss cultural details, express opinions and reach agreements.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• I can identify factors that help me understand others.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Product

35. How do we assess the following aspects of my improvised monologue?

Writing a comparative chart				
• Did we select a relevant cultural tradition to compare?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Did we select interesting essays?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Did we analyze the essays accurately?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Did we use the comparative chart while discussing the cultural traditions?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

36. What is your partner's global impression about their performance in this practice?

Peer assessment				
• Did we respect our agreements?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Did we divide the tasks so everyone had something to do?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Did we pay attention during others' turn to speak?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Did we pay attention to the discussion?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• What aspects can we improve as a team?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

We have arrived at the end of this practice.

Students Book Practice 151

Activity 33

- Decide on a date for the discussion and invite other students or members of the school community to attend.
- Play the track and use it as an example of a discussion about tea in different cultures.
- Encourage students to use their comparative charts during the discussion to stay on track and to remember all the cultural traditions they found in the literary essays.

Activity 34

- Help your students to complete the self-evaluation chart.
- Make sure your students complete the evaluation chart appropriately.
- Go back to the chart in Activity 3 to check if you completed it and if there is something you need to go through again.

Activity 35

- Encourage students to reflect on their performance.
- Tell them to focus on their strengths and the areas they could improve.

- Reflect on whether you need to make any changes or reinforce any content in this practice.

Activity 36

- Remind students of the importance of assessing peers.

A PENNY FOR YOUR THOUGHTS

Activity 1

- Tell students what they are going to do in this practice.
- Ask them if they know what a round table is, if they have participated in one before, what common topics are usually discussed, etc.
- Play the track once and elicit what it is about, how many participants there are, what they are talking about, where the conversation takes place, what the purpose is, etc.
- Ask students to read the questions in their book and play the track one more time.
- Some answers for the questions might be: **a.** Yes, in certain cases, it is necessary to defend myself. **b.** Her source is a human rights activist. It is reliable, because she should read and know about the cause she defends. **c.** I think it can be a human right, because it has to do with life and self-preservation. **d.** Some of them have doubts. I agree with Ana, because as I said life is the supreme human right.
- Go to Track 60 and use the visual resources to support your teaching strategies.

Activity 2

- Ask students why civic and ethical topics are suited for a round table discussion.
- Encourage them to brainstorm a few and write them on the board. Provide a couple of examples.
- Organize the topics into categories; there might be a few that are similar.
- Tell them to pick the three they prefer and to give reasons why they chose them. Go through the examples in the chart with them.
- Encourage students to share their options and decide a topic to discuss in the round table as a class.
- Remind them to select a topic that is relevant today and is important to most students.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Practice 9

A PENNY FOR YOUR THOUGHTS

Academic and educational environment

SOCIAL LANGUAGE PRACTICE: Write down points of view to participate in a round-table discussion.

In this practice, you will learn how to write points of view to participate in a round-table discussion on an issue from the Civic and ethics educational environment.

Warm-up stage

1. Listen to the conversation on Track 49. Discuss the answers to the following questions.

- How would you answer to the girl on the track?
- What is her source? Can it be trusted? Why?
- Is defending yourself a human right? Why do you think so?
- What are the boys' views on this? Do you agree with any of them? Why?



FOR OUR ROUND-TABLE

2. Share the civic and ethical topics you know about. Make a list of those you deem suitable for a round-table.

- Give the reasons you chose those topics to put forward. Look at the example.

Example:

LIST OF TOPICS

1. Teenagers' rights
I want to discuss this because I want to find out which rights are respected and which are not.
2. Equality between women and men
I am very keen on discussing this topic since I often think we are mistreated dealing with our own disputes.
3. Education and human rights
I have a soft spot for this topic since we are students. I want to know if being better educated helps us exercise our human rights.

- Select a topic for the round-table from the chart above.

3. Look at the chart below. Read the activities you will complete in this practice in order to participate in a round-table discussion of civic and ethical issues. Remember to tick each activity as soon as you finish it.

Week	Activity	Notes
Week 1	Explore texts introducing civic and ethical issues.	<p>WARM UP STAGE</p> <ul style="list-style-type: none"> Select a topic from the Civic and ethics educational environment Establish the results desired when looking up information. Ask questions and look up information which gives their answer. Look for appropriate sources and select information. Compare text organization.
Week 2	Read information.	<p>BUILDING STAGE</p> <ul style="list-style-type: none"> Anticipate general meaning. Read and contrast points of view and main ideas. Link points of view and details Compose notes to establish what will be said.
Week 3	Rehearse a round-table.	<p>BUILDING STAGE</p> <ul style="list-style-type: none"> Listen to round table discussions to explore the format Express points of view. Give and receive feedback on your features and non verbal language. Adjust the message to the audience. Establish acceptable attitudes for panelists and audience.
Week 4	Carry out a round-table.	<p>CLOSURE STAGE- SOCIALIZATION</p> <ul style="list-style-type: none"> Organize turns and times of participation and decide place and date for the round-table Discuss points of view to participate in the round table. Check the attitudes of panelists and audience.

4. Listen to the statements on Track 50 in which different students say how they will look for the information they need.

- Read the following purposes and relate them to the statements. Look at the example:

This student is looking for information to study for an exam

Example:
Statement 4

This student is looking for information to participate in an oral presentation, round-table or debate

Statement 2

This student is looking for opinions to draw a conclusion from different points of view

Statement 3

This student is looking for information to create a long text, like an essay

Statement 1



session 2

Activity 3

- Make sure students identify the three stages of the study plan and that they understand each activity to be done.
- Ask a student to read the tasks out loud so they can understand the activities they will complete in order to have a round table discussion.
- Don't forget to go back to the chart to tick each activity as soon as you complete it.

Activity 4

- Go through the chart with students and read the example.
- Play the track once.
- Play the track one more time and allow some time for students to complete the activity. You can pause the track briefly to give students time to choose their answer.
- Check the answers with students and ask them why they selected each option.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.



Track 50

Activity 5

- Go through the example with students and ask them to determine the topic of the example by reading the questions in the chart.
- Remind them to go back to Activity 2 and choose the topic that best suits the question in the example.
- Encourage students to brainstorm some questions about the topic they selected before.
- Provide some examples and remind them to think about their arguments when deciding on the topic.
- Tell them to come up with several questions, as these will serve as guidelines when they do their research.
- Ask them to think about their concerns, what they already know about the topic, why it is relevant and interesting for the audience, and how they want to influence the audience.


FOR OUR ROUND-TABLE

5. Brainstorm some questions for the round-table, based on the topic you established in Activity 2 and write them in your notebook.

Example:

QUESTIONS:

- Why is education important for solving conflicts?
- Where has lack of access to education become a problem?
- How can education address the problems of inequality?

 **lack** (n) : the state of not having something
suitable (adj) : appropriate
opened (n) : a book that has been opened
to foster (v) : to help something grow
leaflet (n) : a small piece of paper
copyrights (n) : the right to control the use of one's creative work
loan (n) : a sum of money that is borrowed

FOR OUR ROUND-TABLE

6. With your teacher's help, write some sources suitable for the questions you wrote in Activity 5.

- Look at the example below and listen to the discussion on Track 51.

Example:

LIST OF POSSIBLE SOURCES

Feature articles in magazines
Op-eds in newspapers
Websites of NGOs fostering education and human rights
Political organizations' leaflets
Foreign governments' webpages (especially from Ministries for Education)
General-audience books about human rights and education
Educational TV program

- Check the availability of the materials you established and organize yourselves to look for them.

 TRACK 51

Remember

Remember copyrights allow photocopying just parts of a book and not all of it. Some libraries have agreements with other libraries, they can provide you with an interlibrary loan so that you won't have to travel that far to get books or other resources.

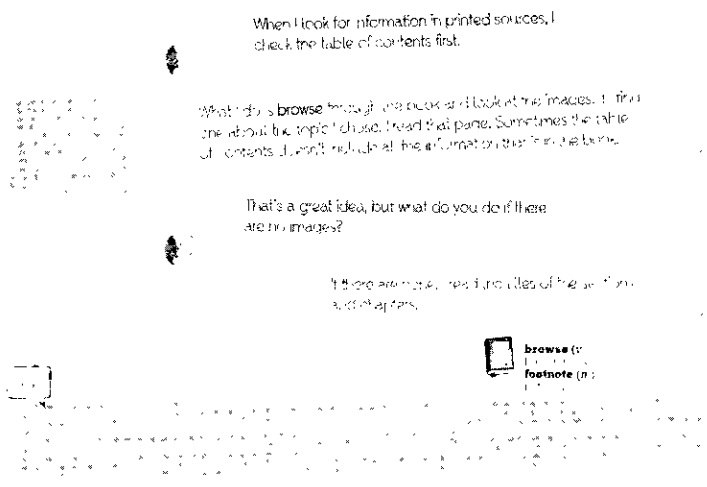


Track 51

Activity 6

- Organize the questions into categories and ask students to think about where they can look for answers.
- Go through the example with them and remind them of less common places they can look for sources. Remind them that the more references they use, the more varied evidence they will find.
- Help them decide who is going to look for each category of questions and ask them to bring the sources they found to the next class.
- Read the REMEMBER with students and ask them if they have any questions about it.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

7. Discuss the strategies you can use to find information about the topic you selected. Look at the example.



8. Gather the printed sources you selected.

- Identify the components used in each one to organize the information
- Make a chart in your notebook to record which components are used in each source. Look at the example.

Example:

Comparative chart			
Components	Book about human rights	ONU's website	Magazine about human rights
Table of contents	✓	✓	✓
Footnotes	✓	✗	✗
Appendix	✓	✗	✗
Bibliography	✓	✓	✓
Glossary	✓	✗	✗

Activity 7

- Ask students to think about the strategies they use when doing research.
- Go through the dialogue with them and add the ones you use when looking for particular information.
- Model all the steps you follow and voice what you think in every step. By doing this, you will show students the process of looking for information, which books are good sources, which are not, and why.
- If you have access to a computer, demonstrate some ways of looking for information and model what the IT section states.
- Allow students to look for information online, if you have Internet access at school.
- Remind students to have all the sources at hand, since they will need them in the following activities.

Activity 8

- Ask students to browse through the books, magazines and the other printed resources they brought.

- Tell them to go through them and identify their parts. You can ask questions such as: "Is there a table of contents?", "What information can you find there?", "What is the bibliography for?", "Is it at the end of the article or at the end of the book?", "Why is that?"
- Encourage students to make a chart in their notebook similar to the one in their book and to think about other parts that we may find in printed sources.
- Tell them to fill it in and to discuss what each part is about and what information we can find. Model if necessary.

Activity 9

- Go through the dialogue with students and encourage them to talk about their charts.
- Remind them of the importance of providing feedback and how others might notice details we have not considered before.
- Allow some time for them to correct their charts and add or delete information in them.

Activity 10

- Ask students to skim one of the sources they selected.
- Model by doing the activity with one of the books. Read the title aloud and talk about what you think the text will be about and how it may answer some of the questions.
- Scan the paragraphs and pause if you notice any words in bold or underlined words, as these may be the keywords in the text.
- Tell students how the keywords relate to the topic and if they appear in the questions.
- Explain how to infer the content of the text by reading just a few sentences in the first paragraph.
- Remember to highlight the aspects of how to work with the text, and not to teach the topic, since what students are learning is the language.
- Ask students to do the same and to answer the questions in this activity.

Activity 11

- Encourage students to reflect on their performance as well as their partner's.
- Remind them of the importance of reviewing their work.
- Tell them to focus on the good aspects and the ones they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this unit.

9. Exchange the charts you made in the previous activity and provide some feedback.

- Identify the details you got right and explain how you were able to recognize them. Look at the example.

Example:

I just tried to make a chart, but it's wrong. Because I didn't know websites have a link. The link is that it's on the right side. I wish I had the time to make it. And they don't look exactly like the ones in the book.



I was right about the chapters, because a year ago I did some research on a specific topic, but I couldn't find any information. So, I asked the teacher for some help and she showed me that section, where I found what I needed. Since then, I know what an appendix is.

10. Read the title, the highlighted words if there are any, and the first paragraph in the texts you selected. Answer the following questions.

- How does the title of the text relate to the topic you selected?
- What do you think the text is about?
- After reading the first paragraph, what information do you think will appear next?
- What ideas will the text include?

CHECKPOINT

11. Apply the following survey to your teammate.

Survey	
Name of teammate	_____
Name of interviewer	_____
Part 1: Answer the following questions yes/no	
Can you make a list of sources for your intervention in the round-table?	_____
Can you ask questions that guide research for a round-table?	_____
Can you identify the most appropriate sources for a round-table?	_____
Part 2: Check the number that best matches your performance, where 10 is the highest score and 1 is the lowest	
Reading sources of information	1 2 3 4 5 6 7 8 9 10
Composing notes for a round-table	_____

Building stage



session 4

12. Open your Reader's Book on page 84. Read the full text.
13. List the words you do not understand and the strategies you can use to infer their meaning on the board. Look at the example.

Example:

<p>... We can reread the part of the text where the word appears to work out its meaning.</p>	<p>... is nations, exists, resides</p>
<p>... lies at the heart of UNESCO's mission and is enshrined in the Universal Declaration of Human Rights (1948)."</p>	<p>... English Oxford Dictionary</p>
<p>... It is a verb in the past tense, because it ends in -ed, but we need to look it up in the dictionary.</p>	<p>... preserve (a right, tradition or idea) in a form that ensures it will be protected and respected</p>
<p>... We can use some synonyms to substitute this word for another that we know.</p>	<p>... pillar, column, foundation</p>

- Identify some words whose meaning changes when adding or deleting something at the beginning or the end. Look at the example.

Example.

Original word	Meaning	New (with) word	Meaning
international	existing, occurring, or carried on between nations	national	relating to or characteristic of a nation; common to a whole nation
enjoy	take delight or pleasure in (an activity or occasion)	enjoyment	the state or process of taking pleasure in something
development	the process of developing or being developed	develop	to grow or cause to grow and become more mature, advanced, or elaborate
power	the ability or capacity to do something or act in a particular way	empower	to give (someone) the authority or power to do something

157

Activity 12

- Allow some time for students to read the text.
- Encourage them to read the rest of the text at home if they run out of time.
- Ask them to mark the words, sentences or paragraphs they do not understand, and tell them to reread them several times to grasp the general meaning.
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

Activity 13

- Ask students to list the words they do not know from the text.
- Tell them to think of ways to understand their meaning.
- Go through the examples with them and encourage them to think of other strategies.
- Allow some time for them to finish the activity.
- Encourage them to share their



Track 2 - 3

answers and to confirm the meanings by using a dictionary.

- Ask them to reread the text and to talk about it to check if they understand it thoroughly.
- Tell them to find some words whose meaning changes when a prefix or suffix is added or deleted.
- Go through the example with them.
- Allow some time for students to complete the activity.

Activity 14

- Go through the example with students and ask them to copy the chart in their notebook and organize the questions in it. They should leave ample space for the answers.
- Allow some time for them to look for relevant information in the sources they selected.
- Model the activity and use some keywords to find the paragraph that best answers the question.
- Remind them to copy the reference, so they know where the information came from.
- Go from team to team and provide help when necessary.

FOR OUR ROUND-TABLE

14. Have a look at the questions you wrote in Activity 5. Make a chart in your notebook like the one below and do the following:
- Scan the contents of your resources to look for words and expressions similar to those you use in your questions.
 - Once you find them, identify the information that answers your questions.
 - Record the piece of text that answers them in your notebook.
 - Include the source in the chart. Look at the example.

QUESTION	TEXT	SOURCE
<p>Example: Why is education important for solving conflicts?</p>	<p>Example: Access to quality education is a right that should be maintained even in the most difficult circumstances. Education protects children from violent conflict and creates safe and secure learning environments. In the midst of conflict, education has an important role in providing protection and establishing a sense of normalcy. For example, 'Schools as Zones of Peace' in Nepal has been a successful model for keeping schools open despite civil unrest.</p>	<p>Example: Education Document (available on the Web) http://gung.org/nepal</p>



Activity 15

15. Reread the answers to the questions from the previous activity and do the following:

- Identify the main ideas and think about your point of view about each one.
- Write them down in a chart in your notebook.
- Record the reference to the source you used. Look at the example.

Example.

(Faint background text from the original image)

"The right to education is one of the key principles underpinning the Education 2030 Agenda and Sustainable Development Goal 4

The lack of education is due to social, cultural and economic factors

It is unfair that not everyone has access to education because it is

(SDG4) adopted by the international community. SDG 4 is rights-based and seeks to ensure the full enjoyment of the right to education as fundamental to achieving sustainable development. Yet millions of children and adults remain deprived of educational opportunities, many as a result of social, cultural and economic factors."

The lack of education is due to social, cultural and economic factors

a human right and not a favor

"In order to do so, there must exist equality of opportunity and universal access. Normative instruments of the United Nations and UNESCO lay down international legal obligations which recognize and develop the right of every person to enjoy access to education of good quality"

There must be equal opportunity so everyone can access quality education

We all have the right not only to education but also to quality education

Source: <http://bit.ly/2A113M1>

- Tell students to reread each answer to the questions in the chart they made in Activity 14.
- Ask them to identify the main idea.
- Model this with the first answer in the chart. You can highlight the sentence that presents the main idea, or you can paraphrase it.
- Encourage students to reflect on what they think about the main idea. Remind them to add some information from their own experiences and to start a dialogue with the text.
- Go through the example in the chart and ask a couple of students to give their point of view of this particular main idea.
- Go through the second example in the chart and repeat the previous steps.
- Allow some time for students to identify the main ideas in their answer and encourage them to explain their views on the topic.

Activity 16

- Encourage students to present their points of view to the rest of the class.
- Remind them that the purpose of this activity is to listen to and think about different perspectives and to add more information to the discussion.
- Ask a couple of volunteers to role-play the dialogue. You can model with one of your student's points of view and start a dialogue with him or her.
- Monitor and provide help to the pairs that do not have much to discuss. Ask some questions and provide your point of view, as well, so they can pick up the conversation there.
- Tell students to take some notes on the comments they find useful, so they can include them as arguments for the round table.

Activity 17

- Ask students to check the questions, answers, main ideas, points of view and notes on the comments from other classmates.
- Allow some time for them to gather all these resources and encourage them to organize the information on cards.
- Go through the example with them and ask them to identify where this information comes from.
- Remind them of the importance of organizing the information into topics so they have one per card. They will find this useful during the round table.

16. Share the points of view you included in the chart and do the following:

- Discuss each point of view and ask some questions.
- Explain why you believe what you do.
- Exchange observations to improve how the points of view are expressed.
- Add information to **broaden** the points of view. You can also include some examples and explanations. Look at the example.



understand what you meant by "education is a right", but why do you say it is not a favor?

Since the government should provide education to all, it's just to know. It's an obligation.

Oh! I get it.

UNESCO says that the government has to ensure we all have access to quality education.

I believe you would add that to your points of view.

That's right, thank!

FOR OUR ROUND-TABLE

17. Check the points of view you wrote in your notebook.

- Take notes on them and the information that broadens, exemplifies or explains each one.
- Copy your notes onto some cards to use in the round table.
- Write the topic on each card and number them. Look at the example.

Card 1

Topic: The right to education
Education is a right and not a favor because, as UNESCO says, it is the government's obligation to ensure that we all have a quality education. For this reason, it seems very unfair that not everyone has an education.

session 6

Activity 18

- Encourage students to exchange their cards and to ask for some feedback from their peers.
- Remind them of the importance of checking their work and providing constructive criticism.
- Model the activity, not just by correcting the spelling mistakes, but by deleting sentences that are not relevant.
- Tell students that the cards will help them to have the specific data, or information that they find difficult to remember, at hand.
- Tell them to mark the cards with all the corrections, since these are just a draft. They will have time later to make the final version.

Activity 19

- Play the track once.
- Ask students to answer the questions in their book.
- Play the track one more time so they can check their answers.
- Ask students what acoustic features people should use

18. Exchange your cards and offer your teammates suggestions to improve theirs.
- Consider that you are not supposed to read from the cards, but use them as a aid during the round-table.
19. Listen to Track 52.
- Answer the following questions.

Who is Samara? Why is she the first to speak? What role does she play in the round-table? **She is the moderator. She speaks first because she presents the panelists on the round-table.**

Are the speed and volume of her voice adequate? Why? **No, because she speaks too quickly and too quietly.**

What suggestions can you give Samara to improve her intervention? **She should speak more loudly and slowly.**

Who is Laura? **She is the first participant.**

Why does she thank Samara? **Because Samara introduced her and invited her to speak.**

What role does Laura play? **She presents her point of view to the audience.**

Are her speed and volume adequate? Why? **Her speed is not quite right, because she pauses often, it seems as if she is reading. The volume is OK, but there are some problems with pronunciation at the end I can't understand what she is saying.**

20. Exchange opinions about what Samara and Laura could do to improve their interventions. Look at the example.

Example:



"I believe that Samara, the moderator, should have spoken in a more formal way. Instead of saying, 'Good morning, and thank you for coming to our round-table', she should have said, 'Good morning, and welcome to our intervention'."

"You're right. For a formal event, besides she should welcome the audience with the name and topic of the round-table. She should not introduce herself and the panelists."

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during a round table and how they adjust them in different situations. For example: How should people talk when reading a story to a child? How do they talk when telling a secret? Or when they're playing basketball and want to communicate with the other members of the team?

- Remind them that we adjust acoustic features depending on the situation and that we do not use the same ones all the time.

Activity 20

- Ask a couple of volunteers to role-play the dialogue. Carry on with the discussion as a class.
- Elicit the expressions they can use during their own round-table discussion.
- Organize them in a chart and divide them in groups, such as "To greet the audience", "To introduce the topic", "To thank someone for his or her intervention", "To finish the round table", etc.



session 7



Track 52

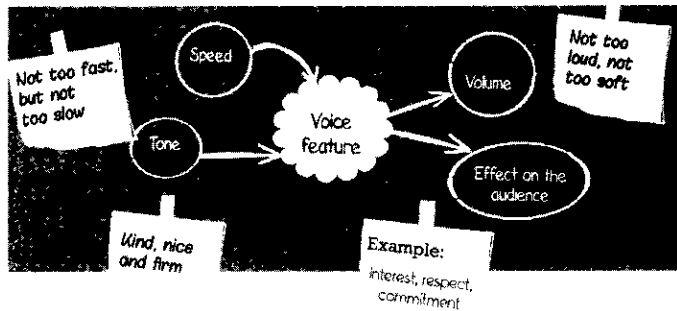
Activity 21

- Ask students to complete the diagram in their book.
- Go through the example with them and elicit some other acoustic features.
- Model if necessary.
- Encourage a couple of students to read one of their cards using the acoustic features in the diagram.
- Ask the rest of the class how this person succeeded and why these features apply in a round table.



session 8

21. With your teacher's help, brainstorm the acoustic features you should consider during your intervention and write them on the papers. Look at the example.



22. Listen to Track 52 one more time.

- Comment on the strategies Samara and Laura should use to influence the audience's opinion. Look at the example.

Example:

The organizers should involve the audience to different views.

Yes, she could say, "if all of us... or "we all should..."

23. Listen to Track 53 and think about some non-verbal language that could be used.

- Play the dialogue several times and gesture as if you were the participants.
- Tick the best non-verbal language for the round-table.

Dance choreography Hand gestures Funny faces Clapping games

162 | Student's Book / Practice 9

Activity 22

- Remind students about the purpose of a round table and why they are intended to influence the audience.
- Play the track.
- Go through the example with them and elicit other examples that apply to the participants on the track.
- Encourage them to think about how they want to influence the audience during their round table.
- Think about some expressions they may use to involve the audience and, if necessary, tell students to include them on their cards.

Activity 23

- Play the track once.
- Tell students to include the different types of non-verbal language from the chart while the track is playing. They should start with a dance choreography, then some appropriate hand gestures for a round table, then they are supposed to make some funny faces and, lastly, they should play a clapping game.
- Ask them to tick the best non-verbal language on the chart.
- Replay the track one more time and tell them to use the best non-verbal language to act it out.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

FOR OUR ROUND-TABLE

24. Rehearse your intervention and how you are going to present your points of view.

- Exchange suggestions for adjusting participants' voice and taking advantage of acoustic features.
- List the suggestions in your notebook. Look at the example.

Example:

POINTS OF VIEW

In Mexico, there are a lot of children and teenagers who do not have access to education.

One of the main reasons is that there are no schools where they live and they cannot afford to commute to other schools.

We all have the right to education.

That is why we should demand a solution to this problem, so we can guarantee that no child, teen or young adult is left behind.

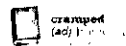
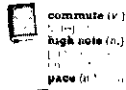
SUGGESTIONS

Welcome the audience with an expression such as "good morning" or "thank you for joining us".

Emphasize the highlighted phrases to draw the audience's attention and to be sure they understand the reasons.

Say this sentence at low speed and with clear diction. Use a hand gesture to mark each word as if you were highlighting it, so as to give it more emphasis.

Raise the volume, slow the pace and adjust the intonation when saying the highlighted phrase to draw the audience's attention and to conclude the intervention on a high note.



Closure stage-socialization

25. Comment on the pros and cons of different venues, dates and the duration of the round-table. Look at the example.

Example:

Venue	Classroom	It's always available.	It's a little cramped and we can't invite others.
Date	May 14th	It gives us ample time to prepare for the round-table.	It's exams week.
Duration	45 min.	Each intervention should last 9 min.	If the panelists speak too fast we might finish early.

Activity 24

- Remind students of the importance of rehearsing the round table.
- Allow some time for them to practice the round table.
- Encourage them to take notes on their strengths and the ways they can improve.
- Go through the example with them.
- Encourage students to come up with suggestions for their round table.
- Tell them to take note of what is useful and to write the final version of the cards.

Activity 25

- Brainstorm different venues and dates for the round table. They should discuss different options for its duration.
- Ask students to think of pros and cons for each option.
- Go through the example with them and encourage them to support their opinions with valid arguments.
- Have a vote and decide on the best venue, date and duration of the round table.

Session 9

Activity 26

- Ask students to fill in a chart like the one in the example.
- Encourage them to include all the elements that will be included in the round table.
- Elicit the steps needed to organize the round table and if they need to send invitations to the audience or if a poster will suffice. They should also ask the principal for permission to allow entrance to members of the audience if they do not attend the school regularly.
- On the day of the round table, remind students to bring their cards, to respect each other's turns and opinions and to enjoy the discussion.

FOR OUR ROUND-TABLE

26. Make a chart with the title, venue, moderator and panelists of your round-table.

- Make your final decisions regarding venues, dates and duration. Record them in the chart.

Example:

TITLE	VENUE	MODERATOR	PANELISTS
Education and Human Rights	Gym	Jorge Flores	Santiago López Abigail Ronda Daniela Cuevas María Vargas

- Present the round-table on the date and venue you decided in the previous activity.
- Have your cards at hand to use them during your intervention and respect the time allotted to you.



venue (n)
 allot (v)
 beyond (adv)
 awareness (n)

Being Through Language

Participating in a round-table carries with it a certain responsibility to think beyond what is being presented and to gain awareness of the issue you are dealing with.

How did it go?

27. Read each line carefully. Tick the box that best describes your work in this practice.

Individual assessment	• I can contrast points of view from different sources.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• I can adjust voice features while preparing for a round-table.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• I can confidently express points of view in a round-table.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

28. How do we assess the following aspects of our round-table?

Participating in a round-table	• I can organize a round-table.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• I respected the time allotted for my intervention.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	• I checked the reactions from the audience and from other panelists on the round-table.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Product

29. What is your partner's global impression about your intervention in creating points of view for a round-table?

Partner assessment	• Aspects to improve	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

30. What is your teammates' global impression about your performance in this unit?

Team assessment	• Aspects to improve	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

We have arrived at the end of this practice.

Student Book / Practice 9 / 165

Activity 27

- Encourage students to reflect on their performance.
- Tell them to focus on the good aspects and the ones they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this practice.
- Remember that insofar as they are able to detect their own strengths and needs, they will become more autonomous.

Activity 28

- Remind students of the importance of assessing peers in order to improve their performance.

Activity 29

- Emphasize the importance of feedback between peers, as it becomes an opportunity to enrich our skills, ideas, and behaviors.

Activity 30

- Ask students to fill in the chart with the strengths they noticed in their teammates and the ways they can improve.
- Remind them to take into account the skills and attitudes involved in this practice.

FOR OUR RIGHTS

Family and community environment
SOCIAL LANGUAGE PRACTICE: Express oral complaints about a product.

FOR OUR RIGHTS

Activity 1

- Tell students what they are going to do in this practice.
- Allow some time for students to scan the images.
- Ask them to describe the images and to imagine what is going on.
- Help them decide which cases deserve a complaint from the customer and to support their points of view with a reason.
- Go to Track 60 and use the visual resources to support your teaching strategies.

Activity 2

- Encourage students to think about the times they have had to complain about a product.
- Model the activity by starting with an example of your own.
- Tell to talk about the solutions they suggested or that the salesperson proposed.

Practice 10
session 1

Warm-up stage

In this practice you will learn to compose and express a verbal **complaint** about a product

1. Look at the following pictures. Analyze which situations **deserve** to be complained about and explain why. Look at the example.

complaint (n.)
deserve (v.)
chain (n.)

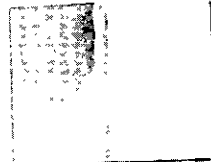
Example:

Case 1



The bicycle is new and it should have a suitable chain, this one is very big. He should complain to the seller, since the bicycle needs all its parts in order to be ridden.

Case 2



The buyer has the right to complain, because the notebook is torn and there are a couple of pages missing.

Case 3



There is no need to complain, because the buyer can sharpen the colored pencils to use them.

2. Ask a few classmates if they have had any problems with a product and how they resolved them. Write their answers in the chart below.

	Classmate 1	Classmate 2	Classmate 3
Product			
Problem			
Solution			

3. Look at the chart below and read the activities you will complete in this practice in order to learn how to complain about something. Remember to tick each activity as soon as you finish it.

Week	Activity	Learning Objectives
Week 1	Listen to and explore complaints about a product.	<ul style="list-style-type: none"> Identify topic, addressee and purpose Contrast attitudes of speakers. Establish the reason for the complaint.
Week 2	Interpret general meaning, main ideas, and details of complaints.	<ul style="list-style-type: none"> Clarify the meaning of words. Understand complaints. Compare expressions that suggest solutions Classify expressions.
Week 3	Compose complaints.	<ul style="list-style-type: none"> Express reasons for and solutions to a complaint Select a repertoire of words and expressions needed to make a complaint, using an adequate register. Define the information that will be in the complaint. Use strategies to influence the addressee and repair failed communication. Reflect on the use of non-verbal language. Practice a complaint.
Week 4	Present the complaint. Evaluate the process and the product.	<ul style="list-style-type: none"> Express complaints. Offer and receive feedback

4. Listen to the dialogue on the track and do the following.

- Discuss the purpose of the conversation. Look at the example.



The purpose of the phone call is to complain about something.

I believe that they want to exchange some medicine.

In my opinion, they want to point out a problem.

We... yes, but they have to make a complaint first.



session 2

Activity 3

- Make sure students identify the three stages of the study plan and that they understand each activity to be done.
- Ask a student to read the tasks out loud so they can understand the activities they will complete in order to have a round table discussion.
- Don't forget to go back to the chart to tick each activity as soon as you complete it.

Activity 4

- Go through the example with students and answer any questions that may arise.
- Play the track once.
- Encourage students to carry on with the discussion and to support their points of view with quotes from the track.
- If they get stuck, you can ask questions such as, "Who are the participants in the dialogue?", "What do they do?", "Why are they having the conversation?", "What is the conversation about?"



Track 54

Activity 5

- Ask students to read the expressions in the chart.
- Play the track and remind them to pay attention to the expressions that give them clues to understanding that one interlocutor on the dialogue is complaining.
- You can extend the activity by classifying the rest of the expressions in the chart according to their function, such as to apologize, to greet, to encourage the interlocutor.

Activity 6

- Ask two volunteers to role-play the dialogue that serves as an example to the activity.
- Encourage students to continue the discussion.
- Model by sharing your point of view with them.
- You can ask questions such as: "Who is the addressee of Lisa's complaint?", "Is she talking to the same person who sold her the pills?", "What does she expect to happen by talking to this person instead?"
- Help students to think of other ways to express a complaint.
- Encourage them to talk about a situation based on their own experience and remind them to think about the situations they talked about in Activity 2.
- Go through the example with them and ask them to add other pros and cons to each modality and explain which scenario has proven to be most effective for them.

5. Listen to the track one more time and select the expressions which allow you to understand that they are complaining about something.

Circle the answer in the chart below.

TRACK 54

6. With your teacher's help, exchange opinions about the addressee of the complaint.

Give arguments to support your answer. Look at the example.

TRACK 55

Example:

• Brainstorm other ways of expressing a complaint. Look at the example.

Pros and cons

Modality

On the phone
In person

168

Activity 7

session 3

7. Write a list in your notebook of the words and expressions that allow you to understand the topic and justifications for the complaint you heard before. Look at the example.

Example:

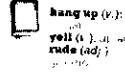
Word	Medicine, <i>pharmacy, pills, drugs, pharmacist</i>
Expressions	Was there any problem with the medicine? <i>expiration date, I'm sorry for the inconvenience.</i>

8. Listen to the track and discuss the reasons why the salesman hung up the telephone. Look at the example.



Example:

I believe he hung up because Lisa didn't know how to solve the problem.



... Lisa got so *yelled* at him and she didn't know

9. Listen to the track and discuss why Lisa hung up on the salesman. Look at the example.



Example:

The salesman was very *rude*.
Well, it's come out he didn't care about Lisa's problem.

- Exchange opinions about the adjustments the interlocutors should make to have a respectful conversation
- Write them on the board. Look at the example.

Example:



Adjustments	
When talking	When listening
Greet the other person.	Listen attentively.
Change your tone of voice.	Empathize with the other person.
Be nice.	Let him or her finish.

Subjects Book / Practice 10 | 169

Activity 8

- Brainstorm, with students, the words and expressions that serve as clues to identify the topic of the complaint.
- Model using a couple of examples and play the track one more time if they cannot remember the dialogue.
- Go through the repertoire of words and expressions and ask them what each word and expression means, what they focus on and who says each one.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

- Play the track once.
- Elicit how this dialogue differs from the one they have listened to in previous sessions.
- Ask them questions such as: "Who participates in the dialogue?", "What do participants intend to do?",

- "Do they achieve their goal?", "Why is that?", "What are the main differences between the two tracks?"
- Go through the dialogue with students. You should encourage a couple of volunteers to role-play it.
- Encourage the rest of the class to carry on with the discussion.
- Ask them if they have been in a similar situation and if communication was cut off because of the attitudes of the interlocutors.

Activity 9

- Play the track once.
- Elicit how this dialogue differs from the one they listened to in previous sessions.
- You can also encourage them to talk about the attitudes and emotions that were at play in this dialogue.
- Go through the example with students and ask them if they agree with it and why.
- Remind them to support their answers with quotes from the track.
- Elicit different ways to carry out the conversation so both participants succeed when communicating.
- Brainstorm some adjustments and go through the example with students, so they know what to do.
- Encourage them to role-play the dialogue, adjusting the attitudes and, therefore, the expressions each interlocutor uses.

Track 55

Track 56

Activity 10

- Explain what is expected from students in this activity.
- Go through the sentences with them and answer any questions that may arise.
- Model the activity, if necessary.
- Allow some time for students to complete the activity.
- Encourage students to share their answers and to support them with arguments, since they might disagree on some things.



session 4

10. Draw the emoticon that represents the effect each expression can cause (courtesy, friendliness, anger) in the box beside it.



To offer help
 May I help you?
 Can I lend you a hand with?
 Let me help you?

Symbology

friendliness



To express a complaint
 I want to express my unhappiness with
 I'm sorry to say this, but
 I'm angry about



To answer a complaint
 I **apologize** for the inconvenience.
 I'm really sorry.
 I will do my best not to repeat this **mistake**.
 I'm sorry, but there is nothing I can do about it.



courtesy (adj.)
 to apologize (v.)
mistake (n.)

Activity 11

- Ask students to think about what they want to complain about or why the product they purchased is faulty, and to whom they are going to address their complaint.
- Remind them they can create a fictional scenario or they can draw from a real-life situation they wish to improve.
- Go through the example with them.
- Allow some time for students to complete the activity.
- Provide help if necessary.



session 5

FOR OUR COMPLAINT

11. Record the reason for, the purpose of and the addressee of your complaint in your notebook the chart like the one below. Look at the example.

Example:

REASON

The **glasses** I got do not work. My vision is still **blurry**.

PURPOSE

to get a reimbursement

ADDRESSEE

the ophthalmologist

Building stage

12. Listen to the dialogue again.

- With your teacher's help, comment on the words you do not understand.
- Listen to the track one more time and pay attention to those words and where they are placed in the conversation.
- Write the sentences that contain those words on the board, circle them and discuss what you think they mean. Look at the example.



glasses (n.)
blurry (adj.)



TRACK 54



Track 54

Activity 12

- Play the track and ask students to write down the words and expressions they do not understand.
- Play the track one more time and pause it to comment on the sentence where the unknown word or expression is used.
- Write the sentences or phrases on the board and help students infer their meaning through context.
- Start a discussion about what each word means and go through the example with them.
- Model other strategies they can use to infer the meaning of the words.
- Encourage students to check their predictions in a dictionary.

Activity 13

Example:

"Con-ferred" means "smart" because the salesman understands why she is buying that way.

I understand. It's natural that you are concerned.

No, I think it means "wonderful, otherwise he would have said 'hang'".

13. Discuss what the dialogue from track 54 was about. Look at the example.

Example:

The two pharmacists sold Lisa expired pills and she called them to complain.



I'm glad, but she can't buy the pills because of a fault in the computer system. We'll make the next batch of pills at once. Don't worry.

14. Write in your notebook the expression that introduces a solution to the problem on the board.

- Explain how you were able to identify it. Look at the example.

Example:

This suggests a solution to the problem, because the customer is requesting something from the salesman.

"I expect to see a replacement."

"I'm sorry, but we are the 'Big Pharma' and we have the solution, and we want a new bottle of pills. Let's get the solution of the problem."

15. Read the following list of reasons for a complaint.

- Write some expressions to suggest a solution to the problem. Look at the example.

Example:

She gave you incorrect change for a \$100 bill. You've been given the wrong amount of oranges.

The scale does not show one kilo.

The shirt is too small.

The brakes on the bike do not work.

"Excuse me, you only gave me \$45. I'm missing \$55."

Could you recount the oranges, please? I believe there are less than there should be.

I'm sorry, but I don't think the scale showed one kilo. Can you weigh the bananas again?

I would like to return this shirt because it doesn't fit. Can I exchange it for a bigger size?

Can you check the brakes on my bike, please? I got it yesterday and I can't slow down when I'm going fast.

Activity 14

- Ask students to identify the expressions that introduce a solution to the problem in the conversation.
- Go through the example with them and elicit the ones that are used in the dialogue.
- Provide a couple more examples and encourage students to do the same.
- Remind them to think about the solutions to the problems they talked about in Activity 2.

- You can also vary the activity by classifying the expressions according to the attitudes portrayed in each expression.
- Show students that there are ways of asking for something without being rude, or being firm but polite when asking for something.

Activity 15

- Tell students about a hypothetical situation and a plausible solution to it.
- Go through the reasons on the chart and encourage them to think about a solution to each one.
- Remind them to consider a pleasant attitude, as it will influence the resolution of the problem.
- The answers on the chart may vary, but they should be similar to the ones given here.

Activity 16

- Go through the example with students and ask them if they notice the differences between the solutions.
- Comment on what each solution implies and list the similarities and the differences.
- Remind students to focus on the attitudes and future actions each solution suggests.
- Their answers may vary, but they should be similar to the ones given here.
- Encourage students to think about the possible solutions they could suggest in their complaint.
- Remind them to check what they wrote in Activity 16 in order to select a couple of suggestions that are suitable for the complaint.
- Go through the examples with them and tell them to pay attention to the underlined sentences.

Activity 17

- Encourage students to reflect on their own performance and that of their partner.
- Remind them of the importance of reviewing their work.
- Tell them to focus on the good aspects and the ones they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this practice.

FOR OUR COMPLAINT

16. Read the following expressions that suggest solutions for a complaint.
- Compare them and find their similarities and differences. Look at the example.

Example:

"I will reimburse you"

They propose a solution to the customer

One offers to give the customer's money back

"We will exchange it for a new one immediately"

They are respectful and empathic.

One suggests that they will take back the damaged item and give the customer a new one.

"I will report this situation so it doesn't happen again"

The person offers to take some kind of action to resolve the problem.

One emphasizes that they will make sure this situation is not repeated.

- Discuss other expressions to suggest solutions you've heard and write them in your notebook. Look at the example

Example:

Expressions that suggest solutions

I would like to get a reimbursement for the glasses I got here, because they do not work. I don't think the glasses you gave me work. Can you check them, please? Can I exchange these glasses for a new pair? These don't improve my vision.



vision (n)

session 7

CHECKPOINT



17. Let's think about your performance up to this moment.

- Complete the following form in your notebook.
- Share the form with your teammates. Ask for feedback on your performance.

Self-assessment:

Listening strategies

Did you have any problems understanding while listening to the complaint? _____

How did you solve them? _____

What did you do to improve your listening skills? _____

What else could you have done to better understand this complaint? _____



skD (n)

Activity 18

18. With your teacher's help, listen to the dialogue and do the following.



- Copy the expressions that the salesman utters aloud and then write them in your notebook. Look at the example.

Example:

I want to complain about something.	I am terribly sorry for the inconvenience.
How may I help you?	I am very disappointed with the service I received.
Oh, please continue.	Tell me why you feel this way.
We can resolve this as soon as possible.	I apologize.

- Exchange opinions about each emotion transmitted in the expressions. Look at the example.



When the salesman says, "Oh, please continue," he is empathizing with the customer's feelings that he has about the customer.

As the saleswoman says, "I am terribly sorry for the inconvenience," she is apologizing.

- Classify in your notebook the expressions according to the emotion they express. Look at the example.

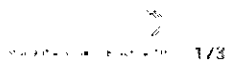
Example:

Empathy	Oh, please continue.
Concern	We can resolve this as soon as possible.

- Add other expressions to the chart that are common when making a complaint. Look at the example.

Example:

Empathy	Oh, please continue.
Concern	We can resolve this as soon as possible.
Anger	I can't believe this is happening!



- Play the track once.
- Go through the example with students.
- Tell students to focus on the sentences that imply certain emotions and ask them to write them down.
- Play the track one more time and allow some time for them to fill in the chart.
- Remind students to write down all the sentences, including the ones that do not express a nice feeling.
- Encourage students to share their answers and discuss each one.
- Go through the example with them and tell them to carry on with the discussion.
- Tell students to classify the expressions according to the emotion they invoke.
- Remind them to take into account the discussion they just had.
- Elicit other expressions or sentences that may appear when making a complaint and provide a couple of examples of your own.

- The answers will depend on each student, but we include a few here to use as a guide.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Activity 19

- Elicit sentences or expressions to use at the beginning of their complaint.
- Tell them to think about the ones used on the tracks and to think about others that may be useful.
- Encourage students to share their answers with the rest of the class.
- Classify the expressions depending on the speech register.
- Go through the REMEMBER with students.
- Ask them which register works best when making a complaint.
- Go through the example with students and tell them to choose the opening expressions for their complaint.
- Remind them to determine if they are going to have an interlocutor or if the complaint will be left on voicemail.

session 9

Resignation	<i>There's nothing to do now. It's too late to fix it.</i>
Indifference	<i>Mmm, OK.</i>
Patience	<i>I can wait while you resolve this.</i>
Intolerance	<i>I don't care that you have other things to do!</i>
Embarrassment	<i>I am extremely embarrassed.</i>
Disposition	<i>Is there something I can do?</i>

FOR OUR COMPLAINT

19. Exchange ideas to come up with opening expressions to use in your complaint.

- Write them in your notebook.
- Have the register in mind. Look at the example.

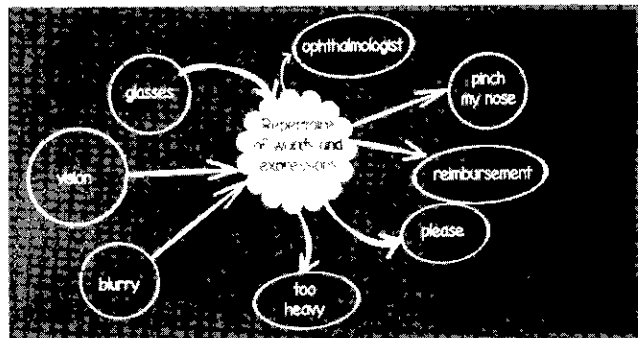
Example:

OPENING EXPRESSIONS

1^o interlocutor: Good morning! You are calling the eye clinic. How may I help you?
 2^o interlocutor: Hello. My name is José López and I am calling because...

20. Make a diagram to record the words and expressions you will use in your complaint. Look at the example.

Example:



Activity 20

- Go through the example with students and ask them to think about the keywords they will use in their complaint.
- Remind them to consider what they wrote in Activities 11, 16 and 19.
- Help them check the spelling of their complaint and encourage them to look up words in the dictionary if they do not know how to say them in English.

Activity 21

21. Determine the information you will state in your complaint and the order in which it will appear. Consider the reason, purpose and addressee you selected in Activity 11. Look at the example.

Example:



We can start with the opening expressions we wrote in Activity 16.

Yes. Then we need to add the reason for our complaint.

OK, but let's include a solution, as well. If at all, we can convince the secretary to give us our money back.

Sure. We can finish the conversation by saying goodbye.

- Check your Reader's Book to review complaints.

22. Listen to the track. It features some students rehearsing their complaint.



- Read the transcript for the track and pay attention to the feedback they gave each other.

Girl: Think you did a decent job, but maybe we should include the name of the clinic.

Girl: Good morning! You are calling the eye clinic. How may I help you?

Boy: In your case, I think you should change some expressions to appear more formal, and don't say "mmm".

Boy: Hello! (mmm) My name is José López and I am calling because (mmm) I want to complain about the glasses I got this morning. ~~The thing is that~~ my sight is still terrible. Everything is blurry! Besides, they pinch my nose. I don't think the eye doctor did a good job, so I want my money back.

- Rehearse your complaint and give your partner some feedback.

Session 10

Activity 22

- Play the track once.
- Ask students questions such as: "What is it going on?", "How many participants are in the dialogue?", "What is the matter?", "Why is he complaining?", "What do you think will happen next?"

- Have students read the transcript of the dialogue in their book.
- Elicit the corrections made and how they improve the complaint.
- Encourage them to carry on the dialogue with what they imagine happens next.
- Tell students to rehearse their complaint and to provide feedback.
- Remind them to be respectful and to talk about their strengths and ways to improve their performance.
- Remind them to take notes so they can make the proper adjustments to the complaint.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Track 58

Activity 23

- Tell students to imagine the non-verbal language they would use if their complaint were presented face-to-face.
- Role-play the dialogue with a couple of students and ask them if they agree with what is stated.
- Go through the example with students and ask them if they agree with the sketches.
- Encourage them to discuss whether or not these sketches apply to all situations. Remind them to support their answers with arguments.
- Allow some time for students to complete the activity.
- Have a couple of volunteers present their complaint using the non-verbal language they determined was appropriate for this situation.



session 10

FOR OUR COMPLAINT

23. Discuss the non-verbal language you could use if you are going to complain in person. Look at the example.

We have to be very careful with the sketches so that they are not interpreted.

Only they will have to portray a film but to ask of it made to be in their own and don't feel the element

Yes, we have to pay attention to the way we stand and how we place our hands

Large, but we have to make something, or else it will be fake.

to portray (vt)
to make a sketch of
sketch (vt)

- Draw some **sketches** of the non-verbal language you are going to use when making your complaint
- Add some notes to help you identify each gesture. Make your drafts here

SKETCH

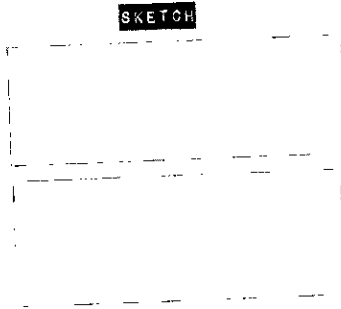
NOTES

Raise your arms and hands to show that you do not know what to do

Project an attentive expression so the other person knows they are being heard

Activity 24

session 11



SKETCH

NOTES

Point to the date on the receipt to show the other person that the product was bought recently.

Tilt your head to one side, press your lips together and look up to show that you are considering the solution to the problem.

Closure stage-socialization

24. Think about what you would do if some of the following situations happened while you were making the complaint. Look at the example.

- Communication is interrupted while you are explaining the reason for the complaint.
- The interlocutor does not understand the first part of the complaint.
- The interlocutor does not understand the solution you suggest to solve the problem.

I wouldn't tell the interlocutor, "It's what was saying..."

Communication is interrupted while you are explaining the reason for the complaint.

We would already have discussed the situation that...

If the other person doesn't understand why I'm calling, I would use other words and emphasize the phrase "The reason for my call is..."

The interlocutor does not understand the first part of the complaint.

Yes, that phrase will give him or her the clue that you are explaining why you are not satisfied with the product.

If this happens, I could say, "As I was telling you before..."

The interlocutor does not understand the solution you suggest to solve the problem.

Yes, "As I was saying..." works, as well.

- Check your answers with the teacher.

- Read the given situations to students and answer any questions that may arise.
- Go through the example with them and ask them if they agree and to mention other possibilities.
- Allow some time for them to complete the activity.
- Their answers may vary, but they should be similar to what is stated here.
- Encourage students to rehearse their complaints and to include one of these communicative failures.
- Remind them to resolve the problem with one of the possible solutions they discussed previously.

Activity 25

- Remind students of the purpose of the complaint.
- Elicit why it is important to convince the interlocutor to consider the solution they state in the complaint.
- Go through the examples with students and allow some time for them to finish the activity.
- Their answers may vary, but they should be similar to the ones provided.

Activity 26

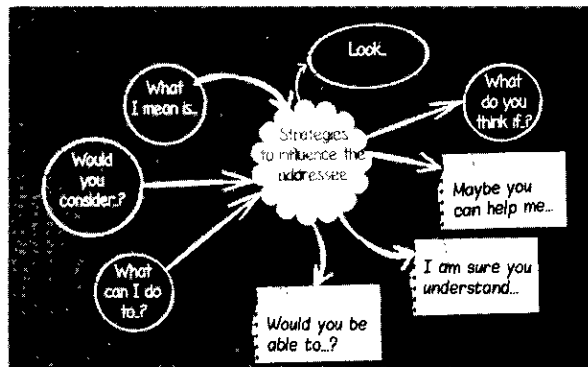
- Have students write the final version of the complaint.
- Remind them to include all the adjustments they made in the previous sessions.
- Allow some time for them to practice the complaint.
- Go through the tips with them and encourage them to have a good time.

Activity 27

- Tell students to decide on the turns of participation.
- Change the layout of the furniture in the classroom if necessary.
- Encourage the rest of the class to take notes to provide constructive feedback to their peers.

25. Brainstorm some strategies you can use to influence the addressee of your complaint. Look at the example.

Example:



- Include one of these expressions in your complaint.

26. Make the final adjustments to your complaint.

- Assign roles for participation.
- Decide which attitude is the most appropriate for your dialogue and how you should adjust your voice to be understood and reach an agreement.
- Practice your complaint.
- Adjust tone, intonation, speed, pauses and volume, according to the purpose of your complaint.
- Check the following tips for speaking in public and decide which are useful for expressing your complaint.

Tips
Speak naturally and be yourself
Take a deep breath and trust yourself. It's normal to be nervous
If you forget a part of your complaint, take a look at your final version
Relax. People who are listening to you usually won't recognize if you're nervous

27. Express the complaint.



session 12

How did it go?

28. Read each line carefully. Tick the box that best describes your work in this practice.

Individual assessment

- I can analyze topic and purpose.
- I can value the effect of communicative modalities.
- I can contrast attitudes adopted by interlocutors.
- I can detect ways to adjust my intonation and expressions to improve communication.
- I can exchange and value my own experiences and others'.
- I can clarify the meaning of words.
- I can infer general meaning.

Product

29. How do we assess the following aspects of our poster?

Making a complaint

- Did we establish the justification for our complaint?
- Did we compare expressions to suggest solutions?
- Did we classify expressions that demonstrate emotions?
- Did we value attitudes?
- Did we select a relevant repertoire of words and expressions?
- Did we express the reason and suggest a solution?
- Did we repair a failed dialogue?

30. We have arrived at the end of this practice. What is your teammates' global impression about your performance in this unit?

Team assessment

Aspects to improve

-
-

We have arrived at the end of this practice.

Module 10 / Practice 10 / 1/9

involved in this practice.

Activity 28

- Encourage students to reflect on their performance.
- Tell them to focus on the good aspects and the ones they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this practice.
- Remember that insofar as they are able to detect their strengths and needs, they will be more autonomous.

Activity 29

- Remind students of the importance of assessing peers in order to improve their performance.
- Emphasize the importance of feedback between peers, as it becomes an opportunity to enrich our skills, ideas, and behaviors.

Activity 30

- Ask students to fill in the chart with the strengths they noticed in their teammates and the ways they can improve.
- Remind them to take into account the skills and attitudes

Assessment

The main aim of assessment is to provide information about the degree of progress each student achieves at different stages of the teaching and learning process. This enables the teacher to help students identify what they have learned after a given period of time (month, term, year, and cycle). It also helps them to consider how teaching situations, classroom working modes, use of materials, and the kind of help or guidance provided are aimed at the achievement of key learnings.

Assessment is a core syllabus element because it can influence teaching and learning processes, as well as their outcomes. In other words, what is assessed becomes the main focus of attention for teacher, students and parents, and it affects the interaction between students, and between them and the teacher in the classroom.

The aim of formative assessment is to develop “actions with the aim of gathering information about the students’ performance so as to intervene in different moments (before, during, after) of the learning process.” (Vargas, M.R y Ban, A.R 2001)¹

The purpose of assessment is to observe and monitor what students feel, know and do in the process of learning English, and to suggest precise ways of improving their performance in different moments. A successful formative assessment:

- gives students insight into what is expected of them from the beginning.
- provides access to good models of the tasks students are expected to carry out.
- provides many opportunities to give and receive constant feedback about their strengths and areas to review regarding their progress in English learning.

The levels of mastery and proficiency in English, as well as their descriptors, were created to determine the extent and amplitude of the curricula. They constitute the grounds for exploring the role of language and other means of communication in the youngsters’ cultural and social life as they progress through the education system towards attaining knowledge about the world.

In order to monitor your students’ progress, it is important to take the following into account: the level of mastery and proficiency in English, its descriptor, as well as the social language practice and the Key Learnings for 2nd grade of secondary school.

Cycle 4 purposes

The purposes established in the English Syllabus show links to the four pillars of education, as set forth in the report *Learning: The treasure within* (Delors, 1995). Thus, it is crucial to monitor and register the students’ progress in their classwork. With the objective of helping you in this task, we crafted an instrument to register said progress on 3 separate occasions throughout the school year. You can access it in full on the CD.

¹ Vargas, M.R. y Ban, R.A. (2011). *Paso a paso con el PNIEB en las aulas*. Latin American Educational Services, Inc. Ciudad de México.

Learning to live together

Purpose 1: Analyzes various aspects to improve intercultural understanding.						Purpose 2: Applies various strategies to overcome personal and collective challenges while learning a foreign language.					
School year:						School year:					
Start of the year		During the year		At the end of the year		Start of the year		During the year		At the end of the year	
Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No

Student's name

Learning to learn

Purpose 3: Transfers strategies to consolidate performance in learning situations involving a foreign language.						Purpose 4: Uses a simple, but wide linguistic repertoire in a number of known and current situations.					
School year:						School year:					
Start of the year		During the year		At the end of the year		Start of the year		During the year		At the end of the year	
Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No

Student's name

Learning to do, know and be

Purpose 5: Exchanges information of current interest.						Purpose 6: Interacts using a neutral register in social exchanges in a varied range of situations.					
School year:						School year:					
Start of the year		During the year		At the end of the year		Start of the year		During the year		At the end of the year	
Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No

Student's name

On Cycle 4 level of proficiency and its descriptors

To monitor students' progress regarding level of proficiency and mastery in English, for Cycle 4, it is useful to compare each grade's descriptors and to take them into account while students work in class. This will allow you to detect the differences between them and recognize where your students are. In turn, this will help you to monitor your students and guide them to achieve the level established by the end of secondary school. It is important to mention that the descriptors are embedded in the expected learning outcomes related to each social language practice.

We suggest you read and compare the three level of proficiency descriptors set for this cycle, shown in the table below. Pay attention to the sections in bold, which allow you to distinguish between them.

Level of proficiency for Foreign language: English

Consolidate: Understands and uses English to interact with written and oral texts in diverse contexts.

1 st grade, secondary school	2 nd grade, secondary school	3 rd grade, secondary school
Common reference: CEFR B1		
B1.1	B1.2	B1.3
<p><u>Identifies and understands</u> general meaning and main ideas in different simple short texts, both written and oral, when they are in clear and standard language, about known issues (study, work, leisure activities). Knows how to act <u>in very basic ways</u> in community situations and those that may arise while traveling in an area where the language is used. <u>Interprets, describes</u> and shares information. Describes and justifies, in a brief and basic manner, some experiences, events, wishes and desires, <u>and understands and expresses some warnings.</u> <u>Understands</u> some cultural traditions by means of ludic and literary activities.</p>	<p><u>Understands and exchanges</u> opinions on the general meaning and main ideas of different short texts, both written and oral, when they are in clear and standard language, about known and current issues (study, work, leisure activities). Knows how to act <u>in basic ways</u> in community situations and those that may arise while traveling in an area where the language is used. <u>Describes and justifies, in a brief and basic manner,</u> some experiences, events, wishes and desires. Understands and <u>expresses instructions and explains plans briefly.</u> Contrasts cultural traditions by means of ludic and literary activities.</p>	<p><u>Understands and exchanges</u> opinions on the general meaning, main ideas and some details of different short texts, both written and oral, when they are in clear and standard language, about known and current issues (study, work, leisure activities). Knows how to <u>interpret and act in many ways</u> in community situations and those that may arise while traveling in an area where the language is used or even in some unexpected situations. <u>Describes and justifies, in a basic manner,</u> some experiences, events, wishes and desires. Understands and expresses instructions and <u>explains plans and points of view briefly.</u> Develops empathy towards other cultures by means of ludic and literary activities.</p>

On social practices and expected learning outcomes derived from them

In order to gather information and evidence of the students' performance and progress regarding expected learning outcomes, it is possible to use different techniques, such as: observation, interviews, a products or activities portfolio done by the students.

The selection of a specific technique depends, among other factors, on the information required, the treatment it will be given, the people involved in this process (for example, students or teachers) and the instrument or tool in which this information will be registered.

There are different ways to gather information and evidence in the classroom, such as rubrics, assessment scales, anecdotes, questionnaires and others you may create. The point is that you gather enough information and evidence of your students' progress toward the expected learning outcomes.

The following examples, based on the expected learning outcomes and derived from the social language practices for second grade of secondary school, show some ways in which said progress can be registered. Remember that you may use the instruments shown below or those you prepare on your own, depending on the kind of information you need.

Social language practice 1: Express support and sympathy while facing an everyday issue.

- **Checklist example.** This instrument, as the name suggests, is a list of expected learning outcomes to be checked off as they are observed.

Social learning environment: Family and community

Expected learning outcomes	Always	Sometimes	Not yet
Expresses reasons for her/his interest in a problem.			
Contrasts effects caused by prosody and non-verbal language.			
Defines ways to express herself/himself according to the addressee.			

Social language practice 2: Read theater plays.

- **Anecdotic notes examples.** This instrument is used to register short descriptions of direct observations made by teachers within classrooms. It should help teachers to recognize and interpret patterns of learning over time. Teachers may choose to record anecdotal notes in, for example: tables in a notebook, cards, adhesive notes, etc.

Social learning environment: Ludic and literary

Expected learning outcomes	Anecdote	Expected learning outcomes	Anecdote
Chooses and reviews short theater plays for teenagers.	<i>AM: Brought some plays he downloaded from the web for the class.</i>	Reads short theater plays and understands general meaning, main ideas and details.	<i>MC: It's quite dependent on the model.</i>
Participates in dramatic readings.	<i>AV: Could show more assertiveness when speaking before an audience.</i>		

Social language practice 3: Compose instructions for facing a risky situation due to a natural phenomenon.

- **Assessment scale example.** This is used to register, in an orderly and systematic way, what will be assessed about a student by expressing the different degrees of achievement in a descriptive way. This assessment may be based on numbers or shown as a graphic scale.
 - **Assessment scale**, in which 1 represents the minimum and 6 the maximum level of achievement.

Social learning environment: Academic and educational

Student name	Expected learning outcomes												
	Chooses and reviews instructions.						Reads and understands instructions.						
	1	2	3	4	5	6	1	2	3	4	5	6	

Social learning environment: Academic and educational

Student name	Expected learning outcomes											
	Writes instructions.						Edits instructions.					
	1	2	3	4	5	6	1	2	3	4	5	6

Social language practice 4: Compare the same piece of news from different journalistic sources.

- **Rubrics** example. These are frameworks for recording students' progress. They feature short descriptive statements along a continuum of excellence. Teachers and/or students can determine the quality of performance against a set of predetermined criteria.

Social learning environment: Family and community

Expected learning outcomes		
I can review news stories from different media outlets.	I can check some parts of a news article.	I can understand a headline.
I can read news.	I can pinpoint general meaning, main ideas and some details.	I can understand general meaning and main ideas.
I can contrast how one piece of news is reported by a range of media outlets.	I can contrast.	I can comment on a piece of news.

Social language practice 5: Improvise a short monologue about a matter of interest.

- **Graphic assessment scale** example. On this scale, the x on the left represents the minimum and the x on the right the maximum level of achievement.

Social learning environment: Ludic and literary

	Recognizes different monologue genres.	Plans a monologue.	Presents a monologue.	Encourages feedback.
Student 1	x - x - (x) - x - x - x	(x) - x - x - x - x - x	x - x - x - (x) - x - x	x - x - x - x - (x) - x
Student 2	x - (x) - x - x - x - x	x - x - x - (x) - x - x	x - x - x - x - x - (x)	x - (x) - x - x - x - x
Student 3	x - x - x - x - (x) - x	x - x - x - x - x - (x)	x - x - x - x - (x) - x	(x) - x - x - x - x - x

Social language practice 6: Paraphrase information to explain the operation mechanism of a machine.

- **Questionnaire** example. This is made up of open or closed questions that can be asked orally or be in written form. The example shown below is a closed-question questionnaire.

Social learning environment: Academic and educational

Expected learning outcomes:	Student										
	Student 1	Student 2	Student 3	Student 4	Student 5	Student 6	Student 7	Student 8	Student 9	Student 10	Student 11
Can she/he choose reading materials?	✓	✓	✓	✗	✓	✓	✓	✓	✓	✓	✗
Can she/he evaluate reading materials?	✓	✗	✓	✓	✗	✓	✓	✓	✓	✗	✓
Can she/he read information from chosen materials?	✓	✓	✓	✓	✓	✗	✓	✗	-	✓	✓
Can she/he understand the information?	✓	✓	✗	✗	✓	✓	✗	✓	✓	✓	✓
Can she/he write information?	✓	✗	-	✗	✓	✗	✓	✗	✗	✓	✗
Can she/he edit an infographic?	✗	✓	✓	✓	✓	✓	✗	✓	✓	✓	✓

Social language practice 7: Share personal experiences in a conversation.

- Descriptive assessment scale example.

Social learning environment: Family and community

Student name	Expected learning outcomes					
	Listens to and evaluates conversations about personal experiences.			Understands general meaning, main ideas and details in conversations.		
	In one instance	In some instances	In every instance	In one instance	In some instances	In every instance

Social learning environment: Family and community

Student name	Expected learning outcomes					
	Shares personal experiences in a conversation.					
	In one instance	In some instances	In every instance	In one instance	In some instances	In every instance

Social language practice 8: Read brief essays to compare cultural traditions.

- Checklist example.

Social learning environment: Ludic and literary

Student name	Expected learning outcomes								
	Reads brief literary essays.			Reads and understands general meaning, main ideas and details from literary essays.			Describes and compares cultural traditions.		
	Always	Sometimes	Not yet	Always	Sometimes	Not yet	Always	Sometimes	Not yet

Social language practice 9: Write down points of view to participate in a round-table discussion.

- Anecdotic notes example.

Social learning environment: Academic and educational

Expected learning outcomes	Notes	Expected learning outcomes	Notes
Reviews civics texts and chooses information.	<i>AM: Enough information, with precise selection criteria.</i>	Understands general meaning and main ideas.	IU: Has difficulty when reading individually.
Comments on others' points of view when participating in a round table.	<i>AV: Fosters positive and constructive relationships.</i>		

Social language practice 10: Express verbal complaints about a product.

- Graphic assessment scale example.

Social learning environment: Family and community

Expected learning outcomes: Agrees on a trip schedule with others.

	Listens to and evaluates complaints about products.	Interprets general meaning, main ideas and details in complaints.	Composes oral complaints.
Student 1	x - (x) - x - x - x - x	(x) - x - x - x - x - x	x - x - x - (x) - x - x
Student 2	x - x - x - x - x - (x)	x - (x) - x - x - x - x	(x) - x - x - x - x - x
Student 3	x - (x) - x - x - x - x	x - (x) - x - x - x - x	x - x - (x) - x - x - x

Transcripts

PRACTICE 1

TRACK 2 (Practice 1, Activities 8, 12 and 16)

Mother: My children are hungry. I have no money to feed them.

Narrator: Malnutrition in girls and boys under 5 is a widespread problem.

Mother: We only had a little chili and tortillas.

Narrator: While some are undernourished, others suffer from obesity and being overweight.

Kid: Mom sent me to school with a soda and some chips.

Narrator: Undernutrition and obesity and public health problems, leading to chronic diseases and early death. In order to avoid this, it is important to have a well and balanced diet.

Narrator: Don't turn your back on childhood obesity and malnutrition! Keep junk food away from children!

TRACK 3 (Practice 1, Activities 9 and 14)

Narrator: Malnutrition in girls and boys under 5 is a widespread problem.

TRACK 4 (Practice 1, Activities 9, 14 and 25)

Narrator: While some are undernourished, others suffer from obesity and overweight.

TRACK 5 (Practice 1, Activities 9 and 14)

Narrator: Undernutrition and obesity are public health problems, leading to chronic diseases and early death. In order to avoid this, it is important to have a well balanced diet.

TRACK 6 (Practice 1, Activity 10)

Narrators: Don't turn your back on childhood obesity and malnutrition! Keep junk food away from children!

TRACK 7 (Practice 1, Activity 25)

Narrator: While some are undernourished others suffer from obesity and being overweight.

TRACK 8 (Practice 1, Activity 25)

Voice 1: When I listened to track 7, it struck a chord listening to the child crying.

Voice 2: Yes, it gives more of a dramatic feeling, compared to Track 4.

TRACK 9 (Practice 1, Activities 29 and 31)

Narrator:

Don't be blind to bullying.

Don't shy away from bullying.

Resist the urge to become another bully.

When bullying stops, happiness can thrive.

You are not alone.

Bullying should have no place in our schools.

You have the power to end bullying.

TRACK 10 (Practice 1, Activity 32)

Narrator: Bullying is acting mean to another person repeatedly. This can involve spreading rumors, hitting or yelling at someone.

Narrator: Bullying involves many people, bullied people, bullies and those who see bullying in action.

Bullying really hurts kids who are. Bullied people can feel alone and defenseless.

Narrator: Nobody should hurt anyone else. You could change someone's life by helping end the bullying. Stop the bullying now!

TRACK 11 (Practice 1, Reader's Book)

Woman: We Can!

Don't you wish that getting your child to eat right, move more and spend less time in front of a screen could be as easy as pushing a button? Well, you have more power than you know. The National Institutes of Health's *We Can!* program can provide you with tips and tools to help your child stay at a healthy weight.

Narrator: Call 866-359-3226 for a free *We Can!* parents' handbook.

And visit wecan.nhlbi.nih.gov.

A message from the US Department of Health and Human Services.

PRACTICE 2

TRACK 12 (Practice 2, Activity 7, Reader's Book)

"The Giant's Wife", A Tall Tale of Ireland

Narrator 1: Many years ago, in the north of Ireland, there lived a giant named Fin MacCool.

Fin: That's me name!

Narrator 4: One thing Fin is said to have done was to make a road that crossed the sea from Ireland to Scotland. You can still see what's supposed to be the first stretch of that road. It's called the Giant's Causeway, and it's a group of great rocks all fitting together.

Narrator 2: Now, this story happened when Fin was building his road. At the time we're talking about, Fin was a worried giant. He'd been told that another giant, called Cuhullin, was looking for him to challenge him to a fight, to find out which of them was the strongest.

Cuhullin: (roaring)

Narrator 3: This Cuhullin was said to have beaten every giant in Ireland except Fin, and the thought of meeting him face to face made Fin shake in his boots.

Narrator 1: Well, when Fin had been working away from home a good many months, he took it into his head to go home and see his wife, a fine woman named Oona. It was two counties away—but sure that wasn't far for a man like Fin.

Narrator 4: He pulled up a fir tree by its roots—a fullgrown tree, mind you—and stripped off the branches to make himself a walking stick. Then off he set, and in no time at all he reached his own mountain and the house he'd built on it, and there was Oona to greet him.

Fin: Oona, me love!

Oona: Ach, Fin, it's glad I am to see you. I hope you're a bit hungry, for I fixed a little something when I saw you coming.

Narrator 2: She sat him down to a grand meal of three whole roast oxen, thirty boiled cabbages, and a pile of her best bread loaves, which she'd just taken from the oven.

Fin: A finer cook never filled this great belly!

Narrator 3: But Oona could see that her husband was worried about something.

Oona: What ails you, Fin?

Fin: Ach, Oona, it's this Cuhullin.

Narrator 1: Fin told her how the dreaded giant was looking for him.

Fin: And every time I suck me thumb, I get more worried about him.

Narrator 4: You see, Fin had a magic thumb, and if he sucked it, it would warn him of any danger.

Narrator 2: Now, Oona was worried, too, but she had an idea.

Oona: Go now, and look across the mountain for his coming. You're sure to see him on his way, and that'll give us time to prepare a welcome.

Narrator 3: So Fin MacCool did what his wife bid, for he knew her to be a woman of great good sense. And inside the house, Oona cleared the table and began baking a new batch of bread loaves. These were the big, flat loaves you can see in Ireland to this day. But this was a special batch indeed, for inside each loaf she put a great iron griddle.

Narrator 1: Well, at last Fin ran into the house.

Fin: Oona, he's coming, and he's a terrible size of a creature! What can I do? If I run away, I'll be shamed forever! And if I stay here, he'll tie my body in knots!

Oona: Ach, be easy now, Fin. Just do what I say, and before the day is out, maybe his own forefinger will betray him.

Narrator 4: You see, Cuhullin too had a magic finger. All his strength was in the forefinger of his right hand. If he lost that finger, he'd be no stronger than any ordinary man.

Fin: He's coming! He'll be here in a minute!

Oona: Now, hold your tongue, Fin, and put on this nightgown of mine.

Fin: What?! Me put on the clothes of a woman?! Are you trying to make a fool of me?

Oona: Trust me, now, Fin.

Fin: (sighs)

Narrator 2: So, grumbling away, Fin put on his wife's nightgown. Oona put a white Bonnet on his head, then pushed him toward a cradle in the corner.

Fin: Woman, what do you think you're doing?!

Oona: Just lie down there, Fin. And you'll need this baby bottle too.

Fin: Ulp!

Oona: Now, keep yourself quiet and leave everything to me.

Narrator 3: Just then, Cuhullin came walking up fast to the house.

Cuhullin: Good day to you.

Oona: Come in, then, and welcome! It will grieve my husband to know you called when he wasn't here to greet you.

Cuhullin: Well, now, that's very civil of you, woman. But it grieves me even more to learn he's not at home, 'cause I was told I'd find him here.

Oona: Well, now, you were told wrong, for Fin is away at his causeway. He went rushing there in a terrible rage. It seems that some giant called Cuhullin has been looking for him, and Fin went off to teach that fool a lesson.

Cuhullin: Then I'll go and find him there, for I'm Cuhullin, and I won't rest till I've settled any argument about whether he's stronger than me.

Oona: Ach, don't be in such a hurry. Come in and take your rest awhile. You'll need it, if it's Fin you're going to fight, for he's twice your size and ten times stronger-looking!

Narrator 1: Fin nearly fell out of the cradle with fright.

Fin: Oh, why does she have to go and blab like that? Why doesn't she just let him go?

Narrator 4: But Oona wasn't so anxious to get rid of Cuhullin.

Oona: Now, just set yourself down, and I'll have a meal ready for you in no time. I've got the bread all baked and a lovely pot of stew on the fire. Oh, while you're waiting, I wonder if you'd do me a favor. A cold wind blows in at the door, this time of day. Would you be so kind as to turn the house around? Fin always does it for me when he's home.

Cuhullin: Certainly.

Narrator 2: Up he got and went outside. With no bother at all, he picked up the whole house and turned it to face the other way.

Narrator 3: Oona was a bit surprised, because Fin himself couldn't have done it—she'd just made that up to frighten Cuhullin. But she didn't let on when he came back in.

Oona: Thank you kindly. There's just one other thing, I'm hoping you won't mind my asking.

Cuhullin: Ask on, good woman.

Oona: Fin was going to make a new well for me near the house, but he forgot to do it, he left in such a terrible temper. There's water under all that rock for certain—all you need to do is pull the mountain apart.

Cuhullin: All right, then, I'll see if I can find it for you.

Narrator 1: Off he went again. From the front door, Oona watched him put his big fingers into a little crack in the rock. And with a couple of tugs, he ripped open the mountainside so the water gushed out.

Narrator 4: Now, Oona had made up that one, too, so when he came back, she again tried not to look surprised.

Oona: Come in now and eat.

Narrator 2: She sat him down and put his food before him, with a big pile of bread loaves—the ones she'd made with the iron griddles inside.

Cuhullin: Now, that's fine-looking bread.

Narrator 3: Cuhullin picked up a loaf and sunk his teeth into it.

Cuhullin: Aaahhhhhh! A thousand thunderbolts! Woman, what did you put in your bread?

Oona: Nothing! What ails you, tall man? That's the bread my husband eats six dozen loaves of, every day!

Cuhullin: You mean he eats this stuff?! Sure it is hard as rock, and I've lost one of me good front teeth on the first mouthful!

Oona: Didn't I say you were a poor, weak thing compared to Fin? Ach, you'll regret the day he gets his hands on you.

Cuhullin: Nonsense! If he can eat this bread, so can I!

Narrator 1: He picked up another loaf and dug his teeth into it.

Cuhullin: Aaahhhhhh! I've lost me other front tooth!

Oona: Man, it's a good job you never met up with Fin! It's more than your two front teeth you'd have lost.

Cuhullin: You're tricking me! I don't believe any man eats bread like that!

Oona: Oh, don't you now! Just wait till you see this.

Narrator 4: She took one of the loaves off the table and walked over to the cradle where Fin was lying dressed like a baby.

Oona: This is Fin's son. Isn't he a fine little lad! Just like his daddy.

Fin: Goo, goo! Goo, goo!

Oona: Here you are, me dove, have a bit of bread.

Narrator 2: Now, this loaf looked like all the rest, but Oona knew that it was the only one without an iron griddle.

Narrator 3: She gave Fin a big wink. Then Fin took a bite of the loaf that took away half the side of it.

Fin: (sounds like Fin eats the bread, imitating a happy baby)

Cuhullin: That's amazing! And you tell me this is Fin MacCool's child?

Oona: None other! So you can guess what size of man his daddy is.

Cuhullin: He must have a powerful set of teeth!

Narrator 1: Now, this was just what Oona was hoping for.

Oona: Oh, a grand set. Just slip your finger in there to feel them. Open your mouth now, baby, and let the nice man put in his big, strong finger.

Narrator 4: So Cuhullin slipped his great right forefinger into Fin's mouth.

Oona: Push it well in, till you feel the back ones.

Narrator 2: Cuhullin pushed in his finger as far as it would go.

Narrator 3: SNAP! –Fin bit it off, swallowed it, then leapt from the cradle.

Fin: (celebration sounds)

Cuhullin: (roars of pain)

Fin: Now, what did you say you'd do to Fin MacCool?

Cuhullin: (growling with anger and pain)

Narrator 1: Cuhullin made a great swipe at Fin with his fist.

Cuhullin: (hits with his right fist and complains of pain)

Narrator 4: But he'd lost his finger, and all his strength with it, so all he did was hurt his hand.

Cuhullin: (roars of frustration and runs away)

Fin: Ach, yes, you'd better run!

Oona: Now, Fin, don't be too hard on the poor thing!

Narrator 2: Fin chased Cuhullin halfway across Ireland before he let him go.

Narrator 3: And after that, he was free to get on with his road.

The end

TRACK 13 (Practice 2, Activity 8)

Narrator: Fin is building a bridge between Ireland and Scotland when he hears that Cuhullin, a very strong giant, wants to beat him in a fight. He hurries home and tells Oona, his wife. He is quite worried, but Oona tells him everything will be all right.

TRACK 14 (Practice 2, Activity 16)

Fin: Oona, me love.

Oona: Ach, Fin, it's glad I am to see you. I hope you're a bit hungry, for I fixed a little something when I saw you coming.

TRACK 15 (Practice 2, Activity 16)

Oona: Now, hold your tongue, Fin, and put on this nightgown of mine.

Fin: What?! Me put on the clothes of a woman?! Are you trying to make a fool of me?

Oona: Trust me, now, Fin.

TRACK 16 (Practice 2, Activity 16)

Cuhullin: Aaahhhhhh! A thousand thunderbolts! Woman, what did you put in your bread?!

TRACK 17 (Practice 2, Activity 16)

Fin: Oona, he's coming, and he's a terrible size of a creature! What can I do? If I run away, I'll be shamed forever! And if I stay here, he'll tie my body in knots!

TRACK 18 (Practice 2, Activity 21)

Oona: Mmm, what ails you, Fin?

Fin: Ach, Oona, it's this Cuhullin.

TRACK 19 (Practice 2, Activity 23)

Narrator 3: Just then, Cuhullin came walking up fast to the house.

Cuhullin: Good day to you.

Oona: Come in, then, and welcome! It will grieve my husband to know you called when he wasn't here to greet you.

Cuhullin: Well, now, that's very civil of you, woman. But it grieves me even more to learn he's not at home, 'cause I was told I'd find him here.

TRACK 20 (Practice 2, Activity 23)

Narrator 2: She sat him down and put his food before him, with a big pile of bread loaves—the ones she'd made with the iron griddles inside.

Cuhullin: Now, that's fine-looking bread.

Narrator 3: Cuhullin picked up a loaf and sunk his teeth into it.

Cuhullin: Aaahhhhhh! A thousand thunderbolts!

TRACK 21 (Practice 2, Activity 23)

Narrator 4: She took one of the loaves off the table and walked over to the cradle where Fin was lying dressed like a baby.

Oona: This is Fin's son. Isn't he a fine little lad! Just like his daddy.

Fin: Goo, goo! Goo, goo!

PRACTICE 3

TRACK 22 (Practice 3, Activity 20)

Woman 1: I looked at the pictures and I knew I was dealing with hurricanes.

Man 1: I read the whole sentence, then I identify words I already know or that are similar in the language I speak and then I read it again.

Woman 2: Besides looking at the pictures, I read the headings and the highlighted words.

Man 2: I thought I wasn't going to understand, but I realized I understood almost everything and I could understand the meaning of words I had not seen before because they are related to hurricanes.

PRACTICE 4

TRACK 23 (Practice 4, Activity 2)

Voice 1: Newspapers publish different types of news, such as news about sporting events or politics. That's why they have different sections.

Voice 2: Yes, but I'd like to know if all newspapers have the same sections.

TRACK 24 (Practice 4, Activity 6)

Luz: I was surprised by the news of the youngest psychologist in the world.

Laura: I agree with you, Luz. I think the story will narrate how she was able to finish her master's degree when she was just 16.

Diego: I am interested in reading about obesity.

Jose: I agree with Diego, because we are not that far from 2022.

TRACK 25 (Practice 4, Activity 10)

Man 1: I know that hurricanes and hot and cold seasons get worse every year. This fall was unseasonably cold, while spring was unseasonably cold, too.

Woman 2: Yes, two powerful hurricanes also made landfall here. My house got flooded and we ended up in a public shelter.

TRACK 26 (Practice 4, Activity 17)

Voice 1: Publication 1 presents what a source of information says between quotation marks.

Voice 2: True. Publication 2 also has what a source of information says, but in an indirect way: A British physicist recommends taking...

Voice 3: In publication 2, there is a list of the consequences of climate change, which makes you think about the problem.

Voice 4: Yes, I see it. Look here, at the end of publication 1, the reporter states a solution, maybe taken from scientists' statements.

TRACK 27 (Practice 4, Activity 19)

Voice 1: Look at this! Both publications mention solutions to climate change, but they say it in a different way. In the first one, they use the expression fossil fuels and in the second one, they give examples of those fuels.

Voice 2: You're right. Moreover, in the first one, they use the verb reducing and in the second one the expression 'lower the consumption'.

PRACTICE 5

TRACK 28 (Practice 5, Activity 4; Practice 5, Reader's Book)

"Charles Chaplin's Final Monologue in *The Great Dictator*"

I'm sorry, but I don't want to be an emperor. That's not my business. I don't want to rule or conquer anyone. I should like to help everyone, if possible: Jew, Gentile, black man, white. We all want to help one another.

Human beings are like that. We want to live by each other's happiness, not by each other's misery. We don't want to hate and despise one another. In this world there is room for everyone. And the good earth is rich and can provide for everyone. The way of life can be free and beautiful, but we have lost the way.

Greed has poisoned men's souls, has barricaded the world with hate, has goose-stepped us into misery and bloodshed. We have developed speed, but we have shut ourselves in. Machinery that gives abundance has left us in want. Our knowledge has made us cynical. Our cleverness, hard and unkind. We think too much and feel too little.

More than machinery we need humanity.
More than cleverness we need kindness and gentleness.
Without these qualities, life will be violent and all will be lost...

The aeroplane and the radio have brought us closer together. The very nature of these inventions cries out for the goodness in men, cries out for universal brotherhood, for the unity of us all. Even now my voice is reaching millions throughout the world, millions of despairing men, women, and little children, victims of a system that makes men torture and imprison innocent people.

To those who can hear me, I say: do not despair. The misery that is now upon us is but the passing of greed, the bitterness of men who fear the way of human progress. The hate of men will pass, and dictators die, and the power they took from the people will return to the people. And so long as men die, liberty will never perish.

Soldiers! Don't give yourselves to brutes, men who despise you, enslave you, who regiment your lives, tell you what to do, what to think and what to feel!

Who drill you, diet you, treat you like cattle, use you as cannon fodder. Don't give yourselves to these unnatural men: machine men with machine minds and machine hearts! You are not machines! You are not cattle! You are men! You have the love of humanity in your hearts! You don't hate! Only the unloved hate, the unloved and the unnatural! Soldiers! Don't fight for slavery! Fight for liberty! In the 17th Chapter of St Luke, it is written: "The Kingdom of God is within man." Not one man nor a group of men, but in all men! In you! You, the people have the power, the power to create machines, the power to create happiness! You, the people, have the power to

make this life free and beautiful, to make this life a wonderful adventure.

Then, in the name of democracy, let us use that power, let us all unite. Let us fight for a new world: a decent world that will give men a chance to work, that will give youth a future and old age a security.

By the promise of these things, brutes have risen to power. But they lie! They do not fulfil that promise. They never will! Dictators free themselves but they enslave the people! Now let us fight to fulfil that promise! Let us fight to free the world, to do away with national barriers, to do away with greed, with hate and intolerance. Let us fight for a world of reason, a world where science and progress will lead to all men's happiness. Soldiers! In the name of democracy, let us all unite!

TRACK 29 (Practice 5, Activities 10 and 21)

Narrator: Learning How to Live Alone

Voice: When I was in high school, one of my biggest desires was to leave my house. I had nothing against my family, I just wanted to live alone, learn how to be an adult... Yes, my mom used to ask me to clean my room, to go buy tortillas... My father always asked about my grades, asked me to go to bed early, would not let me drive his car... My younger brother was quite silly and he was always bothering me... but no, I had nothing against my family...

Well, as soon as I finished high school, I took an entrance exam for a university in another city and, mysteriously, I was admitted. I gave my parents the news and they were very, very happy... I still don't understand why.

Shortly, the day I would go to my university arrived. I packed my things, got on the bus and left for my new city. I was very excited, very happy. I felt very sure of myself, very adult... I was apprehensive when I got off the first bus, 200 kilometers away, because I hadn't checked where the bus was going.

After taking another bus, I finally arrived at my actual destination... I didn't know what I had gotten myself into.

The truth is, there are many things nobody tells you about living alone. You imagine you will get to live in a spacious apartment, beautifully furnished, with a balcony and a beautiful view...

Actually, the apartment of my dreams was a very small room that only had a bed, a table, a chair and a stove ... instead of a balcony, there was a small window that I covered with my notebook when, from time to time, I wanted to cry without being heard by my neighbors.

Clothes. The first weekend of my independent life I discovered that clothes do not wash themselves, you have to wash them if you don't want to look like a homeless person. Who washed my clothes before? It was an unsolved mystery until that day. When you live alone, eating is an adventure. You can't go to a restaurant three times a day, it's very expensive. You have to learn how to cook. Another option is to eat cold tuna, dry bread and raw green chiles.

Yes, the truth is living alone is not easy. However, I do not regret it. Thanks to this experience, my relationship with my family has improved. When I visit them, my mom still asks me to go for tortillas, my dad still doesn't let me drive his car, and my younger brother... well, my younger brother has changed a lot... but he's still very silly.

TRACK 30 (Practice 5, Activity 12)

"All the World is a Stage"

All the world's a stage,
and all the men and women merely players;
they have their exits and their entrances,
and one man in his time plays many parts,
his acts being seven ages.
At first, the infant,
mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
and shining morning face, creeping like snail
unwillingly to school.
And then the lover,
sighing like a furnace, with a woeful ballad
made to his mistress' eyebrow.
Then a soldier,
full of strange oaths and bearded like the pard,
jealous in honor, sudden and quick in quarrel,

seeking the bubble reputation
even in the cannon's mouth.

And then the justice,
in fair round belly with good capon lined,
with eyes severe and beard of formal cut,
full of wise saws and modern instances;
and so he plays his part.

The sixth age shifts
into the lean and slippered pantaloon,
with spectacles on nose and pouch on side;
his youthful hose, well saved, a world too wide
for his shrunk shank, and his big manly voice,
turning again toward childish treble, pipes
and whistles in his sound.

Last scene of all,
that ends this strange eventful history,
is second childishness and mere oblivion,
sans teeth, sans eyes, sans taste, sans everything.

TRACK 31 (Practice 5, Activity 20)

Narrator: I'm sorry, but I don't want to be an emperor. That's not my business. I don't want to rule or conquer anyone. I should like to help everyone, if possible: Jew, Gentile, black man, white. We all want to help one another. Human beings are like that. We want to live by each other's happiness, not by each other's misery.

TRACK 32 (Practice 5, Activity 20)

Voice: When I was in high school, one of my biggest desires was to leave my house. I had nothing against my family, I just wanted to live alone, learn how to be an adult... Yes, my mom used to ask me to clean my room, to go buy tortillas... My father always asked about my grades, asked me to go to bed early, would not let me drive his car ... My younger brother was quite silly and he was always bothering me... but no, I had nothing against my family...

TRACK 33 (Practice 5, Activities 20 and 22)

Narrator: All the world's a stage,
and all the men and women merely players;
they have their exits and their entrances,
and one man in his time plays many parts,
his acts being seven ages.

TRACK 34 (Practice 5, Activity 34)

Narrator:

1. When I was in high school, one of my biggest desires was to leave my house. I just wanted to live alone... Yes, my mom used to ask me to clean my room, to go buy tortillas... My father always asked about my grades, asked me to go to bed early, would not let me drive his car... My younger brother was always bothering me...

2. When I was in high school, one of my biggest desires was to leave my house. I had nothing against my family, I just wanted to live alone, learn how to be an adult Yes, my mom used to ask me to clean my room, to go buy tortillas. My father always asked about my grades, asked me to go to bed early, would not let me drive his car... My younger brother was quite silly and he was always bothering me but no, I had nothing against my family...

3. When I was in high school, one of my giant wishes was to leave my house. I had nothing against my family, I just wanted to live alone, learn how to be an adult Yes, my mom used to ask me to clean my room, to go buy tortillas. My father always asked about my grades, asked me to go to bed early, would not let me drive his car My younger brother was quite silly and he was always bothering me but no, I had nothing against my family...

4. When I was in high school, one of my biggest desires was to leave my house. I had nothing against my family, I just wanted to live alone, learn how to be an adult. Yes, my mom used to ask me to clean my room, to go buy tortillas. My father always asked about my grades, asked me to go to bed early, would not let me drive his car. My younger brother was quite silly and he was always bothering me, but no, I had nothing against my family...

PRACTICE 6

TRACK 35 (Practice 6, Activity 22)

Voice 1: Look, here we can see how the arrow indicates the direction in which the wind turns

the blades. It says here counterclockwise, what is that?

Voice 2: I'm looking it up in the dictionary and it says it goes in the opposite direction in which the hands of a clock move, that is, they turn to the left. It also says in British English the word used is anticlockwise. Look at the arrow again, do you get it?

Voice 1: You're right. And now, take a look at this. I can follow the direction of the infographic from the beginning with the wind turbine until it reaches the transmission towers you can see on the picture.

Voice 2: We use pylon, since it is the British word for transmission tower.

PRACTICE 7

TRACK 36 (Practice 7, Activities 1, 3 and 6, Practice 7, Reader's Book)

Woman: Long before the Europeans came, we had our own native trees and the water was plentiful because every river was flowing. As the population grew, we cut down more and more trees for building, for farming. The land and rivers dried up. Things started getting bad. So there are generations who never saw the springs filled with water.

Wangari Maathai: Around the mid-1970s, I was working at the University of Nairobi as a lecturer. I was doing research in the field and I saw a lot of deforestation and soil loss.

I heard many rural women complain about the fact they didn't have firewood; they were also complaining that they did not have enough water.

They had put too much of their land into cash crops like coffee and tea, and the children were suffering from diseases associated with malnutrition. "Why not plant trees?" I asked the women. "Let's plant trees!" And the women said, "Well, we would plant trees, but we don't know how." And that started the whole story of, "Yeah, ok, let's learn how to plant trees."

And we called the foresters, they came in and they talked to the women. They did not really see why I was trying to teach women how to plant trees. They said that to plant a tree you need a diploma. I said, "Well, I don't think you

need a diploma to plant a tree." Initially, we tried to give them seeds and then we decided against it. We said, "If we give them seeds, they will become dependent on us." We said, "If you plant a tree and the tree survives, the movement will compensate you with a very small amount of money, the amount of 4 US cents for a tree that survives. And so they just started very, very, very small, very, very small. And before too long, they started showing each other how to plant trees. And before we knew it, they just started working with me.

Woman: That is how Wangari Maathai founded the Green Belt Movement, a non-governmental organization which encourages women to plant trees to combat deforestation and environmental degradation. To date, the great Belt Movement has planted over 50 million trees. Wangari Maathai was aware that the environment was directly linked to issues of governance, peace and human rights, thus she used her organization to struggle against abuses of power, such as land-grabbing or the illegal detention of political opponents. In 2004, she was the first African woman to be awarded the Nobel Peace Prize.

TRACK 37 (Practice 7, Activity 8)

Wangari Maathai: I went to the US on a scholarship. I studied biology at university. At the weekend, I worked with local environmentalists to rid the city of air pollution. When I returned to Kenya, my village was different to what it was before. There were no forests or clean streams. So, I decided to work with the women and plant trees. We needed money to fund the Green Belt Movement and I wrote to the executive director of the Norwegian Forestry Society asking for it. The rest is history.

TRACK 38 (Practice 7, Activity 8)

Wangari Maathai: I went to the US on a scholarship. I studied biology in university. On weekends, I worked with local environmentalists to rid the city of air pollution. When I returned to Kenya, my village was different than it was before. There were no forests or clean streams. So, I decided to work with the women and plant trees. We needed money to fund the Green Belt Movement and I wrote the executive director of

the Norwegian Forestry Society asking for it. The rest is history.

TRACK 39 (Practice 7, Activity 9)

Boy 1: I don't think we have anything in common with Wangari Maathai. She won the Nobel prize! How can we relate to that?!

Boy 2: I'm sure we have more things in common with her than you think. She noticed how people had affected the environment and she did something to change it.

Boy 3: That's right. Last year we did some research on pollution and after reading lots of articles about the topic, we implemented some solutions in the school.

Boy 4: Yes, I remember that other students didn't want to participate at first. Nobody separated the garbage and they used lots of disposable plastic plates and cups.

Boy 1: Oh, you're right! But everything changed when we invited everybody to plant trees in the park.

Boy 2: Yes. Most of the school community came and we had a great time. After that, most of the students started bringing thermos bottles and Tupperware containers, and now we all recycle.

Boy 1: I guess we do have more things in common with Wangari Maathai than I thought.

Boy 4: I agree. Hopefully, we can use this as an example of how to protect what she called "our common home and future."

TRACK 40 (Practice 7, Activity 17)

Rosa Parks: I boarded a bus and took a seat in the colored section, in the back. I was sitting behind the white people and all the seats were taken. A white man demanded to sit where I was, but I refused to give up my seat. Then, the driver called the police and I was arrested.

TRACK 41 (Practice 7, Activity 17)

Rosa Parks: I was arrested today because I refused to give up my seat to a white man. I was sitting in the colored section of the bus and, since there were no seats available in the front, I was supposed to stand up and let him take my seat. I didn't know that I would make history when I boarded the bus that day.

TRACK 42 (Practice 7, Activities 21 and 22)

Wangari Maathai: Around the mid-1970s, I was working at the University of Nairobi as a lecturer. I was doing research in the field and I saw a lot of deforestation and soil loss.

I heard many rural women complain about the fact they didn't have firewood; they were also complaining that they did not have enough water. They had put too much of their land into cash crops like coffee and tea, and the children were suffering from diseases associated with malnutrition. I wanted to do something. "Why not plant trees?" I asked the women. "Let's plant trees!"

TRACK 43 (Practice 7, Activity 28)

Voice: Around the mid-1970s, I was working at the University of Nairobi as a lecturer. I said lecturer. I was doing research in the field and I saw a lot of deforestation and soil loss. Yes, of course. I heard many rural women complain about the fact they didn't have firewood; they were also complaining that they did not have enough water. I grew up in the rural areas of Kenya, very pristine countryside. Pristine means something in its original condition, with clean water, beautiful soil, plenty of food. "Why not plant trees?" I asked the women. "Why not plant trees? Let's plant trees!" I started encouraging people to heal the environment.

TRACK 44 (Practice 7, Activity 35, Practice 7 Reader's Book)

Interviewer: How do you feel coming back to Montreal?

Nadia Comaneci: Well, it feels great to come back to Montreal, it's always emotional when I come here. I've been a couple of times since the games in '76, I also lived here for a year and a half. And everything that's happening today with me, and my life, is because of that moment that happened here in Montreal.

Interviewer: So, basically, your life was decided when you were a kid.

Nadia Comaneci: Yes, I was a kid, but I think I knew what I was doing, you know, people -they were thinking of me as a kid, but I think that I'd been in gymnastics for so many years that I didn't consider myself as a young person.

Interviewer: What did you do to stay calm?

Nadia Comaneci: I just thought about, you know, I know what I've done in training; this is what I'm supposed to do here just to be able to concentrate.

Interviewer: Were you overwhelmed by so many people?

Nadia Comaneci: Of course I was overwhelmed by so many people, because there was a big arena, and a lot of noise from every direction.

Interviewer: How were you able to concentrate?

Nadia Comaneci: I think I was prepared for that and I was telling myself the whole time, you know, this is the Olympics. I cannot make a mistake. This is one shot.

Interviewer: And then you did what you had prepared and after the routine you were given a perfect 10.

Nadia Comaneci: Yes, I couldn't believe it.

Interviewer: What did you think when you saw the score?

Nadia Comaneci: At first, I was confused because the scoreboard displayed "1.00" because they believed it was impossible to receive a perfect 10, so the scoreboard was not programmed to display that score. Soon, I understood what had happened and I was very happy.

Interviewer: Did you know what a perfect score meant?

Nadia Comaneci: I didn't -I knew that 10 was a big deal, because I'd already done gymnastics for eight - nine years, and I'd done competitions, and I had even done the same routines, but I was too young to understand that. And I think it was better that I didn't understand.

Interviewer: But despite that, you made history.

Nadia Comaneci: Well, yes, but I didn't come here to Montreal to make history. I didn't even know what that meant, to make history. Nobody told me that a perfect 10 had never been scored before in Olympic history.

Interviewer: What do you think about yourself as a teenage girl who achieved a perfect score in the Olympics?

Nadia Comaneci: The older I get, I realize that what I did was such a big thing, which I didn't realize then. I was 14 and I was like, "I know what I'm doing. I'm going to go to the Olympics." I still question myself about how a little kid has that kind of drive to be able to do that. "You just go, girl."

That's what I was saying. Yeah, never give up and just follow what you feel inside your heart.

PRACTICE 8

TRACK 45 (Practice 8, Activity 13)

"A Nice Cup of Tea", by George Orwell

Student 1: I think this essay is about how to make tea because of the title.

Announcer: If you look up 'tea' in the first cookery book that comes to hand you will probably find that it is unmentioned; or at most you will find a few lines of sketchy instructions which give no ruling on several of the most important points.

This is curious, not only because tea is one of the main stays of civilization in this country, as well as in Eire, Australia and New Zealand, but because the best manner of making it is the subject of violent disputes.

When I look through my own recipe for the perfect cup of tea, I find no fewer than eleven outstanding points. On perhaps two of them there would be pretty general agreement, but at least four others are acutely controversial. Here are my own eleven rules, every one of which I regard as golden:

Student 2: The author is talking about tea, as he stated in the title and he will guide the reader through his own recipe to make a nice cup of tea.

Student 1: He also said that he has never seen a recipe on how to make tea, and I haven't either. I learned how to make it when I was 6 and I had a stomachache. The nurse at school gave me some chamomile tea.

Student 2: Yes, I like to read about these topics because we assume that everyone does things the way we do, but of course it is not true! I didn't know people drank tea using different techniques. How do they make it in Russia, Japan, China, and India? It would be interesting to learn about that.

Announcer: First of all, one should use Indian or Chinese tea. China tea has virtues which are not to be despised nowadays—it is economical, and one can drink it without milk—but there is not much stimulation in it. One does not feel wiser, braver or more optimistic after drinking

it. Anyone who has used that comforting phrase 'a nice cup of tea' invariably means Indian tea. Secondly, tea should not be made in small quantities—that is, in a teapot. Tea out of an urn is always tasteless, while army tea, made in a cauldron, tastes of grease and whitewash. The teapot should be made of china or earthenware. Silver or Britannia ware teapots produce inferior tea and enamel pots are worse; though curiously enough a pewter teapot (a rarity nowadays) is not so bad. Thirdly, the pot should be warmed beforehand. This is better done by placing it on the hob than by the usual method of swilling it out with hot water. Fourthly, the tea should be strong. For a pot holding a quart, if you are going to fill it nearly to the brim, six heaped teaspoons would be about right. In a time of rationing, this is not an idea that can be realized on every day of the week, but I maintain that one strong cup of tea is better than twenty weak ones. All true tea lovers not only like their tea strong, but like it a little stronger with each year that passes—a fact which is recognized in the extra ration issued to old-age pensioners. Fifthly, the tea should be put straight into the pot. No strainers, muslin bags or other devices to imprison the tea. In some countries teapots are fitted with little dangling baskets under the spout to catch the stray leaves, which are supposed to be harmful. Actually one can swallow tea-leaves in considerable quantities without ill effect, and if the tea is not loose in the pot it never infuses properly. Sixthly, one should take the teapot to the kettle and not the other way about. The water should be actually boiling at the moment of impact, which means that one should keep it on the flame while one pours. Some people add that one should only use water that has been freshly brought to the boil, but I have never noticed that it makes any difference. Seventhly, after making the tea, one should stir it, or better, give the pot a good shake, afterwards allowing the leaves to settle. Eighthly, one should drink out of a good breakfast cup—that is, the cylindrical type of cup, not the flat, shallow type. The breakfast cup holds more, and with the other kind one's tea is always half cold-before one has well started on it. Ninthly, one should pour the cream off the milk before using it for tea. Milk that is too creamy always gives tea a sickly taste. Tenthly, one should pour tea into the cup first. This is one of the most controversial

points of all; indeed in every family in Britain there are probably two schools of thought on the subject. The milk-first school can bring forward some fairly strong arguments, but I maintain that my own argument is unanswerable. This is that, by putting the tea in first and stirring as one pours, one can exactly regulate the amount of milk whereas one is liable to put in too much milk if one does it the other way round.

Student 1: It sounds a bit complicated!

Announcer: Lastly, tea-unless one is drinking it in the Russian style-should be drunk WITHOUT SUGAR. I know very well that I am in a minority here. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To those misguided people I would say: Try drinking tea without sugar for, say, a fortnight and it is very unlikely that you will ever want to ruin your tea by sweetening it again.

Student 2: Tea without sugar?!

Student 1: Yes. It looks like this is the most important part of the recipe to Orwell. We can say it is the main idea in this paragraph.

Announcer: These are not the only controversial points to arise in connexion with tea drinking, but they are sufficient to show how subtilized the whole business has become. There is also the mysterious social etiquette surrounding the teapot (why is it considered vulgar to drink out of your saucer, for instance?) and much might be written about the subsidiary uses of tea leaves, such as telling fortunes, predicting the arrival of visitors, feeding rabbits, healing burns and sweeping the carpet. It is worth paying attention to such details as warming the pot and using water that is really boiling, so as to make quite sure of wringing out of one's ration the twenty good, strong cups of that two ounces, properly handled, ought to represent.

Student 2: Tea is such an important aspect in the British culture. I didn't know it took so many steps to make a nice cup of tea. It is interesting

how Orwell relates the drink with other countries and different uses of tealeaves.

Student 1: Did you like the part of no adding sugar? Maybe we can do the experiment he proposes and try it.

Student 2: OK, let's do it!

TRACK 46 (Practice 8, Activity 15)

Student 1: Let's work with this paragraph. I'll read. "I remember that when the concept of teabags appeared in Russia (right around the collapse of the Soviet Union), it did gain popularity."

Student 2: Stop! What is the writer implying here? When Russia was the Soviet Union they were a communist country, and there weren't a lot of imported goods. Once it collapsed, Russians were able to buy American stuff.

Student 1: You're right! That's why the writer talks about American candy bars. Look: "along with candy bars and hamburgers."

Student 1: Yes, both are well-known products. Ok, so we can say that teabags were copied from the United States. They were popular because they were new and trendy, but it seems Russians didn't like them. The essay states: "but also became the butt of endless jokes."

Student 2: Oh ok. Nobody makes jokes about something they like. They found them ridiculous. Read the joke.

Student 1: "Soon, instead of the tea called 'Cheerfulness', another tea, named 'Greediness' will be on sale; it will have all the teabags tied to one single thread." Are they talking about tea brands?

Student 2: Yes. One is called "Cheerfulness" and the other "Greediness."

No, I believe there was only "Cheerfulness" and the other is the joke.

Student 1: What does "Greediness" mean?

Student 2: According to the dictionary, it means "intense and selfish desire of something". Since the teabags are too weak and don't make strong tea, you should use "Greediness" because, in the joke, it has all the teabags tied together. As if you were going to use 25 teabags to make one cup of tea.

Student 1: Oh, hahaha, I get it now.

TRACK 47 (Practice 8, Activity 30)

Student 1: What did you find in the essays you read?

Student 2: We chose to find out more about tea-drinking in different countries, and we learned lots of things.

Student 1: Really, like what?

Student 3: Well, in the UK, Russia, Japan and Mexico people drink tea and they all follow the same main step: Pour boiling water on some tealeaves.

Student 4: British, Russians and Japanese use loose tealeaves, but Mexicans prefer teabags, as they find them more convenient.

Student 2: Actually, I don't think Mexicans use teabags because they are more practical. I believe it is because it is difficult to find loose tealeaves at the supermarket.

Student 4: I don't agree. I have found loose tealeaves at the supermarket.

Student 2: Ok, but they're much more expensive.

Student 1: What about the herbs at the market? There are lots of people who sell herbs, roots and other plants to make tea.

Student 3: You're right, and they sell them loose.

Student 2: Yes, but that is medicinal tea. It is different. Let's focus on the tea we drink for the flavor.

Student 1: Right. So, what can we conclude about teabags?

Student 4: We can all agree that in Mexico people favor teabags because they are everywhere and are cheaper than loose tealeaves.

TRACK 48 (Practice 8, Activity 33)

Student 1: What did you find in the essays you read?

Student 2: We chose to find out more about tea-drinking in different countries, and we learned lots of things.

Student 1: Really, like what?

Student 3: Well, in the UK, Russia, Japan and Mexico people drink tea and they all follow the same main step: Pour boiling water on some tealeaves.

Student 4: British, Russians and Japanese use loose tealeaves, but Mexicans prefer teabags, as they find them more convenient.

Student 2: Actually, I don't think Mexicans use

teabags because they are more practical. I believe it is because it is difficult to find loose tealeaves at the supermarket.

Student 4: I don't agree. I have found loose tealeaves at the supermarket.

Student 2: Ok, but they're much more expensive.

Student 1: What about the herbs at the market? There are lots of people who sell herbs, roots and other plants to make tea.

Student 3: You're right, and they sell them loose.

Student 2: Yes, but that is medicinal tea. It is different. Let's focus on the tea we drink for the flavor.

Student 1: Right. So what can we conclude about teabags?

Student 4: We can all agree that in Mexico people favor teabags because they are everywhere and are cheaper than loose tealeaves.

Student 1: Very well, let's move on. What type of tea do they drink in the countries you selected?

Student 2: Both British and Russians like black tea, although Japanese drink mostly green tea. In contrast, Mexicans prefer herbal tea, such as chamomile or mint.

Student 1: Do people add something to the tea or do they eat something with it?

Student 2: It depends on the culture. For example, in Mexico people drink it plain or they might add some sugar. In the UK they add milk. I have heard that the British have cookies or sandwiches along with tea, but the essay didn't say anything regarding food.

Student 3: In Russia people don't drink tea without food. There are lots of sweets and desserts, and people enjoy them as much as the beverage.

Student 4: It is the same in Japan, as in they have a meal with tea but, on the contrary, it is savory, not sweet.

Student 1: Do all cultures use the same utensils?

Student 3: Not really. In Russia they boil the water in a samovar, instead of in a kettle, which is favored in the other countries.

Student 2: One would think the teapot is also quite common because we've all seen tea sets, but they actually only use them in the UK. Russians pour tea from the samovar into the cup. Mexicans and Japanese people make tea straight in the container they are drinking from, that is a cup or a bowl.

Student 4: There is an unusual utensil required during the Japanese tea ceremony: a whisk.

Student 1: What is it for?

Student 4: To beat the mixture and make it frothy.

Student 3: The rest of the utensils are quite similar among the cultures, as they all use a spoon and a container to drink the tea. It can be either a cup (used in the UK, Russia and Mexico) or a bowl (in Japan).

Student 2: We found that the container is related to how people drink tea. Cups are to be used individually, but bowls are used for all attending to the tea ceremony. All guests drink from the same one. They want to highlight the value of the community.

Student 4: In Russia something similar happens. Even though each person has their own cup, they relate drinking tea to the fact of sharing a meal in a familiar environment. That is why they use the samovar, which contains large quantities of the hot beverage, ready for anyone.

Student 3: Yes, I really like that part. So we can find Russian families drinking cup after cup without stopping the conversation to make more tea.

Student 1: What other values did you recognize in the essays?

Student 2: I believe Mexicans mainly drink tea to find some comfort or as a cure for some diseases, as we've discussed. When they have a stomachache they will make some chamomile tea.

Student 4: The British are more practical, they make tea to drink on their own, while working. It is a quick and easy affair. Of course, they can invite someone to tea, so we can say they either drink it alone or with guests. But what I find most interesting is that they import tea. Thus, we can read about the British Empire between the lines.

Student 1: What do you mean?

Student 4: Well, Orwell states that the best tea is Indian or Ceylonese. He talks about Chinese tea, as well. He refers to the different materials the utensils are made from and how they all come from different parts of the world. The only British ingredient involved is milk! So we can imply that they got all the things surrounding tea from the colonies.

Student 1: That is quite interesting. What can you say about the other cultures and how they drink tea?

Student 3: Russians have it all day, but from what we read, I believe they drink tea in company, so

there are two people having tea and sweets. I picture them chatting in a cozy living room.

Student 2: In Japan the tea ceremony, as the name suggests, is reverential. The five people invited are extremely grateful and they show respect to the host in every movement. It is a quite formal affair. There are schools to learn how to make tea the proper way, how to bow and how to drink it. You can see the elegant movements and the ceremonial environment. I find it fascinating.

Student 1: What can we conclude?

Student 3: That tea represents much more than just a hot beverage. Each culture portrays its values while drinking it and each is just as interesting, important and fascinating as the other.

Student 1: Very well. Now, who would like some tea?

PRACTICE 9

TRACK 49 (Practice 9, Activity 1)

Ana: Do you agree with the idea that defending yourself is a right?

Luis: Why... I don't know... it depends...

Ana: I heard defending yourself is a human right.

Pedro: If you are subjected to injustice, you have the right to defend yourself.

Luis: Ana, where did you hear it was a human right?

Ana: A friend of my mom's told her. She's a human rights activist.

Luis: Oh! So it may actually be a human right; however, I think we should look it up.

TRACK 50 (Practice 9, Activity 4)

Statement 1: I will read the bibliography at the end of a few books and search for the books I find listed there.

Statement 2: I will write down information from books about a specific subject. Then, I will read that information carefully and take some notes.

Statement 3: I will look for opinions about an issue in newspapers and compare them.

Statement 4: I will look at my class notes to write the key points of what I have not.

TRACK 51 (Practice 9, Activity 6)

Student 1: To gather op-ed from newspapers, we should go to the local library. Some newspapers have sections in English and I am sure journalists have their say.

Student 2: It's a shame the school Internet is down, we could take a look at the websites of those newspapers.

Student 3: We could go to the university library this weekend and check some books. They usually have books in English on different topics.

TRACK 52 (Practice 9, Activities 19 and 22)

Samara: The topic is the right to education. Your turn, Laura.

Laura: Thank you, Samara. Education is a right not a favour, because.... as UNESCO states.... it is the government's obligation to ensure that we all have access to education... quality education... That is why... I think it is unfair that... not everyone is being educated.

TRACK 53 (Practice 9, Activity 23)

Samara (Moderator): Welcome everyone. My name is Samara Vargas and our topic for today's round table is "The right to education". The panellists are my friends and classmates: Laura López, Diego Pérez and Manuel Díaz. Laura, you may start with your intervention.

Laura: Good morning. I believe education is a right and not a favor, because the government is obligated to ensure that everyone can access quality education. That is why I think it is unfair that education is not guaranteed across the country. In my opinion, Mexico would be a better country if all children, teenagers and young adults had access to quality education.

PRACTICE 10**TRACK 54** (Practice 10, Activities 4, 5 and 12)

Seller: Good afternoon! May I help you?

Lisa: Good afternoon. My name is Lisa Rider, and I want to express my inconformity with the medicine they sell at the pharmacy.

Seller: Was there any problem with the medicine?

Lisa: The pills I bought yesterday expired almost a year ago. I can't believe you are selling medicine with an expiration date from a year ago. That is very dangerous! How can you not check the product before selling it to the public?!

Seller: I understand. It's natural that you are concerned.

Lisa: When I checked the expiration date, I found out the pills they gave me had expired almost a year ago! If the pharmacist had checked the expiration date, we wouldn't have this problem.

Seller: Really? Are you telling me that at the pharmacy you were given expired drugs? I can't believe it!

Lisa: Yes! So I had to stop taking them. Besides, I had to wait a long time to get the prescription. That day...

Seller: Sorry for the interruption. You were saying...

Lisa: Don't worry. As I was telling you... If I hadn't checked the expiration date and had taken the pills, I could have gotten even sicker.

Seller: All right, Ms. Rider. I'm sorry for the inconvenience. We will take your complaint into consideration and we will replace the pills you bought with some that haven't expired. Would you like to come and get them or would you prefer for us to send them to you?

Lisa: I would rather go and get them in person. I want to make sure I don't get expired pills again.

Seller: If you have any other questions, feel free to contact us during office hours.

TRACK 55 (Practice 10, Activity 8)

Lisa: I'm calling to tell you that you are very irresponsible!!! How do you have a license to sell drugs?! You are supposed to cure people, not make them sicker! I can't believe this!

Seller: Why are you so angry? Calm down and do not yell at me.

Lisa: How can you tell me to calm down?! You are very inefficient!!!!

Seller: (hangs up the phone. It hears busy tone in the phone)

TRACK 56 (Practice 10, Activity 9)

Lisa: Good afternoon. I'm not satisfied with the pharmacist that was working yesterday.

Seller: Oh, OK. Tell me why.

Lisa: It seems that you are not interested in talking to me. Can I talk to your supervisor?

Seller: She's not here at the moment.

Lisa: (hangs up the phone. It hears busy tone in the phone)

TRACK 57 (Practice 10, Activity 18)

Lisa: Hello. I want to complain about something.

Seller: Good afternoon! Oh! I am terribly sorry for the inconvenience. How may I help you?

Lisa: Well, I am very disappointed with the service.

Seller: Oh, please continue. Tell me why you feel that way so we can resolve this as soon as possible.

Lisa: You see, the pharmacist sold me a bottle of expired pills, that is why. I would like a full reimbursement.

Seller: Oh, I apologize. We can give you the money back or we can give you two new bottles. I will also report this, so it doesn't happen again.

Lisa: Thank you very much. I will accept the two new bottles.

Seller: Very well. Can you give me your address so we can send you the pills?

Lisa: Sure. Do you have a pen and paper to write it down?

TRACK 58 (Practice 10, Activity 22)

Girl: Good morning! You are calling the eye clinic. How may I help you?

Boy: Hello! mmm My name is José López and I am calling because mmm I want to complain about the glasses I got this morning. The thing is that my sight is still terrible. Everything is blurry! Besides, they pinch my nose. I don't think the eye doctor did a good job, so I want my money back.

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Suggested readings and websites

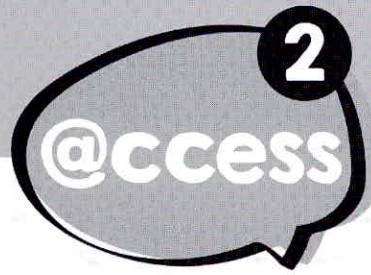
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- National Wildlife Federation: www.nwf.org/kids/
- Federal Emergency Management Agency: www.fema.gov
- Emergency Preparedness, **Resilience and Response**: www.england.nhs.uk/ourwork/eprp/
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