

3

@ccess

Teacher's Book

Hi!

hello!



editorial
edebé
iluminar la mente para abrir el corazón

Ma. del Rocío Vargas Ortega
Ana Maurer Tolson
Israel Urióstegui Figueroa



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.

Distribución gratuita, prohibida su venta.

3

Teacher's Book

@ccess

Ma. del Rocío Vargas Ortega
Ana Maurer Tolson
Israel Urióstegui Figueroa

@ccess 3

Teacher's Book

Equipo editorial edebé

Dirección general: Daniel Corona Cunillé

Gerencia editorial: Jesús Pérez Covarrubias

Edición: Alejandra Olmedo Rojano

Edición Jr: Héctor González Sierra

Diseño: Alicia Calvo Mora, Paola Sanabria López

Producción: Korina Ortiz de la Rosa

Gerencia de investigación e innovación pedagógica: Elvia Perrusquía Máximo

Gerencia de vinculación académica: Claudia Ortiz Castillo

Autoría: María del Rocío Vargas Ortega, Ana Maurer Tolson, Israel Urióstegui Figueroa

Edición: José Nava Díaz

Corrección de estilo y adaptaciones: Claire Fortier

Formación: Itzel Castañeda

Ilustraciones de interiores: Carlos Flores, Eva María Paz, Shutterstock

Producción audios: luisreynosomusic estudio. Luis Reynoso

Locutores: Yolanda Bayardo, Erick Franck, Regina Franck, Oliver Simons, Joel Hernández,

Lili Gutierrez, Claudia Ayala, Simon Lewis, Todd Palmer y Ashley Clarck

© Edebé Ediciones Internacionales S. A. de C. V., 2021

Ignacio Mariscal núm. 8, colonia Tabacalera

C. P. 06030, Cuauhtémoc, México, CDMX

Miembro de la Cámara de la Industria Editorial

Reg. Núm. 2820

ISBN 978-607-531-127-2

Impreso en México

Correo: atencionaclientes@edebe.com.mx

www.edebe.com.mx

Tel.: 800 8901086

1ª reimpresión, 2021

Se terminó de imprimir en mayo de 2021,
en los talleres de Corporación en Servicios Integrales
de Asesoría Profesional S.A. de C.V, Calle E 6,
Parque Industrial Puebla 2000, C. P. 72225, Puebla, Pue.

editorial
edebé
Iluminar la mente para abrir el corazón

No está permitida la reproducción total o parcial de este libro, ni su tratamiento informático, ni la transmisión de ninguna forma o por cualquier medio, ya sea electrónico, mecánico, por fotocopia, por registro u otros métodos sin el permiso previo y por escrito del editor.

**DISTRIBUCIÓN GRATUITA
PROHIBIDA SU VENTA**

Table of contents

Practice	Environment	Social language practice	Stages	Page
1. Around the World	Family and community	Talk about cultural habits in different countries.	Warm-up	10
			Building	15
			Closure-socialization	21
2. Words You Feel	Ludic and literary	Read poems.	Warm-up	24
			Building	30
			Closure-socialization	42
3. Necessity Is the Mother of Invention	Academic and educational	Interpret and write instructions to carry out a simple experiment.	Warm-up	46
			Building	52
			Closure-socialization	58
4. Running the Show	Family and community	Exchange emotions and reactions caused by a television program.	Warm-up	62
			Building	66
			Closure-socialization	75
5. What if...?	Ludic and literary	Guess and formulate hypotheses about past events.	Warm-up	78
			Building	82
			Closure-socialization	90
6. As Time Goes by	Academic and educational	Write a short report about a historical event.	Warm-up	92
			Building	95
			Closure-socialization	103
7. Say Your Piece	Family and community	Discuss concrete actions to address youth rights.	Warm-up	106
			Building	108
			Closure-socialization	118
8. Fear Is in Books	Ludic and literary	Read fantasy or suspense literature to evaluate cultural differences.	Warm-up	120
			Building	125
			Closure-socialization	137
9. What is Art and Who Says So?	Academic and educational	Write agreements and disagreements to participate in a debate about fine arts.	Warm-up	140
			Building	148
			Closure-socialization	157
10. Guess What Happened	Family and community	Interpret and offer descriptions of unexpected situations in a conversation.	Warm-up	162
			Building	168
			Closure-socialization	178

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	Around the World	Family and community	Exchanges linked to specific purposes	Students's Book: 10-23 Teacher's Book: 14-27 Reader's Book: 5-14
2	Words You Feel	Ludic and literary	Literary expression	Students's Book: 24-45 Teacher's Book: 28-49 Reader's Book: 15-18
3	Necessity Is the Mother of Invention	Academic and educational	Interpreting and following instructions	Students's Book: 46-61 Teacher's Book: 50-65 Reader's Book: 19-22

Social language practice	Product	Key learning goals	Assessment instruments	Evidence of learning
Talk about cultural habits in different countries.	Conversation	<ul style="list-style-type: none"> • Negotiates topic of conversation (cultural habits) • Approaches others and exchanges opinions to begin a conversation • Asks and answers questions to delve further into a conversation • Uses strategies to hold and finish conversations about cultural traditions 	<ul style="list-style-type: none"> • Checklist with observations • Individual performance checklist • Product checklist • Team assessment instrument 	<ul style="list-style-type: none"> • List of cultural traditions • Selection of a cultural tradition • Opening statements • Answers • Adoption of facts into arguments
Read poems.	Emotionary	<ul style="list-style-type: none"> • Selects and reviews poems • Understands general meaning, main ideas and some details • Describes states of mind • Composes sentences based on words and expressions that convey states of mind 	<ul style="list-style-type: none"> • Checklist • Checklist with observations • Individual performance checklist • Product checklist • Team assessment instrument 	<ul style="list-style-type: none"> • Diagram with expressions • Chart with addressees • Chart with purpose, format and number of poems • Main idea • Illustrations for feelings • Questions and answers • Paragraphs and sentences
Interpret and write instructions to carry out a simple experiment.	Set of instructions	<ul style="list-style-type: none"> • Chooses sets of instructions and assesses their content and structure • Interprets sets of instructions • Writes sets of instructions • Edits sets of instructions 	<ul style="list-style-type: none"> • Self-reflection chart • Individual performance checklist • Partner performance instrument • Product checklist • Team assessment instrument 	<ul style="list-style-type: none"> • Parts of a set of instructions • Design proposal • Chart with purpose and addressee • Abbreviations • Ways to express actions • Title • List of materials • List of steps • Correction of steps • Final version

Suggested practice order	Title	Environment	Communicative action	Pages
4	Running the Show	Family and community	Exchanges about mass media	Students's Book: 62-77 Teacher's Book: 66-81 Reader's Book: 23-27
5	What If...?	Ludic and literary	Ludic expression	Students's Book: 78-91 Teacher's Book: 82-95 Reader's Book: 28-31
6	As Time Goes By	Academic and educational	Looking and searching for information	Students's Book: 92-105 Teacher's Book: 96-109 Reader's Book: 32-42

Social language practice	Product	Key learning goals	Assessment instruments	Evidence of learning
Exchange emotions and reactions caused by a television program.	Interview	<ul style="list-style-type: none"> Examines television programs Interprets general meaning and some details Writes notes about emotions and reactions to participate in an exchange of impressions Shares emotions and reactions 	<ul style="list-style-type: none"> Checklist Individual performance checklist Product checklist Team assessment instrument 	<ul style="list-style-type: none"> Chart with basic data about a TV program Notes about ways of speaking Hypothesis about general meaning Chart with main ideas and additional information Meaning of words Diagram with emotions List of questions Sentences Sentences with explanations
Guess and formulate hypotheses about past events.	Anthology	<ul style="list-style-type: none"> Selects a past event Describes enigmatic situations Formulates hypotheses to solve enigmas and explain past events 	<ul style="list-style-type: none"> Peer assessment chart Individual performance checklist Partner performance instrument Product checklist Team assessment instrument 	<ul style="list-style-type: none"> Criteria to select riddles Description Questions to design rules Rules for the riddle game Peer assessment chart
Write a short report about a historical event.	Report	<ul style="list-style-type: none"> Selects and reviews descriptions of historical events Understands the content of historical texts Writes short reports Edits reports 	<ul style="list-style-type: none"> Oral feedback Checkpoint phrase Individual performance checklist Partner performance instrument Product checklist Team assessment instrument 	<ul style="list-style-type: none"> List of historical events Ways to state past actions Questions Key events Timeline Information to expand on key events Mind map Simple sentences Expanded sentences Paragraphs Review of punctuation and spelling Register change Final version

Suggested practice order	Title	Environment	Communicative action	Pages
7	Say Your Piece	Family and community	Exchanges linked to the external settings	Students's Book: 106-119 Teacher's Book: 110-123 Reader's Book: 43-55
8	Fear Is in Books	Ludic and literary	Understanding oneself and others	Students's Book: 120-139 Teacher's Book: 124-143 Reader's Book: 56-67
9	What Is Art and Who Says so?	Academic and educational	Processing information	Students's Book: 140-161 Teacher's Book: 144-163 Reader's Book: 68-76
10	Guess What Happened	Family and community	Exchanges of information between oneself and others	Students's Book: 162-179 Teacher's Book: 166-183 Reader's Book: 77-90

Social language practice	Product	Key learning goals	Assessment instruments	Evidence of learning
Discuss concrete actions to address youth rights.	Discussion	<ul style="list-style-type: none"> • Presents initial approaches to issue • Takes a stance and expects that from others • Offers counter-arguments and defends her/his stance while discussing 	<ul style="list-style-type: none"> • Assessment scale • Individual performance checklist • Partner performance instrument • Product checklist • Team assessment instrument 	<ul style="list-style-type: none"> • Questions • Information register • Case description • Opinions and reasons • Evidence • Expressions to show agreement and disagreement • Analysis of evidence • Strategies for a discussion
Read fantasy or suspense literature to evaluate cultural differences.	Comic strip	<ul style="list-style-type: none"> • Selects and reviews narrations • Reads narrations and understands general meaning, main ideas and details • Describes characters • Writes sentences based on characters' actions and features 	<ul style="list-style-type: none"> • Checklist • Individual performance checklist • Product checklist • Team assessment instrument 	<ul style="list-style-type: none"> • Criteria for defining addressee • Purpose and addressee • Structure • Indirect and direct speech • List of actions • First draft • Description of characters • Edited information • Final version
Write agreements and disagreements to participate in a debate about fine arts.	Debate	<ul style="list-style-type: none"> • Reviews a topic of interest in different sources • Reads texts and interprets general meaning, key ideas and details • Assesses agreements or disagreements about a topic of interest to compose arguments • Participates in a debate 	<ul style="list-style-type: none"> • Checklist • Individual performance checklist • Product checklist • Team assessment instrument 	<ul style="list-style-type: none"> • Questions and answers • Topic, purpose and addressee • Issues and opinions • Student's own position • Ideas in favor • Cards with information • Issues and information • Paraphrasing • Final version
Interpret and offer descriptions of unexpected situations in a conversation.	Conversation	<ul style="list-style-type: none"> • Listens to and assesses descriptions of unexpected situations shared in an oral exchange • Interprets general meaning, main ideas and details • Describes unexpected situations 	<ul style="list-style-type: none"> • Story feedback • Individual performance checklist • Product checklist • Partner performance instrument 	<ul style="list-style-type: none"> • Chart with topic, setting, addressee, and purpose • General meaning • Main ideas • Flowchart • Details • First draft • Second draft • Third draft

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. Unlike their mother tongue, English has little or no presence in the different contexts of students' social life. For this reason, alternating social practices of the language contribute to mimicking conditions similar to those in students' social life. This, in turn, promotes learning English and the cultural guidelines involved in social interactions. It entails the development of communicative activities that favor interpersonal exchange. Each speaker brings his or her competence in English to the conversation and learns to overcome the challenge of communicating in English through a specific social purpose. 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.
 - **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.



How did it go?:

In this stage you assess your personal and team development.



Not yet



Sometimes



Most of the time



Always



Individual



Team activity



Pair



Whole-class activity



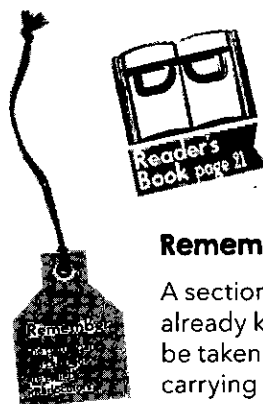
This icon provides suggested websites.



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



The translation of difficult words is represented by this icon.



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.



Glossary:

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

Practice 1

AROUND THE WORLD

Activity 1 Warm-up stage

- Play the track once and elicit what the conversation was about and how many people were in it. The answers should focus on the fact that three people are discussing sleeping habits in different countries.
- Play the track one more time and pause every couple of lines.
- Ask students some follow-up questions, such as what the strange topic is, where he read about it, why he found it fascinating, what sleeping traditions they are discussing, how they feel about napping, what facts the speakers provide, what regions or countries they mention, and any others you find interesting.
- Start a discussion with students after listening to the track.
- Elicit other sleeping habits students have heard of, the part they found most interesting and why.

Activity 2

- Elicit other cultural habits people have around the world.
- Remind them about the conversation on the previous track about sleeping traditions if they don't know where to start.
- Tell them to use the ideas in this activity and to elaborate on others they know of. Their answers may vary, but they will probably be able to talk about what their mother does when they have a cold, or that we celebrate certain dates, while other cultures do not.
- Elicit other cultural habits.



Translate icon / Additional definitions: **tip** (v.): dar propina (consejo, punta de los dedos, inclinar)

Practice 1

AROUND THE WORLD

Family and community environment
SOCIAL LANGUAGE PRACTICE: Talk about cultural habits in different countries.



Track 2

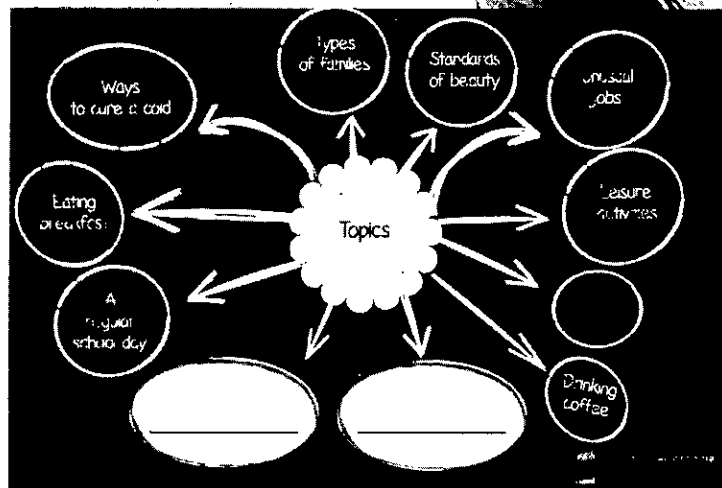
Things I know / Planning our product

session 1

1. Listen to students discussing a cultural habit in different countries.
 - Discuss the points you found interesting and those that were new to you.
2. Brainstorm some cultural habits you would like to discuss.
 - Think about your daily routine and choose some topics you would find interesting to discuss.
 - Talk about the following topics and include others you can think of.



TRACK 2



Continue this activity on the next page



- Pick three cultural habits you would like to talk about. Look at the example.

FOR OUR CONVERSATION

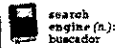
Example:

Unusual jobs	Eating breakfast	A regular school day
--------------	------------------	----------------------

- Gather information about the three cultural habits you selected. You can check your Reader's Book, page 5 to find information about food around the world and different types of houses.



There's a lot of information available online. If you type "types of families in standards of beauty around the world", the search engine will display several articles from online magazines.



3. Look at the chart below. Read the activities you will complete in this practice in order to have a conversation about cultural habits in different countries. Remember to tick each activity as soon as you finish it.

Activity 2 (continues)

- Expect answers such as greeting people, wedding traditions, etiquette, welcoming a baby, games and sports, coming of age rituals, what emojis mean in different places, punctuality, social media, small talk (i.e. in London, people are always talking about the weather, whereas in Mexico it's not an important subject, people prefer to discuss traffic), pets, eating utensils, types of houses, musical instruments.
- Have students choose three different cultural habits to discuss in their conversation.
- Go through the example with them and provide some reasons as to why each of these might be interesting to talk about.
- Remind students to look for information about the topics they selected. If you have access to the Internet, let them use a search engine to look for articles online. There are plenty in travel magazines and blogs.

- **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.

Activity 3

- Explain why they are going to have a conversation about cultural habits in different countries and what is expected from them when they finish the practice.
- Elicit the steps that are necessary in order to have a conversation, what they need to do, and the sequence of the steps.
- Involve them in the planning of the product.
- Ask students to form teams for the conversation. Teams will work together throughout this practice.



Translate icon / Additional definitions: **search engine** (n): buscador (motor de búsqueda, plataforma de búsqueda)

Activity 4

- Provide some time for students to read the information they found.
- Go from team to team to check the articles they brought and what type of information the texts include.
- Remind students that reading the articles several times will allow them to have a deeper understanding of what they're about.
- Ask students to highlight what they found interesting and to use it as a point of view.
- Go through the example with them and elaborate on why each point of view is positive or negative.
- Elicit the topic they think will be selected. Their answers may vary, but they should focus on the fact that "Eating breakfast" has five ✓ whereas the other two only have a few ✗. If they respond differently, they should justify their opinion with relevant arguments.
- Read the REMEMBER with them and ask why it states what it does. Elicit that in order to persuade someone, we must support our opinions with reasons and evidence to make our case more convincing.

Points of view

4. Read the information you gathered about the cultural habits you selected in Activity 2.

- Write points of view about each habit in your notebook.
- Determine if they are pros (✓) or cons (✗). Look at the example. Complete the other two topics.

session 2

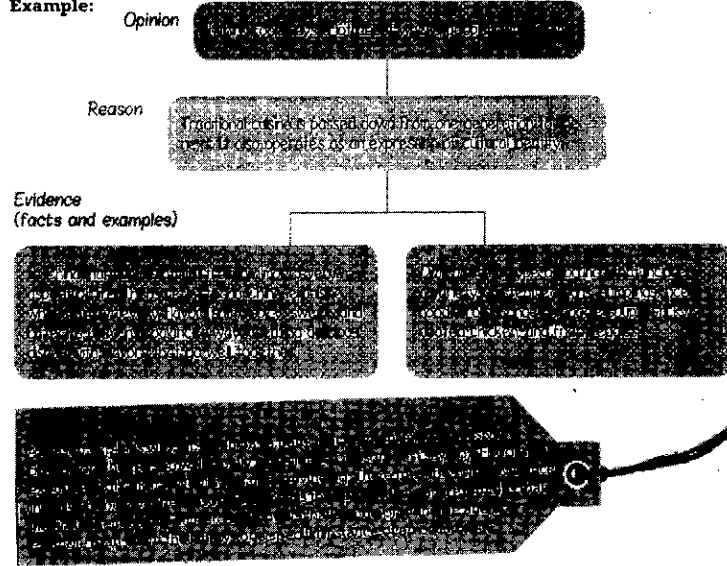
Points of view

Unusual jobs	Eating breakfast	A regular school day
<input checked="" type="checkbox"/> I feel there are a lot of strange jobs.	<input checked="" type="checkbox"/> I think it's a very common habit of people around the world.	<input checked="" type="checkbox"/> There are different ways of organizing a school day.
<input checked="" type="checkbox"/> I believe that few people can relate to these jobs.	<input checked="" type="checkbox"/> I believe a lot of people like to talk about food.	<input checked="" type="checkbox"/> It's not that interesting, as some people don't like to talk about school.
<input checked="" type="checkbox"/> I find that these jobs satisfy demands of the country in which they exist.	<input checked="" type="checkbox"/> In Mexico, we believe everyone eats eggs in the morning, but that's not true.	<input checked="" type="checkbox"/> Days are varied in primary school, but I feel middle school is basically the same every day.

12 | Student's Book / Practice 1

5. Make a diagram with each point of view and support them with reasons and evidence. Look at the example.

Example:



6. Discuss the best cultural habit to have a conversation about.

- Use the points of view you wrote in Activity 4 and the examples and evidence from Activity 5.
- Listen to the track and use it as an example.

7. Vote to pick the cultural habit for your conversation.

- Write down the teams and the topic they will discuss in your notebook. Look at the example.



TRACK 3

FOR OUR CONVERSATION

Example:

TEAM: Eating breakfast around the world

Activity 5

- Ask students to draw a diagram of each point of view.
- Go through the example with them and describe the strategies explicitly so they can design a diagram.
- Show them that there is an opinion at the top of the diagram. Explain that if it is presented on its own, it won't be a strong enough argument to convince anyone.
- Go to the next row in the diagram. Tell students that the reason given for the opinion supports the opinion by elaborating on it.
- Explain that the last row of the diagram illustrates the reason and, therefore, provides details for the opinion stated in the first place.
- Read the examples with students and ask them why each example illustrates the reason provided.
- Go through the REMEMBER with students and read the diagram to model what is stated.

session 3

Reasons and evidence



Track 3

Activity 6

- Play the track so students know what is expected from them. You can ask them to tick the point of view from the example in Activity 4 every time it is mentioned in the discussion.
- Ask students to have the diagrams they drew in Activity 5 at hand.
- Encourage them to start the discussion about the cultural habit they want to talk about in this practice.
- Remind them to use their diagrams if they don't remember the examples they used in the previous activity.
- Tell students a couple of minutes before time is up that they will have to conclude the discussion. You can also ask them to summarize the main points stated to remind everyone of what they just talked about. This will help them have a clear idea of what to vote for when selecting the topic of their conversation.

Activity 7

- Have each team vote on the best cultural habit to have a conversation about.
- Encourage them to summarize the main points as to why they selected that topic and to share them with the rest of the class.

Activity 8


- Ask students to take out the information they brought about the cultural habit they just selected.
- If they have articles about a topic they didn't choose in the end, but another team did, encourage them to share their articles with the other team.
- Remind them that the more information they have on the topic, the richer the conversation will be.
- Allow some time for students to reread the information they found.
- Ask them to circle the words or expressions they are not familiar with.
- Go through the example with them and read the three steps to follow when looking for contextual clues with a volunteer.
- Employ the strategies used by experts on how to find out what something means.
- Allow some time for students to do the activity and check their answers. You could have a dictionary at hand if they want to check if their predictions were correct.

- Encourage students to look for conversations about cultural habits in different countries to use in this practice.

8. Reread the information you gathered in Activity 3 about the cultural habit you selected.

- Identify a couple of words you don't know the meaning of.
- Find out their meaning using contextual clues. Look at the example.

Example:



This Is What Breakfast Looks Like Around the World

When it comes to breakfast, we might be partial to avocado toast or a sprinkle-covered, glazed doughnut, but the international breakfast scene is giving our traditional morning meals some serious competition. For Americans, hot soups and cold cuts may seem like a strange way to start the day at first, but there's no better way to get a taste for a country than to chow down as the locals do. In the next link you will see how to start the day off right in 13 different countries.

Unknown expression: chow down	
Contextual Clues	<p>Step 1: Look for contextual clues. These are the words and phrases that surround the word you don't know.</p> <p>"soups", "cold cuts", "start the day"</p>
	<p>Step 2: Guess what the unknown word means using the contextual clues.</p> <p>Contextual clues allow us to understand that the writer is talking about food (i.e. soups and cold cuts). Also ties the food to the expression "start the day", so she is referring to having breakfast. People eat food during breakfast. So maybe <i>chow down</i> is an informal expression that means <i>eat</i>.</p>
	<p>Step 3: Check your definition by inserting it in place of the unknown word and see if it makes sense.</p> <p>"For Americans, hot soups and cold cuts may seem like a strange way to start the day at first, but there's no better way to get a taste for a country than to <i>eat</i> as the locals do."</p>

- Gather a few conversations about cultural habits and select one to use throughout this practice. Look at the examples on page 15.

Activity 9 Building stage

- Allow some time for students to scan the conversations.
- Ask them what they are about and if they are in the correct order. Their answers may vary, but they should be able to respond that in all three cases the interlocutors are talking about different cultural habits and that the conversations are not in the correct order.
- Go through the example with them and encourage students to find the lines that begin each conversation.
- Remind them to look for clues such as the cultural habit being discussed (wedding traditions, breakfast, and types of houses), a question that makes the other person start talking, or the fact that one of the interlocutors brings up a previous conversation.
- Encourage a few volunteers to perform the dialogues in front of the class and to improvise a little.

9. Circle the lines below that start each conversation. Look at the example.

Conversation 1	Conversation 2	Conversation 3
ALE: What are you reading? It looks interesting. ISAAC: I'm reading about wedding traditions around the world and there are a few that are quite fascinating.	MOM: Japan, China, Vietnam and Myanmar. SON: So, it's mostly Asian countries.	SON: I found an article about different types of houses. MOM: Oh, that sounds interesting!
ALE: Really? Tell me more. ISAAC: Well, it turns out that couples in Congo are forbidden to smile on their wedding day.	MOM: Did you know that in some countries people have soup for breakfast? SON: What? I didn't know that. What countries do that?	SON: It is! I learned that some people live in igloos, caves, or floating boats. MOM: Wow! Do you have any pictures? I want to see them.
ALE: How come? ISAAC: I don't know yet, but I'll tell you as soon as I find out.	MOM: Yes, but we actually have soup for breakfast sometimes... SON: You're right! In Mexico we have pozole and pancita.	MOM: Mom, remember that I was reading about cultural habits? SON: Oh, yes. What have you found out?

10. Listen to the tracks and decide which conversation starts naturally. Explain why you think that is so. Look at the example.

Track	Does it start naturally?	Why?
4	Yes	The conversation starts with a boy asking a partner about what he is reading. It seems that they are in the same room and he is interested in the book or magazine he is holding. That's why he asks about it. It's natural because it's a normal way to start talking about something.
5	No	The dialogue does not sound natural because the boy is forcing the breakfast topic into the conversation. She asks about something else and he starts talking about food. It doesn't make any sense.
6	Yes	The boy starts the conversation by mentioning a previous exchange with his mother. She already knew about the topic, but he is going to tell her about some of his recent findings.

Continue this activity on the next page.



Activity 10

- Elicit what makes a conversation sound natural. Their answers may vary, but they will probably answer with statements such as: "Someone will talk and someone else will listen. Then the roles will switch."; "They will all be talking about one main topic and will discuss different aspects of it."; "Questions looking for more information will be asked and others will ask who is explaining something or rephrasing what he or she just said."; "The questions will be responded to."; "People will have an opinion about something and they will have to provide facts to support it."; "The interlocutors might agree with him or her, or they might disagree."

Activity 10 (continues)

- Play Track 4 and go through the example with students.
- Ask them if they agree with what is stated and to provide more examples to support their opinion. If they do not agree with the example, they must provide some relevant reasons.
- Play the other tracks and allow some time for students to complete the chart. Their answers may vary, but they should be along the lines of the answers stated in the TB.
- Allow some time for students to listen to the conversation they selected and to determine if it starts naturally or not.

Activity 11

- Ask students to scan the transcript and elicit what the circled expressions are.
- Play the first part of the track and pause it where the transcript in the SB ends.
- Discuss what opening statements are with students. Their answers may vary, but they should respond that opening statements help start a conversation, and they state the topic that will be discussed. They always appear at the beginning, as the name implies.
- Encourage them to use clues to find the opening statement and to determine if it appears twice. If that is the case, as it is in the example provided, elicit why this happens. For example, in the conversation about sleeping habits, the interlocutor mentions the opening statement twice, because the first time the others focus on an article in the newspaper that talks about that particular topic.

Activity 12

- Elicit different ways of introducing opening statements in a conversation.
- Remind them to look for clues in the transcript from Activity 11 and the short dialogues in Activity 9.
- Write their answers on the board and check them with students. They should have options such as mentioning a previous conversation, asking a question, bringing up a common topic, among others.
- Check their answers and ask them when each opening statement would be appropriate for a conversation. For example, the first one might come in handy when talking to a classmate, since they both take English and, therefore, both were reading about cultural habits. The second one would serve as a follow up to a previous conversation that they have had before. The last one mentions the source where he first heard of it, a radio program that was talking about this particular topic and the interlocutor finds it interesting enough to share with others.

Continue Activity 10 below

session 5

Opening statements

11. Listen to the first part of the conversation and follow it using the transcript below.

- Listen to the conversation you selected in Activity 8 and determine if it starts naturally. Explain why.
- Pay attention to how the interlocutor introduces the opening statements.
- Read the conversation you selected in Activity 7 and highlight the opening statements. Look at the example.

Example:

TEO Hey! I read about a strange topic.

PAOLA Really? What is it?

TEO Well, you're never going to believe it (people's sleeping habits around the world)

REGINA What? I can't believe it. Did you read an article in the newspaper?

TEO Yes, I read it last Saturday. Or was it Sunday? Yes, it was on Sunday because it was in the magazine you get with the newspaper on Sundays. Anyway, I read it and found it fascinating, so I did some research online.

REGINA Oh, OK. I started it but couldn't finish it. From what I read, it looked interesting.

TEO Yes, because one would think that everybody sleeps at night and there's not much difference between countries, but it turns out that there are traditions regarding sleep, as well.

12. Think about different ways of introducing an opening statement in a conversation.

- Start a conversation and adjust it according to the situation. Look at the example.

FOR OUR CONVERSATION

Example:	Opening statements
Talk about a known fact	[Blurred text]
[Blurred text]	[Blurred text]
[Blurred text]	[Blurred text]

16 | Student's Book / Practice 1
edebé



Track 2



Activity 13

- Replay the first part of the track and allow some time for students to add a [] next to the part where the interlocutor adjusts the information he just provided. Students are expected to mark "I read it last Saturday. [SHORT PAUSE, SELF-QUESTIONING] Or was it Sunday? Yes, it was on Sunday because it was in the magazine you get with the newspaper on Sundays."
- Elicit why he did this. Their answers may vary, but they should be able to say that that's what people do when talking. That is the way they correct themselves and start fresh.
- Remind them to select other possible ways of correcting oneself while speaking.
- Encourage them to perform the conversation, using some of the expressions provided to be sure they are suitable for the dialogue.
- Play the track so they know what is expected from them. You can tell them to tick the opening statement the interlocutor uses from Activity 12 and the expression she states when correcting herself.



session 6
 Facts: Opinions

13. Go back to Activity 11 and listen to the first part of the conversation again.

- Tick ✓ the expressions that could also fit in the conversation. Look at the example.

<input checked="" type="checkbox"/> "I read it last Saturday... I mean, Sunday ."	<input checked="" type="checkbox"/> "I read it on Saturday... No, on Sunday ."
<input checked="" type="checkbox"/> "I read it... I don't remember the day, but it was last week."	<input checked="" type="checkbox"/> "Mmm, I can't remember if I read it on Saturday or Sunday."

14. Listen to the track and pay attention to how the interlocutors present facts and opinions.

- Start a conversation using each of the opening statements you wrote in Activity 12 and improvise a little.
- Use the expressions above if you need to while improvising.
- Listen to the track and use it as an example.

14. Listen to the track and pay attention to how the interlocutors present facts and opinions.

- Scan your conversation and make a chart with the facts and opinions presented. Look at the example.

Example:

Facts	Opinions
In Spain, stores close for three hours in the afternoon so the salespeople can have lunch and a nap.	Stores should be open all day so people can buy things.
Most stores close from 2:00 to 5:00 pm.	I feel that's a waste of time.

- Discuss how you were able to distinguish the facts from the interlocutors' opinions.
- Listen to the track and use it as an example of how to do it.

- Remind them to use one of the opening statements they composed previously and to use some of the expressions from the chart above, if needed.
- Tell them to not worry if they make a few mistakes, and that they should correct themselves using the expressions they just ticked, but they should adjust them appropriately.

Activity 14

- Ask students to read the chart that serves as an example.
- Encourage them to listen to the track and identify when these facts and opinions are presented.
- Elicit if they were able to identify other facts and opinions. They might have been able to identify that some of the facts include: Scandinavian babies nap outside and Europeans make their bed without a top sheet. Some of the opinions presented on the track are that one interlocutor finds covering Mexican babies with heavy blankets extreme, or that it's a good idea to co-sleep with a baby.
- Go through the REMEMBER with them and remind them which clues can help them distinguish both.
- Start a discussion about the strategies that play an important role when differentiating opinions from facts. You can write them on the board and encourage students to check if these are mentioned.

Activity 15

- Go through the example with students and ask them to summarize the highlighted facts. Their answers may vary, but they should be able to identify that all these countries have coffee at breakfast, or that coffee is an important element when starting the day.
- Ask students other questions whose answers can be found in the information that serves as an example. You could elicit what dishes they eat with their coffee, if they are sweet or savory, why they think these countries like to have a bitter drink with their sweet meal, etc.
- Allow some time for them to reread the information about the cultural habit they selected and to highlight the facts they will use during their conversation.
- Monitor and provide help, if necessary.
- Help students come up with an opinion supported by the facts they highlighted.
- Remind them that they can use some words that serve as clues, so others will be able to identify them as opinions.

Activity 16

- Ask students to have their conversation in front of the class.
- Remind the rest of the class to take notes on each performance, so they can provide their peers with constructive criticism.
- Encourage students to reflect on their performance.
- Go through the REMEMBER with students.
- Tell them to focus on the good points and the ones they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this practice.
- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (lack of confidence, limited vocabulary, the way sentences are formed, lack of fluency, misunderstanding the activity, etc.); offer solutions (review the activity, practice with a partner, etc.); implement them.


session 7

FOR OUR DIALOGUE

15. Reread the information about the cultural habit you selected in Activity 7.


- Highlight some facts to use during your conversation.
- Write an opinion that is supported by the facts you selected. Look at the example taken from the articles in your Reader's Book.

Example:



Reader's Book pages 5-7

Coffee is the favorite drink for countries that have a sweet breakfast (cachaça, jara, yogurt with nuts and honey, muesli, etc.)



muesli
page 101

CHECKPOINT

16. Assess your conversation and tick what best describes your work up to this time. Have a look at page 9 and remember that the circles represent the progress you have made so far: Not yet, Sometimes, Most of the time, Always.

- Copy the chart in your notebook, make one for each of the other teams, and provide some feedback.

• Did we start a conversation in a natural way?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Did we express and interpret ideas and opinions?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Did we distinguish facts from opinions?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Did we exchange points of view and opinions?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Did we stay on topic?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Observations: _____				

18 | Student's Book / Practice 1
edebé

Activity 17

SESSION 8

Interrupting

17. Listen to a conversation you selected and pay attention to the parts where people interrupt each other.

- Decide if the person interrupting is doing it appropriately and in a timely manner.
- If there are no interruptions, role-play the conversation and interrupt someone.
- Complete the chart after the role-play. Look at the example.



Track 2: Sleeping habits		
Do you think the person interrupted?	Because she thought the other person's opinion of napping was extreme.	
Was it appropriate?	Yes, because she feels strongly about napping. It seems that she loves it.	
Do you have any reasons to disagree?	I think the interruption was OK because it stayed on topic and didn't change the course of the conversation.	

18. Exchange some opening statements and opinions about the cultural habit you selected in Activity 7.

- Consider what you discussed in Activity 13 and the facts you highlighted in Activity 15.
- Listen to the track and use it as an example.
- Present your conversation to the rest of the class and, if possible, to your family and community.



edebé

Student's Book / Practice 1 | 19

Activity 18

- Encourage students to discuss the cultural habit they selected.



- Tell them to mention the opening statement and the facts they previously highlighted. They should also present some opinions related to the facts.
- Play the track and ask students to identify the facts and opinions in the conversation. You can pause it and discuss a few details with students, such as: *What is the interlocutor proposing? Does she convince others of it? How does she do it? Does she provide reasons and examples? Like what?*
- Allow some time for students to have their conversation in front of the class.
- Remind students to take some notes and provide some positive feedback.

Activity 19

- Go through the example with students and elicit what these questions are for and if they fit the conversation about breakfast around the world. Their answers may vary, but they should say yes.
- Elicit where they would insert these questions. You can replay the track and pause it where they would fit.
- Go through the REMEMBER with students and elicit other ways to participate as an active listener in a conversation. Their answers may vary, but they could mention that they should make eye contact with other interlocutors, they could respond to answers others give, they could rephrase something so others can understand it thoroughly, etc.
- Allow some time for them to think of a few questions that would suit the topic they selected.
- Encourage them to have a short discussion and to include the questions in the conversation about the cultural habit they selected.

Questions

19. Ask some questions about what others said in the conversation you had in Activity 17.

- Think about how you can ask for more information or rephrase what he or she just said. Look at the example.

Example:

MIKE:
What's the most common way to make eggs?

PAOLA:
Is coffee the favorite breakfast drink around the world?

20. Answer some of the questions from the previous activity. Look at the example.

Example:

FOR OUR CONVERSATION

What countries have coffee for breakfast?

(audio icon)

What's the most common way to make eggs?

(audio icon)

What's the most common way to make eggs?

(audio icon)

Hard-boiled. The majority of countries that eat them for breakfast make them this way. (audio icon)

21. Discuss the cultural habit you selected and include the questions you shared in Activity 19.

- Modify your comments according to how others react.
- Listen to the track and use it as an example.

hard-boiled (adj.): duro

TRACK 10

20 | Student's Book / Practice 1

ēdebé

Activity 20

- Go through the example with students and encourage them to think about the questions that others posed in the previous activity. They might already know the answers if they responded to the questions during the conversation.
- If that is the case, ask them to repeat what they responded and to provide more details. They should elaborate, since this will help them avoid getting stuck during the discussion.
- Encourage them to organize the questions into topics, so the conversation has a structure. This will help students stay on topic.

Activity 21

- Play the track and ask students to pay attention to how the conversation takes place.
- Ask them to identify which questions are posed and how they are answered. You can also check if those questions are relevant and if they encourage the other interlocutors to continue talking.
- Remind them that they can change the structure, as long as it sounds natural.



Translate icon / Additional definitions: **hard boiled** (adj.): duro (cocido, referido al huevo)

Activity 22

Closure stage-socialization

- Ask students to scan the expressions on the chart and elicit what they are about.
- Start a discussion about when these might be useful and if students have said something like them in the past.
- Go through the directions and the example with students.
- Allow some time for them to complete the activity.
- Elicit other expressions similar to these and when they come in handy.

Activity 23

- Play the track and use it as an example.
- Ask students what is going on and if there is someone new in the conversation. Their answers may vary, but they should be able to identify that the original interlocutors do not know about the English breakfast, so they ask Andrés, a guy who lived in the UK, about it. You can also ask them if it was a good idea to participate in the conversation and why.

22. Tick the expressions that invite others to comment on something during a conversation.

• Write an next to the expressions that invite others. Look at the example.

- "Why don't we ask Pedro about what people eat in Guatemala. He's been there twice." "We should check with Mr. Jones, since he's American."
- "Let's see what Jessica has to say about it." "He won't understand, don't ask him."
- "I don't want to check this with anybody." "She doesn't care about this, why ask her?"

23. Discuss the cultural habit you selected and check that there is no information missing.

- Involve others in the conversation and use some of the expressions you worked with in Activity 22.
- Listen to the track and use it as an example.



24. Check the facts you highlighted in Activity 15 and adapt them to make them more interesting.

- Use words that determine qualities or proprieties.
- Make sure you are placing these words in the correct order. Look at the example.

FOR OUR CONVERSATION

Example:

Facts	Opinions
<u>"Don't miss the country's famous tea and coffee."</u>	<u>Turkey is well known for its coffee.</u>
<u>"Breakfast isn't complete without a flat-white."</u>	<u>Almost all Australians drink coffee at breakfast.</u>
<u>"A morning coffee is indispensable."</u>	<u>An old French habit is to have an espresso with a croissant.</u>
<u>"Breakfast is a rather simple affair of café con leche, orange juice, and toast or croissant-like medialunas."</u>	<u>A specific Argentinian food staple is a croissant-like pastry called a medialuna.</u>

flat-white (n.): tipo de preparación de café
staple (adj.): básico

- Encourage students to discuss the cultural habit they selected and to pay attention to whether or not some information is missing. If that is the case, ask them to use some of the expressions from the previous activity to invite someone else, who might know something they don't, to join the conversation.
- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (unable to speak easily, quickly and with few pauses, cannot check the relevance of information for a specific purpose, etc.); offer solutions (have a clear idea of his or her point of view, understand what he or she wants to say, etc.); implement them.

Activity 24

- Go through the example with students and elicit the differences in the statements.
- Ask students to check the facts they highlighted before and to see if they can present them in a more interesting way.
- Remind them of the importance of reviewing their work to make a more compelling argument during their conversation.
- Monitor and provide help if necessary.
- Go through the REMEMBER with them and answer any questions that might arise.



Translate icon / Additional definitions: **staple** (adj.): básico (estable, estable)



Activity 25

- Tell students to scan the lines and ask them if the conversation is in the correct order.
- Allow some time for them to organize the dialogues.
- Encourage a few volunteers to perform the dialogue in front of the class and tell them to improvise a little. They can change the expressions or expand the conversation if they want to.
- Allow some time for students to discuss an appropriate ending for the conversation about the cultural habit they selected.
- Remind them to use the example as a model, but encourage them to adapt it appropriately.

Activity 26

- Tell students to decide on the turns of participation.
- Discuss the best way to have the conversations and help them decide who goes first.
- Arrange the space so the audience is comfortable. You can change the layout of the furniture in the classroom if necessary.

- Remind students to have the facts, questions and answers at hand in case they get stuck, but encourage them to improvise.
- Remind students to try to have fun since this is supposed to be a fun activity.
- Ask them to take notes of each pair's conversation, so they can provide feedback at the end of the practice.
- Tell them to be respectful while others are talking.



Translate icon / Additional definitions: **savory** (*adj.*): salado (entrada salada, canapé, bocadillo)

- Remind students to ask the audience what they thought of the conversation.

Activity 27

- Encourage students to reflect on what they learned in this practice.
- Start a discussion about the strategies they applied to have a successful conversation about a cultural habit in different countries.
- Go through the strategies provided and elicit others that they learned about in other grades.
- Tell them to reflect on the strategies they used while talking to friends or at home.
- Ask them if these strategies can be used in any conversation they have in English, and if they apply to other languages. Their answers may vary, but they should say that they agree that they can.

session 11

Finish the conversation.

25. Exchange opinions about how to end your conversation. Look at the example.

What can we conclude about our conversation about breakfast around the world?

Well, now we know that eggs are a favorite and lots of countries prefer them hard-boiled.

We also noticed that there are some countries that have savory fishes for breakfast, and others would rather eat something sweet.

We should get together another time to talk about a different topic.

I had a great time discussing this with you!

Yes, definitely.

• Discuss the end of your conversation and adapt some of the expressions above, if you need to.

26. Have a conversation about the cultural habit you selected in Activity 7.

• Include the opening statement in Activity 12, the facts and opinions in Activity 15, the questions in Activity 19, the answers in Activity 20 and the ending in Activity 25.

27. Explain the strategies you used in the conversation.

• Use the following tips, if you need them:

Make an opening statement.

Use a question.

Use phrases or expressions to start the conversation.

Use a closing statement.

Use a question.

Use a question.

Use a question.

Use a question.

22 | Student's Book / Practice 1
edebé

Activity 28

- Encourage students to reflect on their performance.
- Help your students complete the self-evaluation chart.
- Take into account that insofar as they are able to detect their strengths and needs, they will be more autonomous.
- 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.
- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (unable to speak easily, quickly and with few pauses, cannot check the relevance of information for a specific purpose, etc.); offer solutions (have a clear idea of his or her point of view, understand what he or she wants to say, etc.); implement them.

Activity 29

- Tell them to focus on the good details and the ones they could improve.

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

Individual assessment				
I speak easily, quickly and with few pauses.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I check the relevance of information to a specific purpose.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I understand what the interlocutor wants to say.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have a clear idea of the interlocutor's point of view.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I modify questions according to others' reactions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

29. How do we assess the following aspects of our conversational Product?

Having a conversation				
Did we talk in a friendly, polite way?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we alternate conversation roles naturally?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we propose and respond to questions and requests sensibly and clearly?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we maintain the flow of the conversation?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we seek to expand on our statements and opinions?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we finish the conversation with kind and cordial expressions?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

30. What is your team's global impression of their performance in this practice?

Team assessment				
Did we respect our agreements?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we divide the tasks so that 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 participate in the conversation?	<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.

edebé Student's Book / Practice 1 | 23

- Reflect on whether you need to make any changes or reinforce any content in this practice.
- Make sure your students complete the evaluation chart honestly.
- Elicit their impressions, which parts of the practice they enjoyed the most and which they found a bit difficult.
- Ask them to share their overall impression.
- Explain the importance of valuing not only their performance, but the final product at the end of the social practice.

Activity 30

- Ask students to fill the chart in with the strengths they noticed in their teammates and the ways they could improve.
- 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.
- Tell them to focus on the aspects they can improve, and not much on the mistakes.
- Remind them to take into account the skills and attitudes involved in this practice.
- Encourage them to check the notes they took during each conversation.

Practice 2

WORDS YOU FEEL

Activity 1 Warm-up stage

- This practice focuses on reading poems. Poems have an undeserved reputation of being "difficult" texts, but that is because nowadays literary production is centered on prose, so there are not many chances to interact with poetry. Poetry is an outstanding window into getting acquainted with others' emotions and understanding how poets try to convey their feelings to their readers. It also allows the readers to feel a different array of emotions while they enjoy a poem.
- Poetry in every culture has a special place, since it links the most creative aspects of language with music. In the history of humankind, poetry has been used to talk about legendary heroes, such as in the Iliad and the Odyssey, or in the Ramayana. One of the first texts we recognize as English is Beowulf, a poem from the 7th century AD.

• Edgar Allan Poe (1809-1849) was an American writer known for his short stories and poetry. He invented detective fiction. Among his most famous short stories are: *The Murders in the Rue Morgue*, *The Black Cat*, *The Cask of Amontillado*, *The Fall of the House of Usher*, *The Tell-Tale Heart*; his poems *Anabel Lee* and *The Raven* are well known, as well as his only novel, *The Narrative of Arthur Gordon Pym of Nantucket*.

- Remember: there are not inherently difficult or easy texts, it depends on your skill and the help you can provide your students to cope with the complexities of the text.
- Take time to allow your students to read the poem and, especially, to enjoy it and to let them get involved in the act of reading poems. Reading poems, before anything, should be a moment of leisure and a moment of personal pleasure. Many times, we as teachers tend to make our students flee from reading, because it becomes strictly didactic.

Activity 2

- Instead of using the track, you could ask someone to read the poem aloud. This could be also a solution in case the CD player malfunctions.

WORDS YOU FEEL

Ludic and literary environment

SOCIAL LANGUAGE PRACTICE Read poems.

Practice 2

Things I know Planning our product

session 1

alone (adj.): solo
sorrow (n.): tristeza

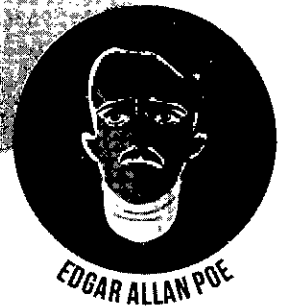
1. Read the following poem silently.

Alone
By Edgar Allan Poe

From childhood's hour I have not been
As others were; I have not seen
As others saw; I could not bring
My passions from a common spring.
From the same source I have not taken
My sorrow; I could not awaken
My heart to joy at the same tone;
And all I loved, I loved alone.
When in my childhood, in the dawn
Of a most stormy life, was drawn
From every depth of good and ill,
The mystery which binds me still:
From the torrent, or the fountain,
From the red cliff of the mountain,
From the sun that round me rolled
In its autumn tint of gold,
From the lightning in the sky
As it passed me flying by,
From the thunder and the storm,
And the cloud that took the form
(When the rest of Heaven was blue)
Of a demon in my view.

Source: <http://www.poetryfoundation.org>

2. Identify the words and expressions you don't know. Clarify their meaning with the help of the teacher and the rest of the group.



Track 12



Translate icon / Additional definitions: **sorrow** (n.): tristeza (pena, pesar, dolor)



Being Through Language

▶ Let yourself to be carried away by the reading and the images it creates and the impression the poem leaves you with.

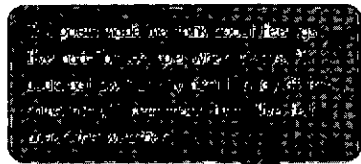


3. Listen to the reading of the poem on the CD. Think about the answers to the following questions.

- What do you think about the poem?
- What is it about?
- Why do you think the title is "Alone"?



4. Share the emotions you felt when reading the poem. Look at the example.



There are parts I really liked, for example, the verse, "In its autumn of gold, although I felt a little bit sad."



ēdebé

Student's Book / Practice 2 | 25

Activity 2 (continues)

- Help students with words and expressions they don't know. It is always better to provide solutions such as using a printed or digital dictionary (when available), or to deduce from context, rather than give the explanation directly.
- Since it is a text from almost two centuries ago, it is important to give some context before playing the track.

Activity 3

- As we mentioned, one of the objectives at this level (B1) is to be able to describe emotions in full detail, so provide your students with ample opportunities to speak and give them ideas reminding them of other practices in which they gave their opinion.
- Give your students feedback after they have finished their interactions. Avoid unnecessary interruptions and ask students to encourage peer feedback. Instead of directly correcting your students, tell them to use indirect strategies such as asking for clarification.



Tracks 12

- 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

- This repertoire of words and expressions might be clues for your students to better understand the poem or it may sidetrack them. That is the purpose of this discussion.
- Ask a volunteer to read aloud some of the words they have in this Activity. Tell your students to write a few extra words to expand the list they have.
- Form small groups and have them discuss the different situations in which they could use the words and phrases in the Activity.

Activity 5

• Make sure students identify the three stages of the study plan and that they understand each activity to be completed in order to create an emotionary, that is a text in which they can write their emotions after having read some poems.

• An alternative to the written emotionary might be an oral emotionary they express after having read the poems aloud. If you have the means to record it or broadcast or present it in front of an audience, you and your students may choose an alternative.

• If possible, show students a written emotionary so they have an idea of what it is expected. Remember, the products should be well done, but they may not be perfect examples of the texts suggested.

• Ask a student to read the tasks out loud so they can understand the activities they will complete in order to read poems and create their emotionary.

• Don't forget to ask your students to go back to the chart to tick each activity as soon as you complete it. This gives your students a sense of accomplishment. However, time should not be diverted from higher priority tasks to do this, so schedule your time appropriately.

• Check if you can use the computers at school to look for poems or give this task for homework. Try to be resourceful and think outside the box.

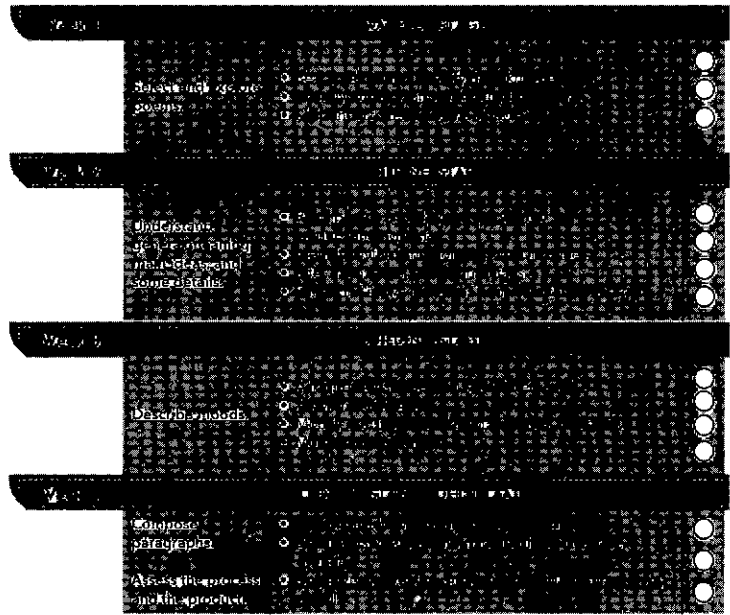
• **RB Box** can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

• **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.

• Use this opportunity to explain the following:

- What the Internet is: a global network that consists of a system of documents (textual, graphic or audiovisual) connected to websites.
- What is a hyperlink: the connection between one place and another on the Web which can appear as a word or an icon.

5. Look at the chart below and read the activities you will complete in this practice in order to make a dictionary of emotions, which we will call an emotionary. Remember to tick each activity as soon as you finish it.



- For the next session, bring some poems to read in class.
- You may use poems from the Reader's Book if needed.



We suggest you search these websites which have poems and newspaper articles about poetry.

Activity 6

- The purpose of this activity is to fully engage your students in the reading of poems and to activate other types of knowledge, besides their emotions, as preparation for the upcoming activities.
- Before this activity, ask your students if they know any poems beyond those that they have read in this practice and ask them to share them.
- Bring some magazines to class for students to use for the collage. Remember that appropriate images should be chosen. Help your students avoid images that might be controversial, insensitive or plainly offensive. If they can use the Internet to download the images, help your students use the filters provided in the image repositories and encourage them to use free-use images.
- If possible, play a video or an audio of a poetry reading when they finish the collage.

Session 2

Prior knowledge: Reading and enjoying poems

6. Brainstorm everything you know about poetry. Make a collage with poems, songs, authors, etc. Use magazines and illustrations.

7. Listen to the following poems and read along.

TRACK 13

Life is Filled with Magic
by Emile Pinet

Navigating oceans of **pain**,
love flounders on depression's shore.
And yet time helps **heal** broken hearts,
so that they don't hurt anymore.

Anchored in hope, dreams are salvaged,
and cleansed of all **lingering** shame.
And families fully restored,
reignite passions dormant flame.

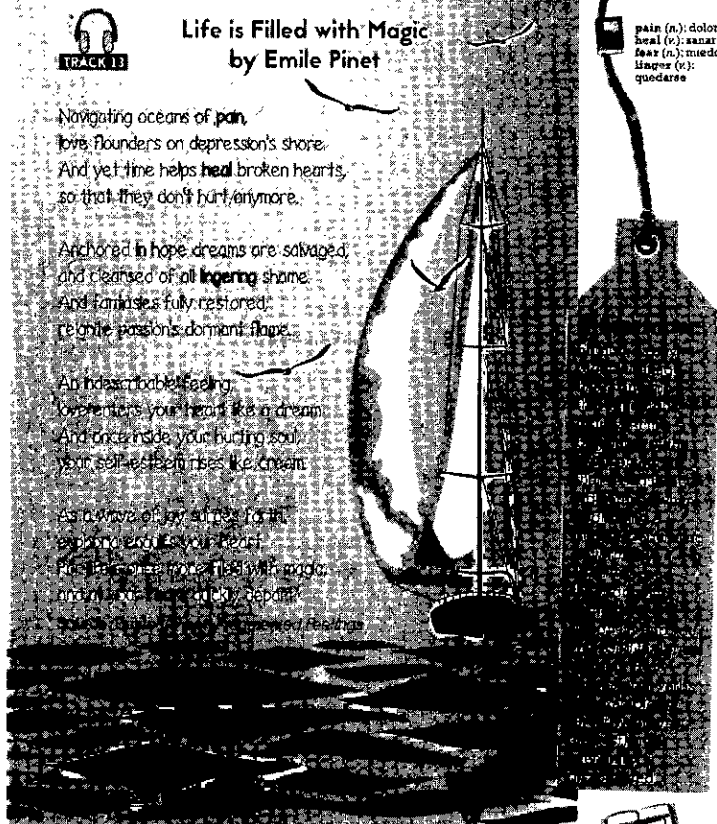
An indescribable feeling,
love enters your heart like a dream.
And once inside your hating soul,
your self-esteem rises like cream.

Sanctuary of joy and peace for all,
everybody's with heart.
Please take time to be filled with magic,
and in love, never let it go.

© Emile Pinet / Edebe

TRACKS 13, 14 and 15

pain (n.): dolor
heal (v): sanar
fear (n): miedo
linger (v): quedarse



- For the next session, bring some poems to read in class.
- You may use poems from the Reader's Book if needed.

Continue the activity on the next page.

edebé

Student's Book / Practice 2 | 27



Translate icon / Additional definitions:

- **pain** (n.): dolor (doler, apenar)
- **heal** (v): sanar (también: curar)
- **fear** (n.): miedo (tener miedo, temer, temor)
- **linger** (v): entretenerse (permanecer, quedarse)

Activity 7

- Emile Pinet is a contemporary Canadian poet. His poetry is centered on nature and poetic observations of life in general.
- Shel Silverstein was an American poet, who died in 1999. He specialized in writing poetry for children.



Tracks 13, 14 and 15

Activity 7 (continues)

- Shakespeare's English (technically called Early Modern English) is rather different from today's English, specifically because it had a special conjugation for 2nd person informal and a different one for 2nd person formal. The 2nd person formal is the conjugation that has persisted to the present. The 2nd person informal had a special set of pronouns: thou (for subjects), thee (for direct object and after prepositions), thy (used before nouns to indicate possession) and thine (a possessive pronoun, used as mine). Also, verbs were conjugated differently by adding an -est at the end of said verbs (for example, thou wanderest, thou growest).
- Encourage your students to use the reading time to make mental images of themselves reading the poems aloud, so they can prepare to read the poem they choose aloud.



Translate icon / Additional definitions:

- **dirty** (*adj.*): sucio (indecente, ensuciarse)
- **chew** (*v.*): masticar (mascar)
- **wrestle** (*v.*): luchar (lidiar, competir)

Continue Activity 7 below

Sonnet 18 By William Shakespeare

Shall I compare thee to a Summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And Summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And oft' is his gold complexion dimm'd;
And every fair From fair sometime declines,
By chance or nature's changing course untrimm'd
But thy eternal Summer shall not fade

TRACK 14

Nor lose possession of that fair thou owest;
Nor shall Death brag thou wanderest
in his shade, When in eternal lines to
time thou growest.
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

Source: <https://bit.ly/2wllCKv>

Dirty Face By Shel Silverstein

Where did you get such a dirty face,
My darling dirty-faced child?
I got it from crawling along in the dirt
And biting two buttons off Jeremy's shirt.
I got it from chewing the roots of a rose
And digging for clams in the yard with my nose.
I got it from peeking into a dark cave
And painting myself like a Navajo brave.
I got it from playing with coal in the bin
And signing my name in cement with my chin.
I got it from rolling around on the rug
And giving the horrible dog a big hug.
I got it from finding a lost silver mine
And eating sweet blackberries right off the vine.
I got it from ice cream and wrestling and tears
And from having more fun than you've had in years.

Source: <https://bit.ly/3bejcdL>

TRACK 15

dirty (*adj.*):
sucio
chew (*v.*):
masticar
coal (*n.*):
carbón
wrestle (*v.*):
luchar

• Choose one of the poems you listened to and show the class how you read it aloud.

28 | Student's Book / Practice 2


8. Write in your notebook the title of the poems you read and the emotion which, in your opinion, they provoke. Look at the example.

Example:

POEM	EMOTION
Life is Filled with Magic	Euphoria
Sonnet 18	Passion
Dirty Face	Nostalgia

9. Read the poems you brought to class and choose the ones that will be in your emotionary. After reading the poems, answer the following questions.

a) Which was your favorite?
 b) What did you feel while reading it?
 c) What images would you use to describe the emotions?



a) _____

b) _____

c) _____

Activity 8

- The poems may have provoked different emotions. Ask your students to choose the most relevant one.
- The images, although we suggest the answers provided, allow for other answers, as long as students can justify their interpretation. In fact, the feelings that poetry inspires are not set in stone, so that's a reason to be open to the wide range of answers.

Activity 9

- Ask your students to form teams to make the emotionary. They will work together throughout this practice. Remind them to work with several poems, four to six should be more than enough.
- Allow them some time to describe their images in full and help them express themselves by providing them with some words and expressions.

Activity 10 Building-stage

- Poems may have multiple layers to analyze, some of them might be inaccessible without knowing the poet and their other poems in full detail, so give students the freedom to consider more literal interpretations while fostering the skill of reading between the lines.
- Poetry (and literature in general) is seldom naïve, so poetry has messages beyond what it is written. One of the purposes of a good reading is to unveil those secrets and, in doing so, enhance the enjoyment of reading.
- You may change this activity so your students can read one of their poems in greater detail, instead of following the book.

Activity 11

- Looking for frequently used words is a way to understand poems. The strategy is similar to the one used in the first session of this practice.
- When looking for frequently used words, ask your students to focus on nouns, adjectives, adverbs and verbs (you might or might not use these labels), rather than focusing on connectives (such as and, but, or) or determiners (this, that, the, a), which may be even more abundant.



Additional definitions: **implicit** (*adj.*): implícito/a; que está sugerido aunque no aparezca expresado implícitamente (incondicional, total, absoluto)

session 3

Implicit and explicit information. Frequent words

10. Reread the poem *Dirty Face* from Activity 7 and establish implicit information from the verses in the first stanza. Look at the example.

Example:

FORM/DRAW/FACE	IMPLICIT INFORMATION
Where did you get such a dirty face,	The question has to do with outdoor activities, which are usually performed in open spaces, such as the ones children or teenagers frequent.
My darling dirty-faced child?	The voice is of a mother who is addressing her child.
I got it from crawling along in the dirt And biting two buttons off Jeremy's shirt.	It seems as if he was fighting with another child.

11. With your teacher's help, reread the poems in Activity 7 and list the words that appear most frequently in the chart below. Look at the example.

Frequent words

<p style="text-align: center; background-color: black; color: white; border-radius: 10px; padding: 2px;">Life is Filled with Magic</p> <p>Example:</p> <p>and Heart Love your</p>	<p style="text-align: center; background-color: black; color: white; border-radius: 10px; padding: 2px;">SOUTH IS</p> <p>Thou Thee Fair Summer</p>	<p style="text-align: center; background-color: black; color: white; border-radius: 10px; padding: 2px;">Dirty Face</p> <p>Dirt I Got It from</p>
--	--	---

30 | Student's Book / Practice 2
edebé

Activity 12

- Replay the first part of the track Activity 12
- This activity is provided so that you can explain reading strategies, let your students take their time to think about the way they read. If possible, it is a good idea for them to take mental notes (instead of writing them down).
- If you have time, you could choose to re-read the poems from Activity 6 to consolidate this skill.
- Whenever possible, give your students the chance to read any text at least twice. The first time is for general skimming and scanning and the second is for understanding the details.

Activity 13

- Help your students express their ideas, especially if they are having difficulty with specific metalanguage.
- Remind your students to retrieve the mental notes they made when reading so as to express their feelings. Those mental notes are useful when trying

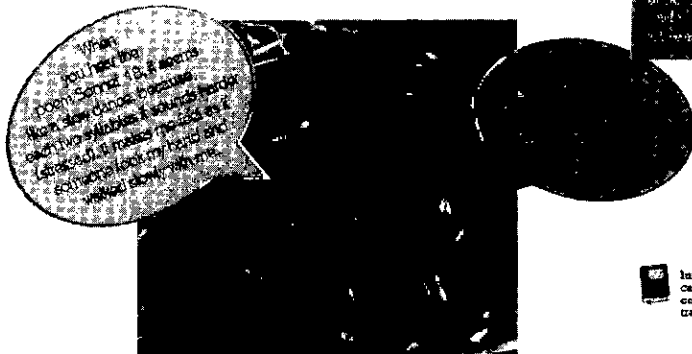
12. Read the poems you brought to class or those in your Reader's Book, pages 15-18.

13. Explain the strategies you used to understand the poems. Look at the example.



14. Reread the poems from Activity 7.

- Clap or use an instrument (e.g. a drum) to demonstrate the rhythm in each of them.
- Compare the rhythm of the poems and share your opinion about the emotions it conveys. Look at the example.



lullaby (n.): canción de cuna
convey (v): transmitir

edebé

Student's Book / Practice 2 | 31

to interact with others, in real life they won't be able to write down what they want to talk about (except, for example, in a prepared intervention: a presentation, a complaint call, etc.).

Activity 14

- Poetic meter is based on rhythm (the succession of stressed and unstressed syllables). While there are many treatises, it is not necessary to use specialized vocabulary for each type of stress.
- Modern poetry may not be completely based on the pattern of stressed-unstressed syllables, so it is better, for this activity, to use older poems.
- Most poems in English use what is called iambic pentameter, which is a sequence of unstressed-stressed syllables repeated five times in each verse.



Translate icon / Additional definitions:

- **lullaby** (n.): canción de cuna (arrullo)
- **convey** (v): transmitir (comunicar, expresar, transportar)



Activity 15

- Before playing the track, tell students to scan the poem so that they can acquaint themselves with the content. If necessary, elicit what happens in the poem.
- To help your students, you could ask them how to pronounce the words in brackets, check if they notice anything and go through the REMEMBER with them.
- Play the track twice and give them time to fill in the blanks. Help them notice how the same sound may be spelled in different ways. Instead of having them learn by rote, it is important for them to pay attention to the words before and after an unknown word, since they give clues to its meaning.
- Remind your students that in other kinds of interactions (especially face-to-face), they could ask for the word to be spelled out.

Activity 16

- Rhythm also allows us to understand complex pairs of words that change their meaning according to the position of the stressed syllable (for example, record-verb, with stress on the second syllable; record-noun, with stress on the first syllable).
- Sight-sound correspondences in English are an important issue that can help your students predict the pronunciation of a word. Although it seems unpredictable, there are three general guidelines: spelling is largely alphabetic, except for some affixes (that change according to the initial or final sound of the word they attach to) and when the etymology of a word needs to be shown.



Translate icon / Additional definitions:

- **accomplish** (v): llevar a cabo (lograr, terminar, cumplir)
- **failure** (n.): fracaso (fallar, falla)

session 5

TRACK 15

15. Listen to the following poem and follow along with your book.

- Discuss the meaning of the poem and answer the following questions:
Who needs to hear this poem? How do those people feel? Look at the example.

Example:

**As Much as You Think
by Edgar Guest**

You can do as much as you think you can,
But you'll never **accomplish** more;
If you're afraid of yourself, young man,
There's little for you in store.
For **failure** comes from the inside first,
It's there, if we only knew it,
And you can win, though you face the worst,
If you feel that you're going to do it!

accomplish (v): llevar a cabo
failure (n.): fracaso

- Read the Remember, exchange opinions about which words are homophones in the previous text and decide if it is possible to find differences between their pronunciation. Look at the example.

Preparing an emoticonary

Reader's Book page 153

TOP OF OUR EMOTICONARY

16. Reread the poems you brought to class or those from your Reader's Book, pages 15-18, aloud.

- With your teacher's help, use the tips for rhythm and pronunciation from Activities 14 and 15 to improve your reading aloud.
- Exchange opinions about the poems you read and make a diagram in your notebook with the emotions they caused you to experience. Look at the example.

Example:

Kindness

Dirty Face

Sympathy

Nostalgia

↑

32 | Student's Book / Practice 2



17. Read the following situations and decide...

- what poem from Activity 7 suits each one? Who is it addressed to?

Situation	Poem	Addressee
	Alone	A young man who feels deep pain.
	Life is Filled with Magic	A girl who feels great joy.
	Dirty Face	An old lady who feels calm.
	Sonnet 18	A couple that is in love.

FOR OUR EMOTIONARY

18. Choose from the poems you brought in for Activity 8 or from those in your Reader's Book.

- Make a chart to write down the possible addressees of the poems you are going to use in your emotionary. Look at the example.

Example:

TITLE
A Poison Tree

AUTHOR
William Blake

READER'S BOOK ADDRESS
A person who has had a disagreement with someone.



Continue this activity on the next page

Activity 17

- Ask students if they have been in similar situations or if they can think of other situations that could represent the poems.
- You might also discuss the topics of the poems. For example, *Dirty Face* has to do with childhood, life and games. *Sonnet 18* is about love, couples and being in love with someone. *Life Is Filled with Magic* covers happiness, joy and euphoria. You could expand on this using the poems they brought.

Activity 18

- Let students choose the best format for their emotionary. It is vital to encourage them to be resourceful and to think outside the box.
- While there may be different addressees, help your students think about how to make their emotionary suitable for just one addressee. This will help them focus, considering the fact that reading poems can be a challenging task.

Activity 18 (continues)


- Ask students to select the format that best fits their emotionary. They will then share their points of view regarding their selection in small groups.

Activity 19

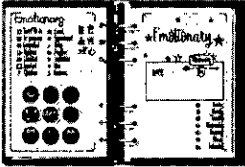
- Keep in mind that the Remember section is located next to the activity it is intended to back up. Since you are in charge of your group, you can cover the information boxes more than once.
- You can add further details in the format section, they will help you make decisions on the final version of your emotionary.

Continue Activity 18 below


- Discuss which format best suits the emotionary. Have a look at the examples below and circle the one you like the most.



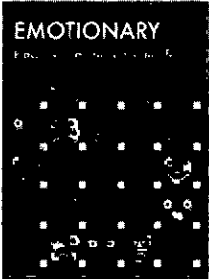
Accordion Book




Booklet




Brochure



Poster



Digital presentation



19. It is time to make some decisions regarding the emotionary. After discussing the details below, complete the chart. Look at the example.

FOR OUR EMOTIONARY	
<p>Example:</p> <p>Purpose: To convey the emotions we felt</p> <p>Format: Brochure</p> <p>Number of poems: 5</p>	<p>Purpose: _____</p> <p>Format: _____</p> <p>Number of poem: _____</p>

34 | Student's Book / Practice 2
ēdebé

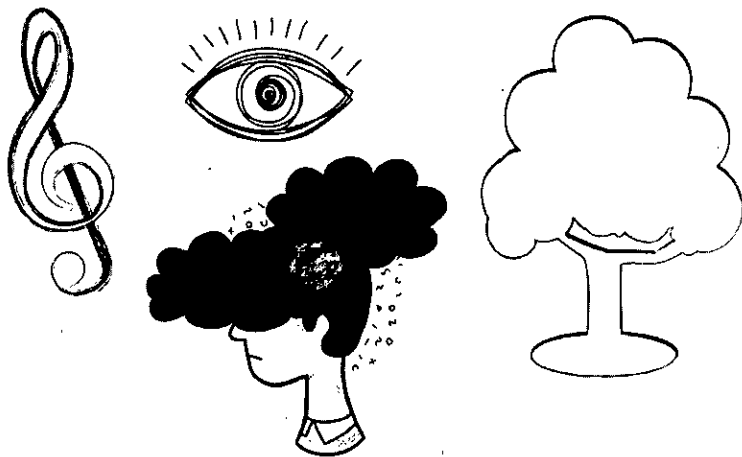
20. Choose a poem from the ones you gathered and follow the instructions.
- Share the poem and determine how the content is organized. Consider the information in the Remember.
 - Analyze the similarities and differences in your verses and stanzas.
21. Exchange opinions about the emotions or ideas that the poet wants to transmit, that is, the main ideas in each poem. Write them in your notebook. Look at the example.

FOR OUR EMOTIONARY

Example:

<p>POEM</p> <p><i>A Poison Tree</i></p>	<p>MAIN IDEA</p> <p>Anger grows if there is no dialogue with a person you have already had problems with</p>
--	---

22. With your teacher's help, discuss the main idea of the poem and follow the instruction.
- Suggest the best silhouette to represent the main idea of the poem. For example:



Continue this activity on the next page

Activity 20

- This is a matter-of-fact activity with which your students may already be acquainted. If you need extra help, show examples of verses and stanzas using the poems at the beginning of this practice. Songs, in a strict sense, do not have stanzas (well, they do, but that's not what they're called), so they are not good examples.
- This is also done to ease the transition to writing the structure of the poem a little later.

Activity 21

- The main idea of a poem is akin to the general meaning of other types of text. This is because poems tend to be shorter than other texts (at least the kind of poems we have you work with in class with your students).
- Allow each member of a team have a go at proposing the main idea and registering it, then tell your students to compose a version, streamlining the ideas their team members had.

Activity 22

- You could expand this activity by asking students which silhouette best represents the poems they have read up to this point or if they can come up with something better.
- The purpose of this activity is to give a different perception of the poem, instead of the plain text, as a means of focusing on the main idea.

Activity 22 (continues)

- You could ask students to select a silhouette of an object they like beforehand. They could then use this shape to write their poem.

Activity 23

- We suggest reading *A Poison Tree*, because the following activities are based on that text. However, if you have time, it might be useful to adapt this whole section to a different text, so students can work on *A Poison Tree* later, in case there are no other poems available.
- Remind your students they can make short notes (one or two words) to register their feelings.
- Tell them to be honest with their answers and to respect other people's feelings.

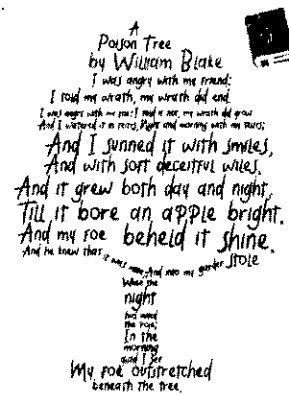
Activity 24

- This activity is intended as both an assessment and evidence of learning. As in other moments of this practice, you may use the assessment tool with other poems, provided you change the assessment items for reading comprehension.

Continue Activity 22 below

- Write the verses of the poem in your notebook following the chosen silhouette. Make sure there are no missing verses. Look at the example.

Example:
A Poison Tree, from Reader's Book



A Poison Tree
by William Blake
I was angry with my friend;
I told my wrath, my wrath did end.
I was angry with my foe;
I told not that, my wrath did grow.
And I sunned it with smiles,
And with soft deceitful wiles,
And it grew both day and night,
Till it bore an apple bright,
And my foe beheld it shine,
And he knew that it sweet would prove;
When the night had closed the day,
In the morning glad I see
My foe outstretched
beneath the tree.

foe
poison
tree

Reader's Book page 15

Decide which poems you will include in your emotional, read them and trace the silhouettes representing their main ideas.

23. Listen to the poem *A Poison Tree*, by William Blake, and follow the reading in your Reader's Book, page 15. Pay attention to how it makes you feel.

CHECKPOINT

24. Tick the answer that most applies to you to assess your performance so far. After this activity, you will be able to check what you need to work on.

When reading poems...

	Yes	Sometimes	No
a) I recognize the emotions they make me feel.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) I evoke images that help me recognize my feelings.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) I understand what they are about.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) I use the appropriate rhythm and pronunciation.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Adjectives, Reflexive pronouns

session 7

36 | Student's Book / Practice 2


edebé

- In the examples, the reflexive pronoun appears after the preposition 'by'. However, it is important that your students can contrast this with other examples in which they appear after different words.

25. Circle the feelings and emotions that appear in the poems of your emotionary.

- Look at the list below to help you find them.

sadness	fury	discouragement	pain
disappointment	frustration	euphoria	worry
anxiety	anger	jealousy	depression
shame	regret	happiness	in love
tenderness	hurt	gratitude	love
madness	tranquility	boredom	preoccupation
passion	peace	joy	wrath
excitement	scared	exhaustion	calm
gladness	deceit	astonishment	amazement
fear	hope	loneliness	stress
sickness	fright	surprise	luck
tiredness	desolation	overwhelmed	hate
pity			


disappointment (n.): decepción
shame (n.): vergüenza
regret (v.): lamentar
deceit (v.): engañar
jealousy (n.): celos
loneliness (n.): soledad
discouragement (n.): desaliento
fright (n.): miedo
overwhelm (v.): agobiar



Activity 25

- When we state that the emotions appear in the poem, it a subjective judgement. That is, we as readers attribute to the characters of the poem some values and attitudes like they were made of flesh and bone. That is why we don't include answers, since it is quite an open activity and some interpretation may be required.
- Give an example of how to complete the activity, if necessary. If there is time or they need to consolidate this content, they can repeat the exercise with the poems from Activity 6.



Translate icon / Additional definitions:

- **shame** (n.): vergüenza (pena, deshonra, lástima)
- **regret** (v.): lamentar (arrepentirse de, pesar, remordimiento)
- **deceit** (v.): engañar (trampa, fraude)
- **jealousy** (n.): celos (envidia)
- **discouragement** (n.): desaliento (desánimo, disuasión)
- **fright** (n.): miedo (susto)
- **overwhelm** (v.): agobiar (aplastar, arrollar)

Activity 26

- Help your students make the fine distinctions between emotions. For instance, excitement can have other facets, such as awe, thrill, astonishment, bewilderment, and for each one of them, there is a corresponding adjective. That is why we use other examples rather than the run-of-the-mill adjectives angry, sad, excited or afraid.
- The illustration or drawing may not capture these slight differences, so be sure your students don't waste time looking for too precise an illustration.




26. Check your poems for your emotionary and do the following:

- List the emotions they make you feel. Go back to Activity 25 if you are unsure.
- Illustrate the feelings with an image or drawing. Look at the example.

FOR OUR EMOTIONARY




Example:

WORD	EMOTION	ILLUSTRATION
A Poison Tree	fury	

Comparative and superlative adjectives

session 8

EMOTIONS

<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px; background-color: black; color: white; border-radius: 10px;">fright</div> 	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px; background-color: black; color: white; border-radius: 10px;">astonishment</div> 	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px; background-color: black; color: white; border-radius: 10px;">desolation</div> 
---	--	---



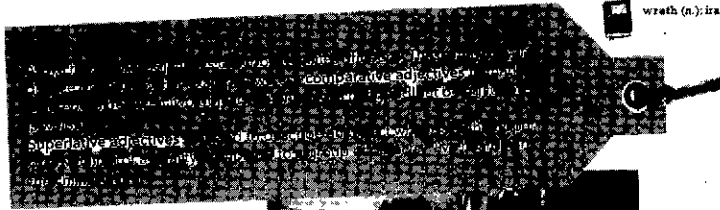
27. Listen to the poem *A Poison Tree*, by William Blake, again and follow the reading in your Reader's Book, page 15.



- Write sentences to express how the poem makes you feel. Look at the example.

Example:

- a) Being sad is not good but being furious is worse.
- b)
- c)
- d)
- e)



Activity 27

- This activity promotes talking about the poem while using comparatives. If the poems the students are working with have plenty of comparatives and superlatives, you could use them to reflect upon how they're used.
- Tell them to add -er to adjectives with one or two syllables or the word more to longer adjectives when making longer comparisons. Add -est to short adjectives, or the word most with longer adjectives when using superlatives.
- Although comparatives are usually thought of as more/-er than..., remind your students that they can compare things in a negative way by using '-less' or antonyms.
- Make sure students use adjectives when expressing their impressions about what the poem means. Use the sentences they wrote to show how and where they can include them.



Translate icon / Additional definitions: **wrath** (n.):ira (cólera, enojo)

Activity 28

- One way to start this activity is by asking students questions about different feelings.
- Help them come up with answers that relate to the resources they have.
- Emphasize the importance of formulating questions and answering them to understand how the poet feels in each verse and help them to clear up any uncertainty with the example, the expression or the way questions are proposed.
- Make sure students understand the importance of self-questioning and show them how asking questions helps infer moods in the poems. Keep in mind that this activity is a strategy for *Reading poems* (understanding and interpreting them), the social practice of the language you are working on.

Activity 29

- Remind your students that in order to have precise answers, they should ask precise questions. Give strategies (for example, using synonyms) to streamline their questions.
- In order to not place too much responsibility on any one student, the person who asks the question should not be the same person who answers it.
- Remember our cross-references are suggestions. If you think there is another activity that would be more useful in solving the problem, there is no restriction in doing so. You are the coordinator in the class, not this book (which is just a tool for you).

Questions: Writing paragraphs

28. Read the sentences you wrote in the previous activity. Ask questions that help you recognize how your favorite poems make you feel and write that in your notebook.

- Read the questions, discuss your answers, reach an agreement and write it in your notebook. Look at the example.

session 9

FOR OUR EMOTIONARY

Example:

TITLE	QUESTION	ANSWER
A Poison Tree.	How did the poem make you feel?	I felt the same emotions as the poet because something similar has happened to me.

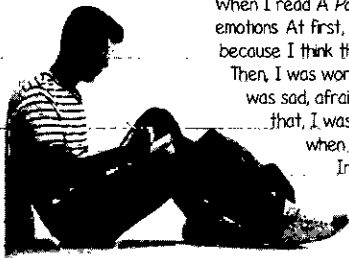
40 | Student's Book / Practice 2
ēdebé

Activity 30

30. Describe what you felt when you read your favorite poem and do the following:

- Read the answers to the questions you wrote in the previous activity.
- Analyze the way you described your feelings and add some adjectives to intensify or limit them. Check the Remember about adjectives in Activity 27, if needed.
- Turn the answers into sentences using the reflexive pronouns you worked with in Activity 22 to form paragraphs. Look at the example.

Example:



When I read *A Poison Tree*, I felt different emotions. At first, I was angry at the foe because I think they had a fight about something. Then, I was worried about the poet, the poet was sad, afraid and angry with himself. After that, I was surprised by what happens when someone hates another person. In the end, I was sadder than when the poem began.

CHECKPOINT

31. Reflect on your performance through the practice tick what best describes your work up to this time.

- | | | | | |
|--|-----------------------|-----------------------|-----------------------|-----------------------|
| a) I read poems aloud and silently with confidence. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| b) I reflected on life, values and feelings while reading and rereading poems. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| c) I made connections between explicit and implicit information while reading poems. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| d) I described moods. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| e) What can I improve upon? _____ | | | | |

- Just to give you an idea, the example we provide in the book has 65 words; it will be challenging enough for your students to write five or six comments as a team. Obviously, if they can write more, that's great, but we also know class time is a non-renewable resource. As a comparison, the poems used in this practice have less than 150 words each.
- Adding comparative and superlative adjectives, as well as reflexive pronouns, is a good strategy to widen your students' repertoire of expressions. However, this should not be done at the expense of forcing the text. Remind your students that the most important thing is the purpose of the text, then comes the grammar and vocabulary best suited for that purpose.
- Tell students that, to understand a poem, they should relate their own moods to what the verses express. Keep in mind that this activity builds one of the necessary steps to make a language product that allows

developing the social practice *Reading poems*.

Activity 31

- Help your students complete the evaluation chart by giving them parameters of what each level of assessment represents.
- Tell them to check the activities they have already completed to assess their attitudes and performance.
- Remind them to focus on the details they can improve upon and identify their mistakes, not for the mistakes themselves, but because they are opportunities to improve their performance.
- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (unable to state the main idea of a text and provide details from the text to support it, cannot link ideas both stated and implied, not able to tell when an author is trying to make him or her think about something their way, etc.); offer solutions (model strategies such as: summarize what is being said about the subject in a short sentence, sum up the points presented that support the main idea, etc.); implement them.

Activity 32

Closure stage-socialization

- Have a discussion about how adding capital letters and punctuation marks have different effects on the text, compared to what was presented.
- Give your students some time to experiment and decide on how to display the text and the illustrations on the page. Don't only focus on how cramped it looks or not, but whether or not it's aesthetically pleasant.

Activity 33

- We suggest you check the example and the REMEMBER with students, so that they have a clear picture of what they will be doing.
- Monitor and provide help where necessary, specifically if they are unsure of how to make one sentence from two.
- A relative clause is a structure that is better defined as the complement to a noun. Relative clauses usually have a relative pronoun or adverb which links the sentences and replaces the noun in the second sentence.

Relative pronouns

session 10

32. Gather the poems for your emotionary and do the following:


- Check the emotions and illustrations in Activity 26.
- Use the paragraph you wrote in Activity 30, in which you describe the feelings and emotions provoked by each poem.
- Try adding words written in capitals and exclamation points and check what happens.

33. Read the paragraphs you wrote in Activity 30 and do the following:

- Check in which cases the names of things or people are repeated.
- Replace the repeated names with relative pronouns. Look at the example:

I was worried about the poet. The poet was sad, afraid and angry with himself. The poet was very sad.

We can replace it with this: *I was worried about the poet who was sad, afraid and angry with himself.*



42 | Student's Book / Practice 2

edebé



34. Do the following with your teacher's help.

- Read the paragraph you wrote in Activity 30.
- Include sentences like the ones you wrote in Activity 33 to enrich each paragraph. Look at the example.

FOR OUR EMOTIONARY

POISON TREE

When I read *A Poison Tree*, I felt different emotions. At first, I was **ANGRY** at the foe **who** argued with the poet. Then I was **WORRIED** about the poet, **who** was afraid. After that, I was **SURPRISED** by what happens when someone hates another person. In the end, I was not **HAPPY** with the result, **which** made me feel sadder than when the poem began!



35. Exchange the poems and paragraphs that will appear in the emotionary that you will publish with another team. Then, follow the instructions.

- Pay attention to punctuation and use of capital letters.
- Mark the mistakes you find.
- Return the poems and the paragraphs to the other team and show them the ones they should correct to provide and receive some feedback.



Activity 34

- It is important to double-check the instructions first and make sure all of your students understand what is expected of them.
- While doing this activity, it might be useful to have your students assess which sentences provide extra information that should be included in the emotionary.
- You could use examples from other practices, so students can compare how those relative clauses could be used to define a noun.

Activity 35

- Have students get together with another group to share their ideas while providing them with tips to improve their emotionary. Those tips can be based on what they have already consolidated (or want to).
- Whenever available, usage manuals should be brought to class (or looked up on the Web, if there is Internet connection). There are many and since they deal with real texts, they are pretty useful for answering questions about grammar and even style.

Activity 36

- If everything has gone well in the previous activities, writing the final version should take a short amount of time. However, mishaps may happen (especially if your students have lost some learning evidence), so try to schedule this activity so that they have the most time possible.
- As seen in other practices, you could use a "chain-production strategy". That is to have students improve each other's texts, while other students are in charge of the material details (for example, binding the album), others create tables of contents and finally some do a final verification to check everything is complete. That way, your students contribute toward everyone's advancement.


Activity 37

- Help students come up with a date and time to present the emotionaries and arrange the space, so the audience is comfortable.
- This could be a space to encourage interactions in English if students are able to ask the audience what they think of the poems and if they have feedback given in English.
- If you can donate the emotionaries to the school library, it would be a good idea to have them in a temporary exhibition in the library, so other students can read the texts, rather than just shelving them away.
- Photos and other mementos (such as a flyer for the invitation) are other chances to widen your students' use of English. For instance, they could write an article for the school newspaper chronicling the event.

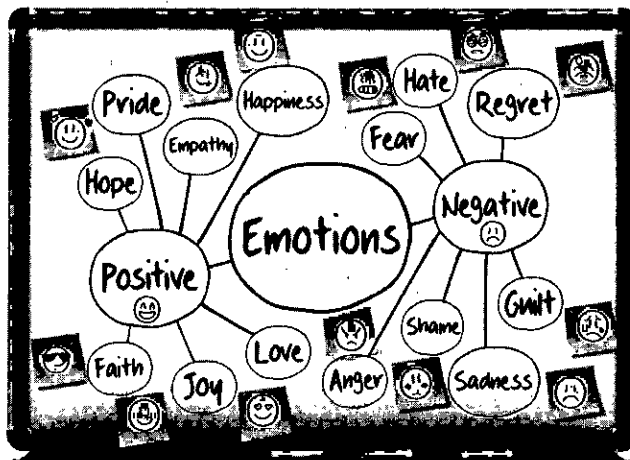
Organizing an event to present the emotionaries. Assessing the process and the product


session 12

44 | Student's Book / Practice 2

-  36. Write the final version of the emotionary using the format you decided in Activity 18.

- Take care of every single part of the emotionary: text, pictures, diagrams, etc.
- Check them once again before doing the final version of your product.



-  37. Organize an event to present the emotionaries.

- Invite other classes to read the emotionaries.
- Read the poems out loud and tell the audience how they made you feel.
- Donate the "emotionaries" to the school library, so other students can use them.
- If you have one, paste a photograph of the event in your notebook.



ēdebé

Activity 38

- Help your students complete the self-evaluation chart by answering any questions they may have about the points raised and what they refer to, and make sure your students complete the evaluation chart honestly.

- Remember, you may use other charts (either the ones included in this guide or others prepared by you or adapted from other practices) to have a better picture of your students' performance.

- Remind your students to go back to the chart in Activity 5 to check if you completed it, and if there is something you need to go through again so that you include that detail in the lesson planning for the subsequent practice.

Activity 39

- Encourage students to reflect on their performance related to the product. It is essential to focus on the good points and the ones they could improve.

- Reflect on whether or not

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

Individual assessment

I state the main idea of a text and provide details from the text to defend my position.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I link ideas both stated and implied.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I can tell when an author is trying to make me think about something from their point of view.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I summarize what is being said about the subject in a short sentence.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

39. How do I think I did on the following aspects of my emotionary?

Product

Did I give it a good score?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did I think about it thoroughly?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did I give it feedback on how to improve it?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did I give it a good score on the overall quality?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Was it a good example of the work?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

40. What is the team's global impression of their performance in this practice?

Team assessment

Did we respect our agreements?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we use an appropriate format for the emotionary?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we divide the tasks so everyone worked?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we share the emotionary with the school community?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we share the emotionary with the school community?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

We have arrived at the end of this practice.

adedé Student's Book / Practice 2 | 45

you need to make any changes in this practice for the upcoming practices. Remember that besides the students themselves, there are a number of factors that impact learning, and some of them are beyond your control. Expend your energy on the former, rather than on the latter.

- Remind your students to check and verify the opinions of their emotionaries from Activity 37 and 38, so they have more evidence for answering this chart.
- Explain the importance of valuing not only their performance, but also the final product at the end of the social practice.

Activity 40

- Remind students of the importance of assessing peers and, chiefly, which values should be shown to others. Help them recognize when assessment is expressed in an unhelpful manner (for example, with a condescending or sarcastic tone), so they can rectify and make good use of this space.
- Although for editorial reasons we have this assessment at the end of the practice, you may use some items beforehand and have some space for assessing how things are going within the teams.
- Provide your students with tools or snippets that might help them be on the lookout, so they can detect potential stumbling blocks while they are still correctable.

Practice 3

NECESSITY IS THE MOTHER OF INVENTION

Activity 1 Warm-up stage

- In every grade, there is a practice for interpreting and writing instructions. You see, sets of instructions allow you to understand other texts (for example, dictionaries or texts describing emergency preparedness). At the same time, they allow for adaptations to the instructions based on their purpose and addressee.
- Encourage as many questions as possible in the time allotted to this activity. Academic and educational environment practices deal with "hard" school subjects. Therefore, it is in your students' best interest that they become engaged with this topic. The purpose of this environment is not to teach science, history or any other school subject in English, but to promote interaction in English based on some of the issues present in those subjects.

- Some possible questions are: Why are the leaves of plants green? Why don't all plants have flowers? Why can a vase stand on a windowsill? How do vases keep their shape? Do all living beings with eyes see things in the same color?

Activity 2

- If the science (in this case, biology) teacher speaks English, it would be a great opportunity for students to talk to her/him in English.
- We suggest having the whole class participate in this. Remember that although we recommend this sequence of activities, it is merely one way of putting your activities together. The book is intended to streamline your lesson planning rather than imposing a way of doing things upon you. It is always advisable, however, to have some kind of activity to introduce students to this practice. Another option, if available, is to explore sets of instructions previously written by other students and to examine how your students could improve them. This will allow you to "test" your students without actually carrying out a formal examination.



Translate icon / Additional definitions: **amazed** (*adj.*): asombrado/a (estupefacto)

NECESSITY IS THE MOTHER OF INVENTION

Academic and educational environment

SOCIAL LANGUAGE PRACTICE: Interpret and write instructions to carry out a simple experiment.

1. Imagine you are in a place like the one in the image. Then, answer the questions.



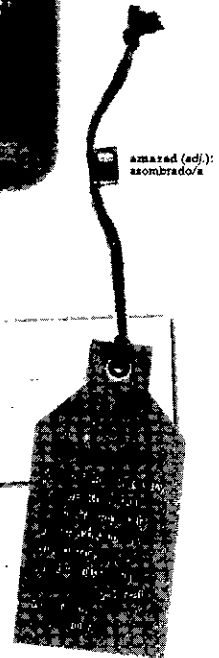
- Why do flowers have different colors and shapes?
- About what kinds of things can you ask questions for which science has answers?
- Ask questions about them. Look at the example.

Example:

- QUESTION
- » How does climate change affect plants?
 - » Can plants get diseases? Can they be treated?
 - » Why do some plants need direct sunlight and others do not?

2. With your teacher's guidance, go over the questions you asked.

- Choose the ones you think are the most interesting to answer. If necessary, ask your science teacher.



Activity 3

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

Session 2
Graphic components: Patterns of textual arrangement

Choose a topic

- Choose a topic that interests you.
- Choose a topic that is relevant to your course.
- Choose a topic that is not too broad or too narrow.
- Choose a topic that is not too difficult or too easy.

Write instructions

- Write instructions that are clear and concise.
- Write instructions that are easy to follow.
- Write instructions that are in the correct order.
- Write instructions that are in the correct format.

Write instructions

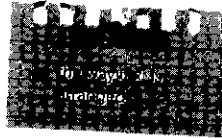
- Write instructions that are clear and concise.
- Write instructions that are easy to follow.
- Write instructions that are in the correct order.
- Write instructions that are in the correct format.

Write instructions

- Write instructions that are clear and concise.
- Write instructions that are easy to follow.
- Write instructions that are in the correct order.
- Write instructions that are in the correct format.

4. Look at the following set of instructions for performing an experiment.

- Then, with your teacher's help, find an example of...



- Circle in your example the graphic component and draw a square around the textual one.

Continue this activity on the next page

- Make sure students identify the three stages of the study plan and that they understand each activity to be completed. The phases themselves are not interchangeable (otherwise, there would only be exercises), while the activities proposed for each one of them are.
- Ask a student to read the tasks out loud so students can understand the activities they will complete in order to write instructions to carry out an experiment. Make sure they understand that the focus is on the instructions, and not on the experiment. However, the proof they actually wrote good instructions is whether or not someone else can carry out the experiment successfully, following the instructions they wrote.
- Don't forget to go back to the chart to tick each activity as soon as you complete it. This is helpful for keeping a sense of progression, especially if you are not carrying out the activities in the order proposed.


- You can also list the sub-products that will lead to your final product on a poster and tick each one of them as soon as you finish it.

Activity 4

- Activities should always consider spatial arrangement, time and group dynamics. However, the directions are suggestions, so if you consider that this activity would run more smoothly with teamwork, that's fine.

Activity 4 (continues)

- This activity could be made more complex if, instead of using the set of instructions given here, you change them for others. It might be easier if you use multiple sets of instructions, so students have the chance to contrast the graphic and textual components.
- "Graphic and textual components" may be too fancy a name for your students, so you could use alternative expressions such as: "What is written and the illustrations used".
- The focus of this activity, as in every other activity where graphic and textual components are dealt with, is not knowing the name of the components in English, but understanding their purpose in a text, how they change meaning and how different or not they are with regard to the students' mother tongue.

 Translate icon / Additional definitions: **manhandle** (v): maltratar (también: cargar, mover)

Continue Activity 4 below

- Find the section to which each post-it refers in the text. Draw an arrow to link them. Look at the example.
- Discuss: ¿Do you think this was the best way to arrange the set of instructions? ¿Why?

Static-powered figures

MATERIALS

- * Tissue paper
- * One balloon
- * Scissors
- * Hair (preferably your own or other person's, you may use animal hair, provided you don't **manhandle** the animal)

PROCEDURE

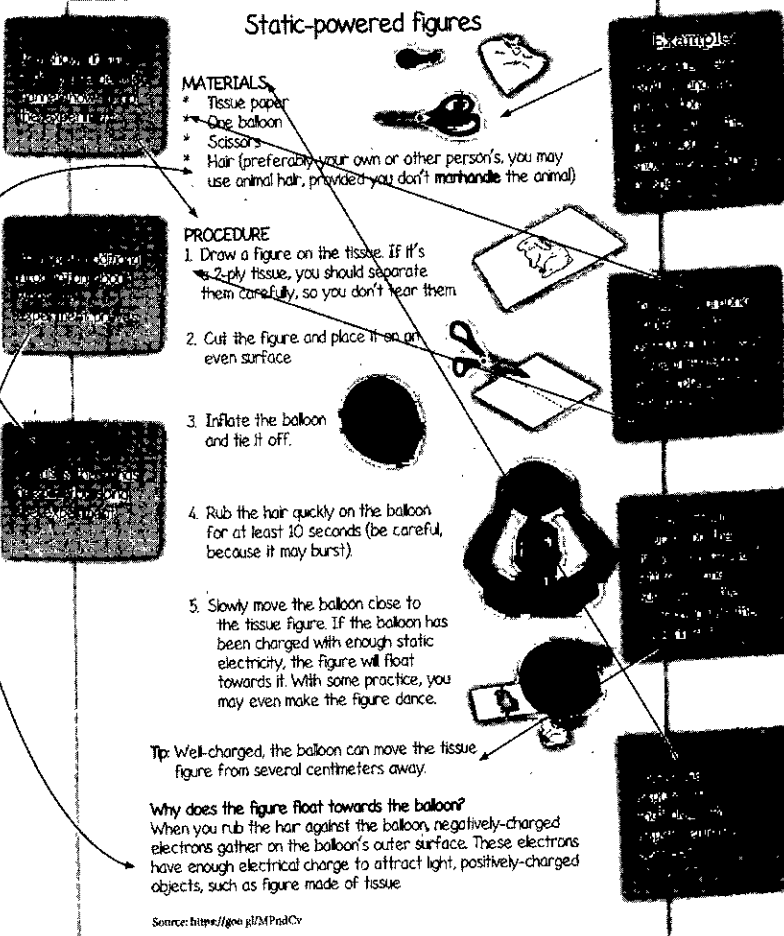
1. Draw a figure on the tissue. If it's 2-ply tissue, you should separate them carefully, so you don't tear them
2. Cut the figure and place it on an even surface
3. Inflate the balloon and tie it off.
4. Rub the hair quickly on the balloon for at least 10 seconds (be careful, because it may burst).
5. Slowly move the balloon close to the tissue figure. If the balloon has been charged with enough static electricity, the figure will float towards it. With some practice, you may even make the figure dance.

Tip: Well-charged, the balloon can move the tissue figure from several centimeters away.

Why does the figure float towards the balloon?
When you rub the hair against the balloon, negatively-charged electrons gather on the balloon's outer surface. These electrons have enough electrical charge to attract light, positively-charged objects, such as figure made of tissue


Source: <https://goo.gl/MpPdCY>

Example:

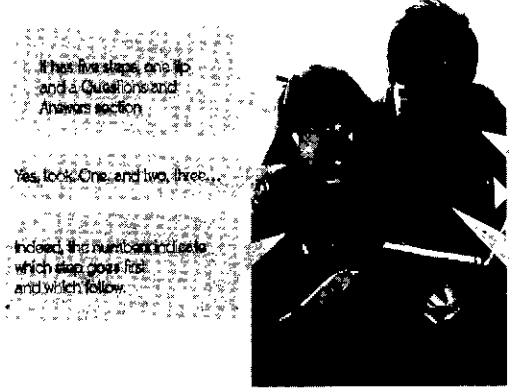


48 | Student's Book / Practice 3
edebé



5. Exchange opinions about the number of steps, how they are shown and how they are organized. Look at the example. Then, listen to the track.  TRACK 19

Example:



It has five steps, one for and a Questions and Analysis section.

Yes, look: One, and two, three...

Indeed, the number indicates which step goes first and which follow.

Right, each step goes after a cardinal number.


Thus, the numbers are used to organize the steps.

Of course, so instructions are organized as a series of steps.

6. Propose an experiment to write your set of instructions for and do the following:

- Decide the steps your set of instructions and describe each one. If you need to review them, go to page 48.
- Write a short description of each part in your own words.

FOR OUR SET OF INSTRUCTIONS

Parts of a set of instructions  carry out (v): realizar

Example:

1. Title	▶ The name of the experiment. ▶ A list of what you need to carry out the experiment.
2. Materials	
3.	
4.	
5.	
6.	

Activity 5

- It is important to discuss technical matters, since that is what allows students to expand their repertoire of words and expressions. Students then find it easier to access other texts which, in turn, can be useful to improve proficiency. However, at this level, extended interventions should not be expected. It is important however, to encourage those kinds of interventions, as they are pretty useful for increasing confidence.
- In order to promote autonomy, it is important to reduce the number of times a track is repeated. Sometimes, there will be no window for repetition (emergencies or, for example, announcements on public transportation where arrival to a station is imminent); however, having the chance to hear a recording twice may improve your students' chances of getting the gist and the details.

• 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 6

- If there are time constraints on this activity, you may decide your students should give oral descriptions.
- Remind your students to be as concise as they can. Quality over quantity. For instance, in examinations, they are penalized more for lack of clarity than for not achieving the established number of words.
- Have students use available dictionaries for any technical vocabulary.
- Make sure the students can perform the activity. If necessary, use the set of instructions on page 48 or others that you may find, show them where each part is and offer different ways to describe them.



Translate icon / Additional definitions: **carry out** (v): realizar (llevar a cabo, llevar)

Activity 7

- This activity is about making a draft of the graphic and textual components of the instructions. It is common to define a graphic format for a text and then adapt the text even if the chosen format was not appropriate. The purpose of this activity is for your students to recognize that they should not be constrained by a format and that they should adapt the format as the text is developed.
- In order to help in the decision-making process, you might want to check Activity 10 for ideas.
- Make sure your students include and describe each graphic and textual component for all the sections they defined for the experiment.


Activity 8

- Selection criteria are a way to avoid being overrun by the sheer quantity of texts available. If you looked for the expression 'scientific experiment' using a web search engine, you would obtain more than 150 million results. It is important, therefore, to narrow your search parameters.

- Web search engines have their own syntax, which may be helpful in understanding how to undertake more precise searches. For example, there is the option 'Advanced Search', which allows you to narrow your search by country, date, file format, and exact phrase. You may want to explore web search engines for different results, if you have access to those tools.



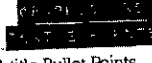
Activity 9


- If you have difficulty finding experiments and texts, we suggest you use the ones you can find in the Reader's Book. In any case, this is a good opportunity to have a look at them and compare them with what you and your students have found. Remember, the book is an aid for you and your students, but we do not give you specific days on which to use it. Use it when it is the most convenient for you.
- The distinction between your students' interests and reality may be quite shocking, but it is crucial for developing this product. Even if your students find a really good experiment, if you deem it unsuitable for material reasons, it would be better to have them choose another one than to engage in pointless work towards an experiment that cannot be carried out.
- One didactic suggestion (in this book, dealt with in Activity 16) is to check how instructions are written and if they are understood. So, it is very important to emphasize that the experiment should be able to be performed by the addressee.

-  7. Using the previous activity as an example, make a design proposal for your set of instructions.
- Establish the space needed for the sections, including text.
 - Decide on the graphic and textual elements for each section.
 - Write down your decisions in your notebook. Look at the example.

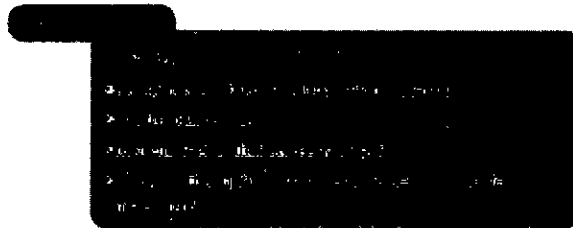
FOR OUR SET OF INSTRUCTIONS


Example:

	Static-powered figures	
		
<ul style="list-style-type: none">• Materials• Procedure• Explanation	<ul style="list-style-type: none">• One quarter of the page• Half of the page• One quarter of the page	<ul style="list-style-type: none">• Subtitle Bullet Points• Subtitle Numbers• Images• Subtitle

-  8. Establish criteria to choose the experiment you will use to write a set of instructions. Look at the example.

Example:

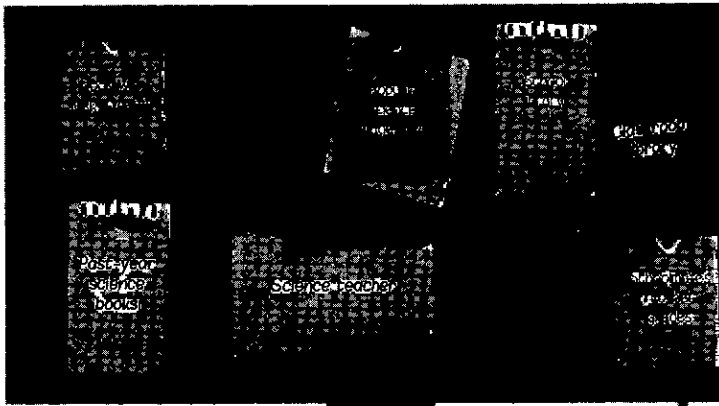


-  9. With your teacher's help, brainstorm some oral and written sources with simple experiments.

- Use the criteria you established in the previous activity to streamline your options.
- Define which sources would be the most suitable to find experiments.
- Make proposals about the places where those sources are available and write them in the blanks.
- Take the questions you asked in Activity 2 into account. Look at the example.

Continue this activity on the next page

Example:



- Find sets of instructions for simple experiments and take them to class. If they're not available to you (or if you choose to do so), you may use the ones in your Reader's Book.

10. Choose an experiment from the sources you found using the criteria you defined in Activity 8.

- Identify its purpose.
- Decide on addressees for whom the experiment may be useful and choose one.
- Make a chart in your notebook and register the purpose and addressee. Look at the example.



FOR OUR SET OF INSTRUCTIONS

Example:

Purpose of the experiment:

» Discover how sunlight and shadow have an effect on the temperature in our house

Addressee:

» Secondary school students interested in taking care of the environment.

Activity 9 (continues)

- On the CD, we have included images with the experiments. These can be used as models of how to illustrate their own sets of instructions later on 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.

Activity 10

- This activity shows that the addressee and purpose of the instructions are mutually dependent and that may change how a text is presented. For example, although an elementary school student may not be interested in a scientific experiment every minute of the day, she/he may need to concentrate on it because of a science fair. This shows that a specific occasion may also play a role as a contextual element. The student may therefore need to use certain types of texts that, in other situations, would not be of much interest to her/him.

- The problem when there is plenty of information available is how to select the most appropriate texts and discard useless information. The criteria your students use may be different from those you expected. It is important, therefore, for you to guide your students toward good sources of information and to help them choose the best criteria. For example, webpages that have a backing institution, the type of site domain (.org, .edu) and experts' participation on the webpage.



Activity 11 Building stage

- In this activity, students will write the instructions for their experiment, keeping the addressee in mind. Technical texts should not be discarded. More time would, however, be needed to study them. A text in and of itself is not easy or difficult. How students approach the text is the key to making the text either more or less difficult to understand.
- You may use other strategies, such as looking at just the list of materials and making predictions about the text based on that.
- Another strategy for carrying out this activity is skimming the text and trying to recap the most important points.



Activity 12

- One way to help your students understand information is with the help of graphic resources (e.g. images, timelines). They will be helpful in illustrating the sequential relationship between instructions.

- We are well aware of administrative concerns and traditional methods of teaching. However, your students' participation in conversations in English should be your goal when deciding whether to have them only practice in class or to have them interact with others who speak English. The payoff for your students is greater in the second case.

Activity 13

- This activity's purpose is that students should develop the ability to understand expressions based on context while dealing with homonymy (a word that it is written the same way with two different meanings) and polysemy (the fact that a word may have two or more meanings).
- You may want to let your students use a dictionary. If that's the case, take care your students read each subentry for each word carefully so as to get the most precise definition.
- Words and expressions are meant to be learned in context. That's why we do not include a specific section for vocabulary drills.

Repertoire of words and expressions. General meaning
 session 4

TRACK 20


11. Read the title of your set of instructions (either the one you chose or one from your Reader's Book). Look at the images and answer the following question.

- What is the experiment about? Listen to the example on Track 20.

Example:

I think it's an experiment about light.

But the title says something about a clock, so it's about time.



12. Read the full set of instructions for the experiment you chose.

- Exchange opinions about the experiments and check if the answers you gave were right. Listen to the example on Track 21 and follow along with the text below.

Example:

Yes, it's a sundial and they use light and shadow.

Oh, so both of us are right (through) it's about a clock because it's used to find out the time.

13. With your teacher's help, write expressions to comment on the purpose of the experiment.

- Check the repertoire of words used in your expressions and talk about it. Look at the example.

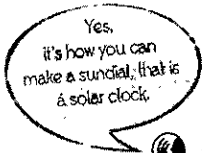
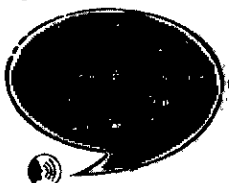
I think the purpose is to use sunlight to check the time.

Oh, yes. The experiment's purpose is to learn how to use sunlight to tell time.

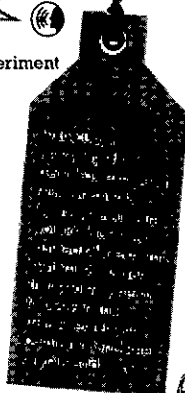
52 | Student's Book / Practice 3

14. Based on your list of words and expressions, establish the general meaning of the set of instructions you read. Look at the example.

Example:



15. Write the list of materials that you need for the experiment in your notebook. If necessary, use abbreviations.

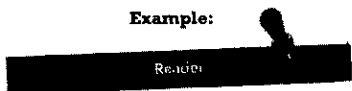


16. To check whether your instructions will be understood, choose a classmate to read the steps from your set of instructions aloud while another classmate makes a drawing depicting them. Listen to the example and follow along with the text below.

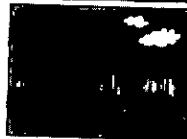
TRACK 22

depict (v): ilustrar

Example:



1 "Select a suitable, safe outdoor site."



2 "Locate an object at the site that casts a narrow shadow."



Activity 14

- This activity integrates the two previous activities, working toward the development of the product. The purpose of reflecting upon hard content regarding English (repertoire of words and expressions, graphic and textual components) is because, in this case, they can be used as a series of clues to understand a text (in this case, an experiment).
- You may offer hints about general meaning, if your students have difficulty establishing it. However, remind your students that one of the major milestones in becoming an independent user of the language is to be able to understand the meaning of everyday texts.

Activity 15

- Check the list of materials the students wrote and, if necessary, show them how to use abbreviations. For example, liter - l, kilogram - kg, meter - m, centimeter - cm, gallon - gal.
- This activity would be more

challenging if you had your students classify the abbreviations into categories (e.g. distance: ft, km; weight: kg, lb; capacity: l, gal).

- Just in case your students need the information, a foot (which has 12 inches, 1 in = 2.54 cm) is equal to 30.5 cm, 3 feet make a yard (1 yd: 91.3 cm); 1 mile (mi.) = 1.609 km; 1 gallon (which has 8 pints) = 3.785 l. There are two types of ounces: one for liquids (called a fluid ounce: 1 fl. oz = 29.75 ml) and one for solids (1 oz = 28 g). 16 oz = 1 pound (1 lb = 454 g).
- Be sure your students know that there is always a space between the number and unit and units are abbreviated when you are reporting a numerical value.

Activity 16

- Another strategy for doing this activity is that each team appoints a secretary to record the findings of the members of the team doing the experiment.
- Remind your students that the drawing might not be perfect. That's why this activity is meant to be carried out as a team, there may be students who have less drawing ability than others.
- On the other hand, they may want to choose a teammate who reads well, so as to alleviate comprehension issues. However, it is important to encourage shy students or those who are less skilled at speaking to have a turn reading aloud, to motivate them and imbue self-confidence.



Translate icon / Additional definitions: **depict** (v): ilustrar (representar, pintar, retratar)



Activity 17

- In this activity, the focus is on knowing which words and expressions determine the form a verb will take (infinitive, gerund, imperative), as well as where the verb is positioned within a sentence.
- Make sure your students come to personal conclusions about the use of the different forms of a verb, beyond those that are in the Remember section. Students could set aside a particular place in their notebook as a toolbox to use when resolving problems they encounter when communicating with others.
- Remember that grammar is not the focus of the activity, but it is a factor in communication (conventional or not). Grammar is more exactly patterns in which meaningful units are arranged. Some grammar is quite conventional, while other grammar is particular (for example, the grammar children or people learning another language use).

Activity 18

- The chart does not have to be exhaustive, but it should include a diverse representation of examples.
- This chart can be used to check spelling. Ensure that students double the final letter in gerunds when appropriate.

Use of simple present, imperative, gerund and infinitive

session 6


17. Read the following instructions.

- Check if the underlined verb is used appropriately. If not, make the correction. Look at the example.

Instruction	Correction
1. <u>Go</u> to the library and <u>bring</u> some books.	1. <u>Go</u> to the library and <u>bring</u> some books.
2. <u>Take</u> your books to the library and <u>put</u> them on the shelf.	2. <u>Take</u> your books to the library and <u>put</u> them on the shelf.
3. <u>Put</u> your books on the shelf and <u>take</u> them to the library.	3. <u>Put</u> your books on the shelf and <u>take</u> them to the library.

Example:

1. <u>Go</u> to the library and <u>bring</u> some books.	1. <u>Go</u> to the library and <u>bring</u> some books.
2. <u>Take</u> your books to the library and <u>put</u> them on the shelf.	2. <u>Take</u> your books to the library and <u>put</u> them on the shelf.
3. <u>Put</u> your books on the shelf and <u>take</u> them to the library.	3. <u>Put</u> your books on the shelf and <u>take</u> them to the library.



18. Identify the way actions are expressed in the instructions you are working with.

- Make a chart in your notebook and classify the actions you identify. Look at the example.

FOR OUR SET OF INSTRUCTIONS			
Ways to express actions			
• needs	• set	• working	• to measure

54 | Student's Book / Practice 3

ēdebé

19. With your teacher's help, check how instructions are made more precise. Look at the example.

Example:

INSTRUCTION	RESOURCES FOR PRECISION
Select a suitable, safe outdoor site.	They add the adjectives <i>suitable</i> and <i>safe_outdoor</i> before site.

20. Copy the steps of the set of instructions in your notebook and do the following:

- Place a slash / between the phrases.
- Select the word or punctuation mark [] linking the sentences. Look at the example.

Example:

Select a suitable, safe outdoor site. / Locate an object at the site that casts a narrow shadow. / The object needs to be short enough for participants. / Measure its height. / If nothing is available in the outdoor area, / set a broom or yardstick in a coffee can full of gravel or sand. / Pound a sturdy stake into the ground. / Set a clean plunger on the pavement.

CHECKPOINT

21. It's time to check your performance up to this point. Make a chart in your notebook like the one shown below. Include the most important learning events you've had up to this point, as well as your feelings, what you have learned and what you could improve. Look at the example.

Example:

Some reflections on my progress			
Event	Feelings	What I learned	What I can improve
Reading the set of instructions in the activity book	I was excited because I like science and it was a good chance to learn about it in English.	I managed to really understand how different sets of instructions incorporate their text and images.	I can make more effort towards participating with my teammates.

Activity 19

- Adjectives, adverbs and adjective and adverbial phrases and clauses are one way to make instructions more precise, but that is not the only way. For example, adding colors to images and text is another way to make a text more explicit.
- Although it's time-consuming, you can use this opportunity to engage in one-on-one interviews to understand your students' train of thought. This way you will not only understand why they give the answers they give, but also help students who have not yet arrived at conventional answers.

Activity 20

- It is important to note that when we say "notebook", students may use any resource they have available in order to "craft" the text.
- Remember, the portfolio is meant to be their primary evidence of learning.
- In the example, we have divided both phrases and the sentences themselves. Depending on your students' skill, you may decide to have them just divide the sentences.

Activity 21

- Remember, you may use this instrument, or you may adapt any of the intermediate assessments to suit this practice.
- Help your students to identify not only their weaknesses and strengths, but the way in which they can improve.
- These qualitative instruments, though harder to gauge and homogenize, are more appropriate for assessing progress in the acquisition and development of social practices of language. Resist the urge to assess using an exercise or an out-of-context test, even though it is a common school routine and teaching method. Tests do not lend themselves easily to this approach and assessment should be more integral.



Activity 22

- The best course of action is to show an experiment, using either pictures or a video, and then ask the students to follow the steps to compose the instructions. Another option is to choose a written experiment and rewrite the instructions for a specific addressee. Both options are possible, although we suggest the first one.
- So that everyone has the opportunity to voice their opinion, be sure to schedule enough time so that all your students can speak. Also, students should have strategies to interrupt politely and be aware of the time they spend intervening.

Activity 23

- If your students are having difficulty coming up with a title, you could write words related to the experiments on the board for them.
- The title can be adjusted at a later stage, so you can keep the discussion about it in check with regard to time.

Activity 24

- Show students strategies that allow them to understand what to ask and how to ask questions, for example: think about the list of materials (What materials are there? How much do they need?); decide the order of steps (Which one goes first? Which comes last?); recognize the use of materials (What is it for? When should we do this?). Point out the differences between the many ways of asking questions.
- The more precise the questions, the more accurate the steps will be, so help your students to create as many precise questions as they can for this activity.
- Help your students make connections between the way in which they ask questions for this and other practices. That way, they can consolidate what they already know about how to ask questions. If possible, they can record themselves, which will help them to take note of and improve their pronunciation.

Activity 25


- Remind your students to add the correct quantities and use the abbreviations they need for the measurements.
- Materials are usually listed in the order they will be used, but the most important material is generally listed first, irrespective of when it is used.
- Another way to do this activity is for some members of the team to write the questions, while others write and check the list of materials.

Procedure: Graphic and textual resources

session 8

TRACK 23

22. Exchange opinions about the experiment you will choose for your set of instructions and its addressee. Look at the example. Then, listen to the complete conversation.



23. Brainstorm some possible titles for the instructions to carry out the experiment you chose. Look at the example.

Example:

Movement by heat

↔

Possible titles

↔

Moving spiral

Things moved by heat

↔

Heat moves

- Choose a suitable title for your set of instructions and write it down in your notebook. Look at the example.

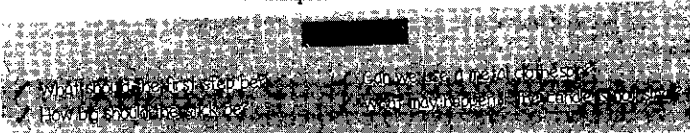
Example:

FOR OUR SET OF INSTRUCTIONS

Title: Moving spiral

- As you are going to work on an album that includes all the set of instructions, think about short titles that keep similar length and style.

24. Write questions about how the experiment is carried out in order to write your instructions. Look at the example.



Example:

FOR OUR SET OF INSTRUCTIONS

Material

1 sheet of blue paper	1 wooden clothespin
1 long wooden stick	1 small candle

25. List in your notebook the materials needed to carry out the experiment. Look at the example.

56 | Student's Book / Practice 3

26. Check Activities 17, 18 and 19 in which you learned to write the steps of a set of instructions. Write sentences with the steps for your set of instructions in your notebook. Look at the example.
- Write the steps for your set of instructions in your notebook. Look at the example.

FOR OUR SET OF INSTRUCTIONS

Example:
Steps for the set of instructions "Moving spiral"

1. Draw a spiral on the blue sheet of paper, making sure that the circles don't touch each other.
2. Use scissors to gently cut out the spiral
3. Hold the stick with the clothespin in the upright position, so it does not move.
4. Put the candle on the clothespin and next to the stick.
5. Carefully insert the smallest part of the spiral in the tip of the wooden stick, making sure it does not break.

27. With your partner, check and comment on which steps have simple sentences, which are complex, and why. Look at the example.

Sentences	Type	Reason
1. Draw a spiral on the blue sheet of paper, making sure that the circles don't touch each other.	Complex	It has more than two verbs, because it refers to two situations, drawing the spiral and the fact that the circles of the spiral should not touch each other.

28. Exchange opinions about how to organize the steps of the instructions. Organize the steps. Look at the example while listening to Track 24.



Activity 26

- Have your students make sure they write the necessary information for each instruction. Although students can come back to this activity later (during the editing phase of this product), it is not a bad idea to focus, from the beginning, on those details, so editing can move forward rather than students adding missing information.
- It is important to be aware of your students' background for many reasons, among which, your students' mother tongue may impact what kind of "mistakes" they tend to make.
- Remember, you are the chief organizer in your class. That's why we abstain from giving a restrictive class in which we have organized the time in which you have to speak, to give instructions or to stop. We are committed to helping you with the major points, but you know your students better than we do, so we expect you to use this guide in a flexible manner.

Activity 27

- The prevalence of simple or complex clauses will depend on the addressee of the set of instructions. If it is intended for younger students, it should have more simple clauses and more steps, so details do not hinder comprehension.
- As in other cases, it is unimportant if your students learn the simple-complex concepts themselves, but rather focus on what they represent.
- Explain the differences between simple and complex sentences and offer examples that show when it is appropriate to use one, the other or both in a set of instructions. Point out that these types of sentences are also used in other texts. Share examples of the use of these sentences in other contexts, such as literary or community.

Activity 28

- The CD in this practice is intended to provide models to talk about more "technical" issues, which your students may not have encountered. However, if per chance your students have already overcome that barrier, it's a good idea to adapt or reprise the texts.



Activity 29

Closure stage-socialization

- Remind your students to keep the sub-products they previously completed well organized, so that writing the draft will be a less time-consuming activity.
- Historically, punctuation was developed as a means to give clues about how a text should be read in order to avoid ambiguities. In past times, texts did not have punctuation, there were no spaces between words and there were no lowercase letters. The purpose of this activity, therefore, is to have students reflect upon the use of punctuation as a means of reducing misunderstandings in a written text.
- This activity complements Activity 5, which is about making adjustments to format after planning a text. Format drafts are just as important as content drafts.
- Review what students are writing and, if necessary, go over the strategies used in the activities of the social practice with them.

Activity 30

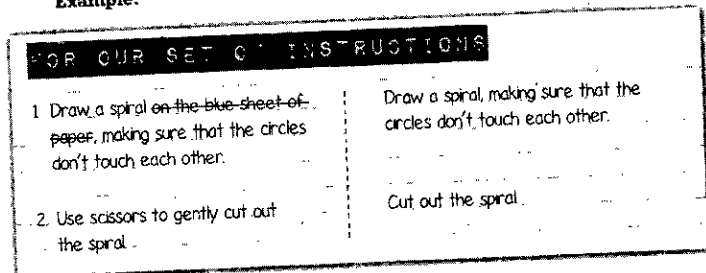
- Although it is not necessary to write the details of the correction (which is different from actually making the correction), it is a good exercise, since it helps students reflect upon certain features that are commonly corrected.
- Even if your students use the example given in the book as a model, it is important to insist that editing should include more details than those therein listed. Thus, it is important to add more details for review.
- Remind your students that rather than striving for absolute perfection and nitpicking every single detail they find, it is more important to achieve a good product overall. Also, this will help them save pointless discussions which would be bound to create unnecessary strife among the students.

Activity 31

- The final version may include changes of both images and format. These changes are not pointed out in the Activity Book, since the focus is on the written text, but they provide added value to your students' work.

29. Write the first draft of your set of instructions. If necessary, review the activities you have done so far.
- Write the title you established in Activity 23.
 - Add the list of materials from Activity 25.
 - Make a clean copy of the organized steps from the previous activity.
 - Check spelling and punctuation, especially that of abbreviations. If needed, go back to Activity 15.
 - Draw the steps and materials, as shown in Activity 16 and in the examples at the beginning of this practice.
30. Remove, add, and/or change information, as well as the order of the steps, to improve your set of instructions. Look at the example.
- If you have any questions, check how to make the instructions more precise in Activity 19 and how to link sentences using either words or punctuation in Activity 20.
 - Check which sentences should be written as simple sentences and which should be complex. If you are unsure of how to do this, check the sentences you wrote down in Activity 27.
 - If you want to be sure your instructions are complete, check whether they answer the questions you asked in Activity 24.

Example:



31. Compose the final version of your instructions, incorporating the changes you made in the previous activity.
- Check the graphic and textual arrangement decisions you made in Activity 7. Look at the example.
 - Think about a kind of booklet in which you would like to put your instructions.

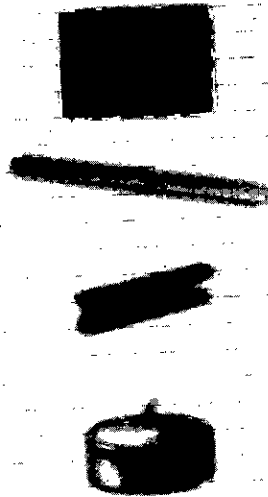
Continue this activity on the next page

FOR OUR SET OF INSTRUCTIONS

Moving spiral

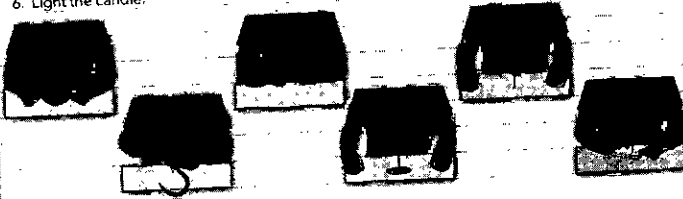
MATERIALS

- 1 sheet of colored paper
- 1 wooden stick (25-30 cm)
- 1 clothespin
- 1 small candle



PROCEDURE

1. Draw a spiral, making sure that the circles don't touch each other.
2. Cut out the spiral.
3. Hold the stick with the clothespin in the upright position.
4. Put the candle on the clothespin and next to the stick.
5. Insert the smallest part of the spiral in the tip of the wooden stick.
6. Light the candle.



Activity 31 (continues)

- If there is time, explore other texts and help your students experiment with different textual and graphic arrangements.
- Remind your students that despite the rushed pace of things, being calm leads to better results than anxiety does.
- Help them see how openness and inclusion of voices (even dissenting ones) have a positive effect on creating the final version.

Activity 32

- Advantages and disadvantages of the type of album students choose may include the availability of materials as well as time. As always, keep in mind that the product is the text and not the material, so if necessary, it is more important to allocate time to writing the set of instructions than to making the album.
- The opinions may be about any graphic or textual component. They are useful for checking the processes and strategies your students follow when dealing with texts.
- Help your students express their opinions of the different ideas. One strategy is to write a few expressions for linking the oral discourse, to be used at your students' discretion.

Activity 33

- The criteria for organizing the index of the album may not include putting entries in alphabetical order (for example, it may be possible to put the index for physics before the one for chemistry), but it should contain all the related experiments.

- The index of names may be organized using the initial letter of the first name or the initial letter of the surname.
- Indices sometimes go at the beginning and sometimes at the end of a book. That is a question of style, but is rather more useful to include it at the beginning.

Activity 34

- Crafting the album should not take longer than writing the set of instructions.
- The strategy of using an "assembly line" may be followed if you have small groups for developing the whole product.
- After finishing the product, if there is time available, your students can read about the discovery of penicillin in their Reader's Book. This is an informative text, so all recommendations about technical concepts apply, for example, using a dictionary or medical websites to clarify anything they are unsure of.

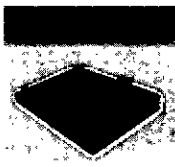

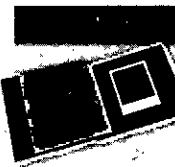
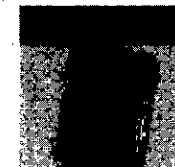


Translate icon / Additional definitions:

- **bind** (v): engargolar (encuadernar)
- **yarn** (n.): estambre (hilo, historia, cuento)

Creating an album with sets of instructions
 session 11

32. Decide what type of album you will use to publish and socialize your sets of instructions. Keep in mind that it is the final product of this social practice. Look at the examples.

- Comment on the advantages and disadvantages of each type of album and choose one.
- Discuss the materials needed to construct it and agree on how to get them. If you have difficulty getting the materials, choose another type of album. Look at the example.

Example:

I liked the design of the tie-knot album.

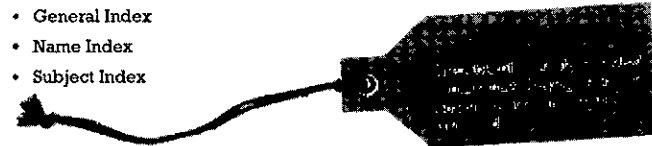
You can keep the leaves only or if you prefer you may get tied.

It would be better to bind it.

Here, at school, we have posterboard in various colors and I'll bring the yarn.

33. With your teacher's guidance, make the following index in your notebook.

- General Index
- Name Index
- Subject Index



34. Distribute the tasks between teams to get the album done. Look at the example.

Team 1

- One team should collect all the set of instructions to make the album according to the agreed design.

Team 2

- Other team should receive the sets of instructions, then they should order them and make the index according to the chosen criterion.

Team 3

- The third team gathers the sets of instructions and check that they are ordered in the same way they appear in the index.

60 | Student's Book / Practice 3
edebé

session 12
Socializing and assessing the product

35. Propose a day and a time to deliver your album to the addressee.

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

Individual Assessment

I identify the purpose and function of each part of the text.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I use my knowledge of text form, purpose, structure, organization and language features to assist when reading and completing tasks.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am able to interpret the meaning of words through context.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

37. We are going to assess what you have produced about your work on this practice.

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"/>

Product

38. How do we use the following aspects of our album of our findings?

Creating An Album Of Experiments

How well did we write simple sentences to each other and our partner?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Were there any errors in spelling, punctuation and text in each experiment?	<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"/>

We have arrived at the end of this practice.

ēdebé Student's Book / Practice 3 | 61

Activity 35

- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (unable to recognize less common words and subject-specific words, does not use his or her knowledge of text form, purpose, structure, organization and language features to assist when reading and completing tasks, etc.); offer solutions (look up words in a dictionary, imply their meaning through context, identify the purpose and function of each part in the text, etc.); implement them.

Activity 36

- Assessment is better done if there is a careful examination of both the process and the evidence of your students' learning. Whenever possible, ask your students to register the comments of their products' addressees. That provides really good input from someone else, including their appraisal of your students' social skills.

Activity 37

- Your students can use this space to focus on different skills displayed throughout the school year, so

assessment can focus on a detail that really can be improved in the short or middle term.

- If teams are small, you may choose to skip this assessment and go directly to the team assessment. Remember, the phases are compulsory in the process of developing social practices of language, but the activities can and actually should vary depending on your students.

Activity 38

- Details that can be considered while assessing the product are related to text (spelling, use of grammar, punctuation, use of linking words), mise en page (how cramped or not the text looks), and relevance to the addressee (mainly seen in register and extension).

Activity 39

- As suggested, it is important to vary how groups are formed. In real life, it is important to have professional skills when working with people from different backgrounds and knowing how to respectfully cooperate towards a common goal.
- Remember to check the tips for the next practice. As we have stated, the suggested order of activities is only a recommendation. If you know your students from previous school years, this will help you establish the best sequence for dealing with the practices. If not, we suggest changing to a practice from a different environment. In this book, the order is always family and community, ludic and literary and academic and educational. We suggest alternating the environments, because each one focuses on a different skill. However, it may be well possible for your students to deal with two practices from the same environment in a row, if you think it is helpful in consolidating a skill (in this case, writing).

Practice 4

RUNNING THE SHOW

Activity 1 Warm-up stage

- This practice involves talking about TV. There are two components: first, talking about reactions, emotions and impressions and being able to convey the reasons for such reactions (as they can be more of a feeling than a rational issue). The second component is being able to talk about mass media in general. In order to do so, it is necessary to broaden students' repertoire of words and expressions about mass media.
- If you and your students have restricted access to mass media, this practice could be difficult. We have included the transcripts of some TV programs in the Reader's Book. Given the expected learning outcomes, it might be difficult to cover this practice if you have no access to a TV. However, writing notes about impressions and reactions can be done with other artistic works, which can be used as a last-resort substitute. However, we strongly suggest using alternatives based on TV even if access itself can be difficult. For instance, you could use screenshots and audio recordings of programs (which, since they are for educational purposes, can be used free of copyright issues).

- One way to adapt this brainstorming session is to link it with actual TV programs which substantiate the different concepts listed.
- Help your students with the concepts, if they still don't understand them. Try to focus more on brainstorming the technical aspects of the programs, rather than on the names of actors or show titles.

Activity 2

- Your students may substitute this with a program broadcast in their first language. However, this will make it difficult to analyze some important features (especially grammatical and phonetic) which are readily available in English broadcasts. If resources are available, you may use the recording of a TV series (which are for sale in either digital or physical formats).
- When watching a TV series, though quite tempting, refrain from activating subtitles (and tell your students to turn them off). This can be difficult even at higher levels of proficiency but it's really useful.

Practice 4

RUNNING THE SHOW

Family and community environment

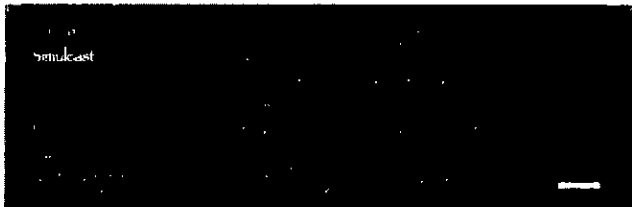
SOCIAL LANGUAGE PRACTICE: Exchange emotions and reactions caused by a televisual program

Things I know: Phrasing our practice

session 1

1. Brainstorm everything you know about television (e.g. TV shows, actors and actresses, channels, etc.). Use magazines and illustrations to make a collage on your notebook. Look at the example.

Example:



2. Tell a friend if you have a favorite TV show from an English-speaking country.

- Write your name in the second column and your friend's name in the third.
- Complete the chart with the information you discussed. If you need more space, make a similar chart in your notebook.

simulcast
(a.): transmisión
simultánea
sitcoms
(n.): comedia
de situaciones

	NAME	NAME
Favorite TV show		
It's about...		
Has your partner watched it? If so, what were her / his reactions? If not, would she / he be willing to watch it?		

Continue this activity on the next page

- Look up the schedule for that TV program so you can watch it again. If possible, record it or write notes about as many details as you can (settings, participants, how they talk, images and sounds) so you can use them throughout this practice.



3. Look at the chart below. Read the activities you will complete in this practice in order to participate in an oral interview. Remember to tick each activity as soon as you finish it.



<p>Explain and describe the visual program.</p>	<input type="checkbox"/>
<p>Use a diagram to explain and describe the program.</p>	<input type="checkbox"/>
<p>Compare and contrast the program with other programs.</p>	<input type="checkbox"/>
<p>Write a short story or poem about the program.</p>	<input type="checkbox"/>

Activity 2 (continues)

- Remember to mention that diction is unrealistic in TV programs (which adds to the difficulty of understanding these kinds of texts). Actors are following a script and scene directors shoot or reshoot as many times as necessary so there are no gaps, hesitations or actions they don't want to show.
- Try to keep the list of TV programs on a sensible path. While it is impossible to oversee every single student, put your foot down for programs with excessive violence or other inappropriate content. While nowadays that type of content is tolerated more on TV than it was, let's say, some 20 or 30 years ago (for example, swearwords spoken on public TV were heavily fined), you should strive to drive this practice without resorting to such programs.
- **IT box** icons appear frequently in the practices with suggested websites.

Use this opportunity to explain:

- What a browser is: the program that allows you to search for and view web pages
- What a hyperlink is: the connection between one place and another on the Web and can appear as a word or an icon
- **Activity 3**
- As in other practices, remember the stages are rigidly defined, while the actual activities to complete each stage are pretty flexible.
- Your students should be able to discern which activities they are already proficient in, while deciding which activities can or should be expanded and revisited.
- Remember, you may devise more activities to work on a certain skill, if you feel the ones in the book are not thorough enough. One strategy is to check activities from other practices and adapt them to this practice.
- Remember, the activities are meant as a guideline; they are one of the many possible ways in which a sequence to work with these contents can be created. Our purpose is to give you inspiration to make decisions with your students, while they also play a more active role than merely filling in blank spaces. Communication is not a matter of circling "correct" answers, or drawing lines to match columns, it's about actually reading, speaking, listening and writing with real social purposes that go beyond the school walls.

Activity 4

- In this example, we work with a public TV channel. But, if you have access to the schedules of TV programs shown abroad, it would be a great way to compare what is popular here and what is popular in other countries. In order to do so, remind your students to write the name of both the channel and the country in their notebook.
- You can tell your students to check websites with TV schedules, even those from the past, on the web, looking for TV listings or TV *programming* with a search engine.

Activity 5

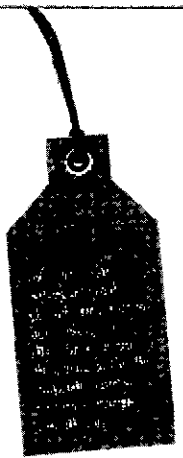
- One detail to compare, as shown in the example, is the number of genres that each channel has. Another might be how many programs are offered, or their quality. There are productions that have high-quality value, even if they are not made by the traditional powerhouses.
- Genre, as the Remember box states, is based upon conventions. For example, docudramas are based on facts with which a fictional situation is created and that is narrated as if it were a current event. They generally add snippets of hard information about the subject, usually a serious, widely-appealing issue.

- 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 6

- Remember, the information boxes are not linked to a specific activity, your students should use them as they progress in the practice or in practices where you deem concepts to be useful. For example, in this grade, speech register appears repeatedly since it is a useful skill to develop. In order to achieve consistency, it should be dealt with in different communicative situations.
- If there is no problem finding TV programs, you may want to use some time in each session, or have a specific day of the week throughout this practice, to use the Reader's Book.
- Purpose and addressee are common comprehension questions. You may adapt this activity (if necessary) by providing a list of the possible objectives of the text. If your students need more guidance in this activity, you could ask some of them, individually, to state the purpose and addressee in a single phrase, if they are already quite autonomous.

Genre, purpose, and addressee



4. Check the schedule of your favorite TV channel.

- Identify the genre of the programs that are broadcast and write them down in your notebook. Look at the example.

Example:

CHANNEL 11. (MEXICO, PUBLIC TELEVISION)

Genres		
Political program	Game show	Music program
Movie	Documentary	Health
Cooking show	Entertainment	Series
Sports program	Talk show	Teen show


- Remember to use the images in your CD to practice a little bit more.


5. Compare the genres you wrote down in the previous activity. Exchange opinions about the similarities and differences between the channels. Look at the example.

Example:

Your channel and mine have similar genres, as entertainment, movies, sports, cooking shows, game shows and series.

Yes, although on my channel I find there are a few genres because it is not a public channel.





- If you have difficulty getting TV programs, you can find a few transcripts in your Reader's Book. If you have the chance, open the referenced sources of the readings, this way you will be able to watch and listen to them. You may also check the posters related to this practice in the CD.

6. Describe your favorite TV program (from Activity 2) or a segment of it and answer the following questions:

- Write your answers to the questions in your notebook.

- For whom is it intended?
- What is its purpose?

Continue this activity on the next page →

64 | Student's Book / Practice 4

edebé



Continue Activity 6 below

- Add the title and topic you discussed in Activity 2. Look at the example.

FOR OUR INTERVIEW	
Example:	
TV segment and show:	Chinese New Year Celebrations Begin in China
Topic:	TV News broadcast
Category or genre:	Chinese New Year celebrations
Purpose:	Cultural
Addressee:	To inform people about the New Year celebrations in China
	Teenagers and adults

7. Based on the TV shows discussed in Activity 2, and with your teacher's help, exchange opinions about the visual resources used, the settings and the roles of the people appearing onscreen. Listen to the program and the commentaries on the tracks.

Example:

They use banners to show which event they are referring to "Chinese New Year Celebrations Begin in China".	They use credits to put the name of people appearing onscreen and where they are from.
--	--

8. According to the program you mentioned in Activity 2, do the following:

- Check what the participants say (at least two of them) and how they say it.
- Make a chart to write notes about the way they talk. Look at the example.

FOR OUR INTERVIEW	
Example:	
REPORTER	COMPARATIVE CHART
He uses verbs such as "gathered" and "accompany", she's speaking formally while she's presenting the information.	He uses contractions in several cases. He also used an expression to shout when he said, "The crowds are great!" I think he's with his friends, so he's talking in a light-hearted tone.

9. Comment on your partner's and your own strengths in understanding what each participant said. Now, comment on what was the most complex to understand.

Session 3
Visual resources - Speech register

edebé Student's Book / Practice 4 | 65

Activity 7

- It is important to create a good environment so that everyone can hear the tracks clearly. If you can arrange students' desks in a horseshoe, that might help. Another strategy, if you have them, is to position speakers in the corners of the classroom pointing towards the center to create a surround-sound effect, which improves clarity.
- The CD contains screenshots of the program, so it is important to prepare them to be shown while your students listen to the program.
- You may want to ask questions such as: "What do you know about New Year celebrations around the world?" and "Have you ever been to the Chinatown in Mexico City or elsewhere during the New Year celebrations?" before playing the tracks.
- **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.

- Make sure that students know the basic terms referring to visual resources (subtitles, stage, etc.) and sound (soundtrack, sound effects, etc.) related to a television program.

Activity 8

- You may skip this activity if there are no English programs available. However, the Reader's Book has solutions that extreme situation.
- The focus here is on speech register. At this stage, recognizing some general features (such as the verbs being used or the use of contractions) is more than enough. However, speech register consists of a plethora of features: speed, mean utterance length (how many words each utterance has), absence/presence of hesitations and fillers, articulation. All of these details should be developed in order to be consistent with speech register. Demeanor and non-verbal language, though not strictly part of register, have certain links to it. For example, big gestures and exaggerated laughter are more informal; calm or serious behavior is associated with a more formal situation.

Activity 9

- Make sure students provide evidence to support their points of view. Ask them to use examples to elaborate on their answers.



Activity 10 Building stage

Track 27

- You might want to ask students to describe the pictures that appear in the book and describe the emotions the different people are trying to express. You could ask them to share their ideas with a partner.
- You could have your students first tick the details that appear in their program, so they don't skip any when giving their comments. They could also write a list of the details which are not mentioned, to have it at hand.
- Interpreting non-verbal language is a strategy included in the syllabus, therefore it is important that students relate the non-verbal language they already know with how it is used in other cultures.

Non-verbal language. Attitudes of interlocutors. Visual and sound effects

session 4

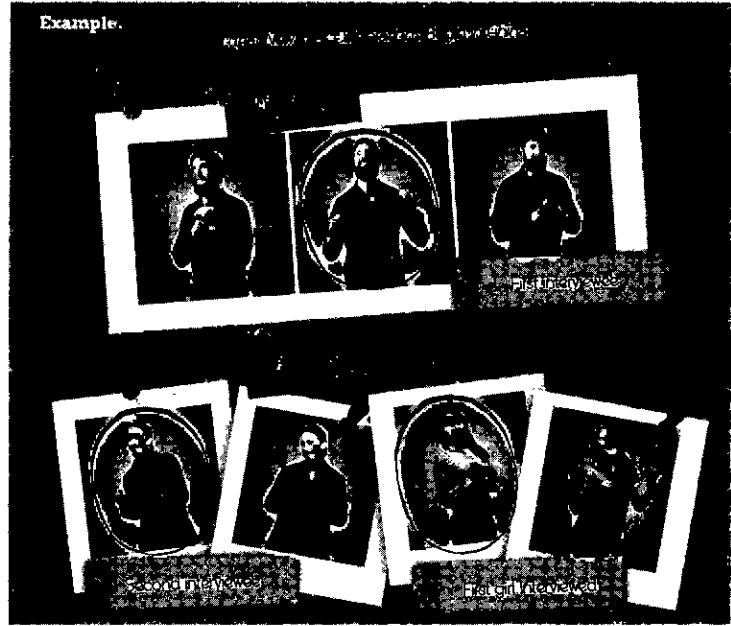


10. Listen to track 27 while you look at the following images. Then, follow the strategies.



TRACK 27

- Listen once and identify the first interviewee, the second interviewee, and the first girl interviewed. In order to do this, pay attention to the volume, intonation, and speed used.
- Listen again and circle the non-verbal language and the attitudes that best describe the characters according to the listening.
- Comment on the attitudes of the interlocutors of the TV program you watched. In order to do this, answer questions such as: What tone did they use? Are they angry, kind, excited?
- Based on the attitudes you discussed, assume the role of the interviewers and use appropriate non-verbal language. Remember to use the images on your CD to practice a little bit more. Look at the example.



Continue the activity on the next page

- Exchange opinions about the use of captions and montage of images and other visual effects in the TV program and the use of the music, applause, steps and other sound effects. Look at the example.



ēdebé

Student's Book / Practice 4 | 67

Activity 10 (continues)

- Remind your students to keep their written notes short. They need to develop the skill of speaking as if they were in real life settings. People, in general, don't carry around a pen and notepad to write down everything that is being said. They will have the chance to write notes later, but don't let them become over-reliant on writing things down.
- Other aspects of non-verbal language are the angles and light being used in a program (for example, extreme close-ups usually convey some kind of dramatic tension, while high contrast between dark and light usually gives the feeling of apprehension).



Track 27



Activity 11

- Actions, images, sound effects and dialogues are sets of elements that allow TV programs to effectively transmit their different objectives. When we watch TV, the power of the image and actions depicted reign supreme, but they are worthless without dialogue. Finally, sound effects, which are usually added after the images, may contribute to the feeling a program conveys. Silence is also expressive. For example, at certain solemn events, there are intentional pauses to allow the public to reflect on what was said and to let the emotions sink in.
- Remember, you could just play a part of the track if your students are already working on their own, or play it two or three times if you notice they need more support.
- The examples include instances of real English, that is, not textbook expressions. Therefore, help your students understand the example in full.

Pause, rhythm and intonation
session 5

11. Get together with another team and share the details of your favorite TV show.

- Discuss the relationship between actions, images, dialogues and sound effects. Listen to the full example on Track 28.

Example:

12. Listen to the audio from the TV program *Chinese New Year. Celebrations Begin in China*. With your teacher's help, do the following:

- Tick the spaces where you think there should be a pause. Look at the example.

Example:

Presenter: And today is February 16th, 2018. All around China
Over a billion people are now celebrating the beginning of the
Year of the Earth Dog. Our reporter Mark Spitz Has the
following chronicle.

- Compare the rhythm each participant used to speak. Look at the example.

Example:

CHINESE INTERVIEWER	FIRST WOMAN INTERVIEWED
When I hear the Chinese men speaking in English, I can hear everything clearly.	On the other hand, the rhythm of the first woman interviewed makes difficult to understand some of the things she says

Continue this activity on the next page

68 | Student's Book / Practice 4 edebé



Activity 12

- This activity aims to identify different formal details that are useful to improve comprehension and then to make comments. These comments, as imprecise as they may be, are the basis for creating better metalinguistic awareness, which in turn will be useful when listening to and understanding programs and conversations.
- For example, pauses are a strategy that can help identify how both rehearsed and spontaneous speech is understood, as well as anticipating the meaning of words that may be misheard when they are listened to for the first time.

Continue Activity 12 below

- Exchange impressions about the intonation of the expressions they use. Look at the example.

Example:

When the presenter says, "The Year of the Earth Dog," her voice sounds a little more emphatic.

I also noticed there is a pause, but the voice keeps steady when the reporter says, "In the capital Beijing, celebrations began with huge crowds."

13. Exchange opinions about what the message is in the TV show you are working with, that is, the general meaning. Keep in mind the images of the scenes, the attitudes of interviewees, the genre and the topic of the TV show you worked with in Activities 2 and 6. Look at the example.

FOR OUR INTERVIEW

Example:	General meaning
So, they mention something about the Dance of the Lion, that should be the general meaning.	No, it was mentioned just once, and they mentioned other things.
So, was the general meaning about the things the non-Chinese people do?	But what about the two interviewees at the beginning? They were Chinese and talking about their experiences.
If I remember my notes, the topic of the TV show is the Chinese New Year celebrations.	That's it. The general meaning is that Chinese people are celebrating the festivities and the different events they have.
But how are they celebrating?	Oh, they have different events in which they participate and celebrate.
Ok. So that's the general meaning?	Right on target.

14. Watch the TV program again and do the following:

- Clarify the meaning of words and expressions using the clues from the context.
- Ask questions and exchange opinions about what is happening in the scenes, the people that are there, what they are doing, where they are, how they are related, etc.
- Discuss what the message of each scene is. Write the main ideas of the scenes and the information that describes each one in a table. Look at the example.

Continue this activity on the next page

edebé Student's Book / Practice 4 | 69

Activity 12 (continues)

- Rhythm is quite a complex aspect of speech, but rather useful in understanding why some words are unstressed. Rhythm has to do with the sequence of stressed and unstressed syllables in normal speech. When the time between stressed syllables is the same, independent of how many syllables there are between two words, we call this a stress-time language. English is a prime example of this. On the contrary, Chinese people (as your students can hear) tend to give the same time to each syllable when talking, irrespective of whether they have an accent or not. These languages (for example, Spanish also belongs to this group) are called syllable-time languages. When listening to English, there are lots of unheard sounds and syllables because of the rhythm.

Activity 13

- The objective of this activity is for students to identify different formal details that are useful to improve comprehension and then to make comments.

- There is a change in intonation at the end of structures with verbs, this means intonation can be detected in the middle of a sentence or at its end. Remind your students that intonation can change meaning, especially in questions.

Activity 14

- In this case, make sure your students write their sentences in the most detailed way possible as a means of understanding the text in full, without going into extreme detail. It should, however, be clear that some pieces of information are more important than others.
- Clarify the importance of recognizing, as a comprehension strategy, the main ideas in a television program and being able to differentiate them from detail and secondary information.

Activity 14 (continues)

- If your students have the equipment, they can orally state their main ideas and the complementary information and record it. That way, they can receive feedback on how well they can make an oral synthesis, which is a useful skill to have in certain communicative situations (for example, an emergency call or when presenting a problem or issue with a product).
- If they want to check that they have chosen the correct main ideas, they can arrange them in a list and give it to another student to see if they can rebuild the text and be understood without a hitch.

Activity 15

- Tell your students that mastering a language, most of the time is more than just speaking, writing, listening or reading, because it involves how they overcome any difficulties they encounter while interacting with the foreign language. Some of them are strictly book-based while others involve asking others for solutions and help.

Activity 16

- It is important to expose your students to different accents. The CD has tracks with contents in different variations of English. If they are available, try to bring programs not just from the US or the UK to class, but from other countries. They are an excellent way to get acquainted with different ways of speaking English.
- If you have time, help your students identify the sound features that differentiate English from other languages. For example, the pronunciation of /r/, and the pronunciation of certain vowels.
- When listening to English, prepare your students for non-standard pronunciations. In real-life settings, they can use strategies to repair broken communication, but if they do that repeatedly, people will shy away from them or they might get angry. That's why it is important to develop listening strategies.

Activity 17

- If there is time, you could expand this activity to include checking all the grammatical differences on the track.
- If there are no differences between American and British English on the track, help your students identify some quirks of the dialects from the same variation. Every language has variants (indeed, what we speak is a dialect from a certain language, rather than speaking "a" language), so it might be useful to detect differences even when all actors are American or British.

Continue Activity 14 below


FOR OUR INTERVIEW


Example:


MAIN IDEA	EXTRA INFORMATION THAT EXEMPLIFIES AND EXPLAINS
The Chinese New Year is the most important festival for Chinese people.	<ul style="list-style-type: none"> They do the Chinese Lion Dance to frighten away evil spirits and bring luck for the New Year. Fireworks are important, too. In northern China, they eat dumplings, while in southern China, they eat rice cakes.
People come to visit.	<ul style="list-style-type: none"> It is a time for family reunions. Chinese people's children who live abroad come to visit their relatives. Tourists usually gather at the Chaoyang International Festival.
This year will be the Year of the Dog	<ul style="list-style-type: none"> People are dressed in red all around the city. Couplets with slogans and poems are pasted on or tacked to doors. Others are ready to go to the Longtan Fair.

15. Do the same with your TV show in your notebook. If you don't have the transcript, watch it again to check what words you don't understand.

16. Listen to the interviews about the Chinese New Year. Try to identify where Jocelyn, the penultimate interviewed girl, and Kathy, the last one, are from. Write the name below the flag.







TRACK 25

17. With your teacher's help, identify grammatical differences between British and American variants in your TV program.

Example:

I heard the British girl saying: "We shall also go to Macau where I have some friends I studied with at university." I remember in first grade we learnt about the verb form shall.

Yes, that is a British form of speaking about the future. Another difference is "at university" because American people would say "in university".

edebé

Differences between American and British English

session 7



CHECKPOINT

18. It's time to check your performance up to this point. Tick the answer you consider to be appropriate for expressing how you are progressing in this practice.

Session 8

Differences and similarities between mother tongue and English: Questions



Being Through Language

It is important to set clear objectives based on what you can already do so that you can improve.



19. Read the information you wrote before and do the following:

- Ask questions about how you reacted to each scene and write them in your notebook. Look at the example.

FOR OUR INTERVIEW

Example:

List of questions

- What did you love about the program?
- What did you not like about the program?
- What did you feel about the content?
- Were those your only reactions and impressions?
- Do you think you learned something by watching this TV show?
- What can be done to improve the program?

edebé

Student's Book / Practice 4 | 71

Activity 18

- In this case, you could have a peer assessment, which might be more objective. However, make sure that the students have worked together for most of the practice to avoid comments depending on the last activity carried out.
- Remind your students to be as comprehensive and sincere as they can when assessing themselves. Also, even if the format does not include them, they may add further items.
- Remind your students to set a goal for the end of each practice, so they can have a sense of achievement that can be easily corroborated by what they did.
- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (not able to identify devices used in the program to construct meaning, does not use a range of strategies to maintain, monitor and adjust their comprehension etc.); offer solutions (review

scenes one by one to discuss their details, retell what is happening in the program, etc.); implement them.

Activity 19

- Remind your students that open questions (those made with wh-words) are the most suitable for this activity, because they allow a range of options for answers. Help them adjust their questions to follow this pattern rather than making long lists of closed questions which can be answered with just a yes or no.
- There is no need to have a long list of questions. As long as the questions are interesting, your students can take turns answering them.

Activity 20

- Discuss the importance of the relationship between the emotions experienced while watching a television program and the actions, images, dialogues and sound resources it offers. Keep in mind this strategy appears in the syllabus.
- Invite students to compare the scenes and to determine which ones they like best and why. Remind them to defend their point of view with evidence.
- Ask students what they think about how one student corrected the other in the dialogue. Elicit the importance of providing constructive feedback and giving it in a respectful way.

Activity 21

- Help students identify the highlights they most remember from the TV program.
- Ask them to describe those details using adjectives and synonyms. For example: incredible, spectacular, wonderful, amazing, etc.
- Encourage them to portray a full scene that includes the details they liked the most and the adjectives they think best describe it.

20. Exchange opinions about how to answer the questions about the first scene to express reactions and feelings. Look at the example.

How can I say that I loved that part where there's a lion dancing?

I think you can say this: "I would have liked to watch more of the Lion Dance and more about the first person in the store."

By the way, and what do you think of the sentence "They do the Chinese Lion Dance to bring away evil spirits"?

It's a good idea, but we must remember that in English unlike Spanish, negatives don't change if the noun is singular or plural.

Exactly.

21. Write sentences in your notebook about how you can include an idea that explains what caused that reaction or emotion and then discuss. Look at the example.


How can I convey how the Chinese Lion Dance made me feel?

Let's see, what details do you remember the music?

The music, of course, and the dancing too... the colors... it was all very energetic.

What do you think about writing something like: "The music of the Chinese Dance of the Box is incredible and the dance is really spectacular."

Yes! And I can add: "So, music and dance, combined with the colors and the festive atmosphere, create a very energetic sensation."



72 | Student's Book / Practice 4

edebé

22. Review the descriptions in Activity 13 and choose information you can add to your sentences to explain what caused your reactions. Look at the example.

Example:

POEM	EMOTION
Main idea	<ul style="list-style-type: none"> The Chinese New Year is the most important festival for Chinese people.
Emotional reaction	<ul style="list-style-type: none"> The atmosphere in this festival is very joyful and welcoming.
Information that exemplifies and explains	<ul style="list-style-type: none"> To celebrate Chinese New Year people gather, do the Chinese Lion Dance and launch a lot of fireworks. In the north of China, they prepare dumplings. In the south of China, they enjoy rice cakes.

23. Review the statements you wrote in the previous activities and discuss how you can link them together to form an opinion about the scenes in the TV show. Look at the example.

What can we do to combine the sentences in our answers and explain how we feel?

We can use the word "because" to convey our impression.

Yes, we can also take advantage of connectives and pronouns, to avoid repeating words.

Food was also very important. I think we should use some adjectives to highlight it. Let's write some questions and answers.

Example

- What do you think about the Chinese New Year celebration?
The Chinese New Year is the most important festival for Chinese people. The atmosphere of this festival is very joyful and welcoming.
- Why do you have that impression?
Because to celebrate it, people gather, do the Chinese Lion Dance, place street decorations and launch a lot of fireworks.
- Is there any other aspect of the program that interested you?
Yes! Let's not forget the food in the north of China they prepare delicious dumplings, while in the south of China they enjoy scrumptious rice cakes.

ēdebe

Student's Book / Practice 4 | 73

SESSION 9

Answering questions: Broadening main ideas

Activity 22

- Remind students to go back to Activity 13 and use what they discussed there to complete the table.
- To help students determine the main idea, ask them to identify the topic, summarize what the TV program is about in their own words and look for repetition of ideas.
- To complete the last row in the table, encourage students to think of the situations in the TV program that provide examples of or talk about a specific detail of the main idea.

Activity 23

- Remind students that connectives are joining words, and we use them to connect phrases together into longer sentences, improve the flow and add clarity to their writing.
- Encourage them to use connectives to offer additional information to the reader. They can do this by emphasizing contrasting meanings, adding reason or cause and showing succession.

- Make sure they don't overuse unnecessary connectives in their sentences. Tell them that if they can remove the connective and the sentence still makes sense, then they are using a connective when one isn't needed.

Activity 24

- Elicit what the appropriate volume, intonation, and speed are while doing this activity. Their answers should be similar to the following:

- "When speaking, in order to convey energy and to be persuasive, we should use intonation to make what we are saying come to life. It is essential that the tone we use represents what we want to achieve."

- "The appropriate volume is when we can be heard and understood. We must not shout or scream."

- "The best advice is to adjust our speed to the person we are speaking to. If English is not our interlocutor's first language, we should speak slowly and clearly."

Activity 25

- Encourage students to give constructive feedback while doing this activity. Here are some tips that might be helpful to them:

- Use the "sandwich technique": start with praise, or a positive comment, then get into the area that the other person could improve, then reiterate the positive.

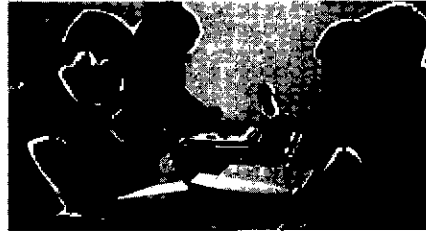
- Focus on the situation, not the person: it will help prevent the other person from potentially feeling attacked.

- Think about timing: a specific time and place when giving feedback is encouraged, such as right now. This can be the difference between the other person being totally receptive to our comments and completely rejecting them.

- Offer specific suggestions: it keeps the discussion focused and gives the other person a concrete area for improvement.

24. Review the questions and answers you composed in the previous activity to practice how to say them. Do the following:

- Discuss if volume, intonation, and speed allow the intervention to be understood, heard well, and maintain the interlocutor's interest.
- Verify that the pronunciation is correct.



25. Exchange your opinions with other classmates and share suggestions that help improve them. Look at the example.

Example:

- Did you like the way I asked the questions when we were practicing them?
- Yes, you did a good job, but I think you should slow down a bit. You said the questions very fast and it wasn't the right intonation. I know we were practicing for a while but using the appropriate intonation will make the questions sound more natural.
- Oh, great!
- Ok, got it. I have some feedback for you, too.
- When you were answering the second question you got stuck at the beginning and it took you some time to start back up again.
- Yes, I got lost. What should I do if that happens again?
- You could say "So, let me see," and then continue with the rest. That will buy you some time.
- Oh, good. Maybe I can also emphasize that list of things with some gestures, like counting each item on my fingers, so each thing they do during this celebration is highlighted.
- That sounds good.

Activity 26

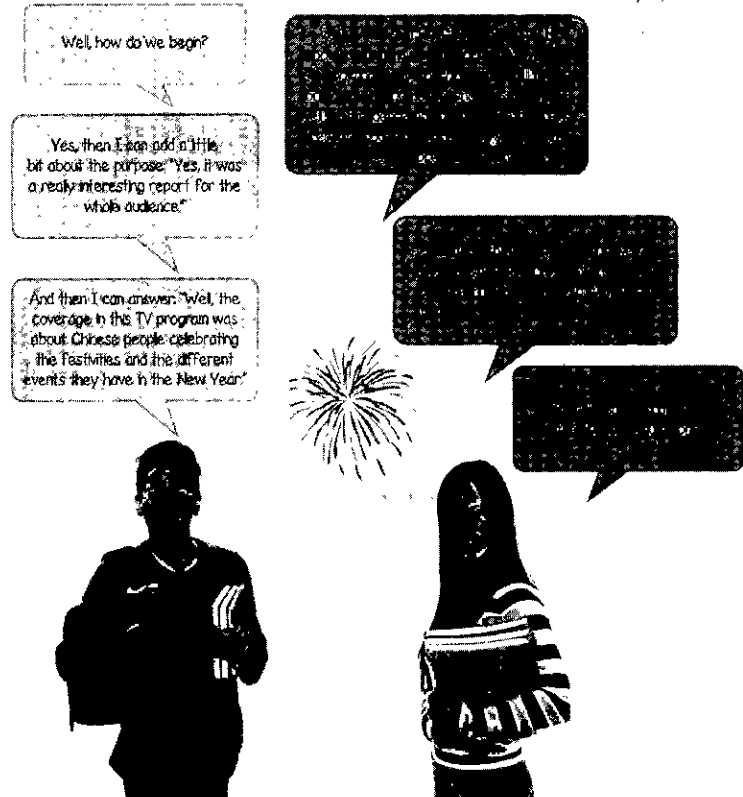
Closure stage-socialization

- Your students can re-arrange the order of the questions they composed so that they are presented in a more interesting order, or even to avoid sounding too rehearsed. Conversation is meant to sound natural and not as if they have learned their answers by heart.
- The elements (general meaning, purpose) can also be rearranged. Remember, the model gives your students ideas about how to proceed, but an exact copy should not be attempted, since the text they will be working with is completely different.
- If your students have confidence in their interview, let them begin the conversation, you can then suggest modifications as they interact.
- Make sure students identify the strategies they have used so far. Remember that these are: establish genre, topic, purpose and addressee; compare function and purpose of visual

26. To prepare your interview, do the following:

- Check the title, topic (Activity 2), the purpose and genre of the program you watched in Activity 6 and discuss how you will describe it.
- Describe the general meaning you discussed in Activity 12.
- Ask the questions and answers you prepared in Activities 20-24. Look at the example.

Example:



resources; clarify the meaning of words and understand technical information; formulate and answer questions about content and the emotion it causes, etc.

**Activity 27**

- Remind your students they should ask any questions about the instructions before starting the activity, specifically if they are unsure about what is asked of them.
- There are other tracks on the CD in which we show similar difficulties and the strategies used to resolve them. In this case, intonation, volume and speed as prosodic features are present in every text, so the strategies for resolving them are pretty similar.
- Fillers, despite their name, have a role in communication. Almost everyone hesitates when speaking, so fillers exist to hold the place while you think of a response. The problem is that most of the fillers in your students' first language are not useful for signaling an English interlocutor that you are thinking. That is why it is important to know how to use these fillers.

Activity 28

- In real life, most interviews are not shot or conducted in one long conversation. When you read an interview in a magazine, for example, it is edited (the pauses, hesitations and even the order). Usually, the interviewer sends the questions in advance to the interviewee, who can then add or delete questions. Once they settle on the questionnaire, the interview is carried out. Then, the interviewer sends the final version to the interviewee before publishing it. In television, if the interviewee is not happy with what he said, it can be reshot. Live interviews are unusual and they are mostly about factual issues, for which the interviewee does not need to give complex explanations.
- There are more tips about non-verbal language; for example, exaggerated or quick movements can startle people and are best avoided, leaning back or having a poker face can also be annoying.

**Activity 29**

- Your students may have already learned how to improvise in their second year. Autonomy means the flexibility to create new content from scratch at a moment's notice. Give them plenty of chances to improvise, not only in this practice but in others included in this year, so they can react more easily in case they need to.
- Although the suggested product is an interview, there are a number of options that can be followed with the same steps and by making minor adjustments. For example, they can record a video recommendation for a vlog (video blog) with shared impressions. They can also have an informal conversation, like role-playing.



Translate icon / Additional definitions: **hone** (v): afinar (sacar punta a algo)

Volume and speed Fillers.
Non-verbal language

TRACK 29
29. 0
and 11

session 11

Carrying out an interview
Assess the process and the product

27. Fine-tune your roles of interviewer and interviewee.
In order to do so:

- **Hone** the intonation in questions and answers. Listen to the example on Track 29.
- Control your volume and speed. Listen to the example on Track 30.
- Use resources such as *umm*, *er*, or *you know*, when you need time to think. Listen to the example on Track 31.

28. Practice your interview. Follow the recommendations for non-verbal language and gestures shown in the box below.

- If you are unsure of what gestures to use, ask your teacher to display the poster with non-verbal language suitable for interviews, which is included with the CD.

TRACK 32

29. Carry out the interviews. Consider the adjustments you made in the previous activity and practice them.

- Be ready to improvise a few questions and to change the order in which you prepared them.
- If you need to, listen to the full interview on Track 32.

TRACK 33

**NON-VERBAL LANGUAGE FOR INTERVIEWS.
SOME RECOMMENDATIONS**

01	04
02	05
03	06

76 | Student's Book / Practice 4

edebé

Activity 30

- You can use this assessment earlier in the practice, deleting the items that are not appropriate, to avoid spending too much time on the last session for assessment.
- Insist your students have sincerity and honesty when they are assessing their own skills. As in other cases, you may turn this individual assessment into a peer or whole class assessment, so as to have different impressions.
- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (unable to speculate on the reasons why the director of the program chose to represent a person a certain way, cannot interpret why a scene is depicted in a particular way, etc.); offer solutions (come up with other possible reactions from the people in the program, analyze the details that contribute to portraying each scene in a certain way, etc.); and implement them.

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

Individual Assessment

- I am able to speculate on the reasons why the director of the program chose to represent a person a certain way.
- I can interpret why a scene is depicted in a particular way.
- I come up with other possible reactions from the people in the program.
- I analyze the details that contribute to the portrayal of each scene in a certain way.

Product

31. How well did you carry out the interview?

Carrying Out An Interview

- Did you take notes during the interview?
- Were you organized and clear in your questions?
- Were you able to ask questions that you wanted to ask?
- Did you ask questions that were relevant to the topic?
- Did you ask questions that were open-ended?

32. What is your team's global impression about their performance in this practice?

Team Assessment

- Did we divide the tasks so everyone had something to do?
- Did we pay attention during others' turn to speak?
- What aspects can we improve as a team?

We have arrived at the end of this practice.

edebé Student's Book / Practice 4 | 77

Activity 31

- Interviews might have errors and there might be mishaps when preparing them. However, emphasize the qualitative aspect rather than setting strict benchmarks for every item. Ranges for each item may vary even between two groups in the same grade with the same teacher, so try to focus on the overall situation.
- Remember you may use other formats and other assessment items from other practices that can be adapted for this product so as to have a better picture. If there are many items, earlier assessments can also be used.

Activity 32

- As we have stated elsewhere, for editorial reasons we don't include assessment instruments for each phase, but you may adapt the existing instruments for use just like the beginning of the practice, as many times as necessary during the building stage and finally at the end of the closure stage. Remember it is important not to leave assessment until the end of the practice. As they say, hindsight is 20/20. It is important to use assessment proactively rather than reactively.
- In order to use assessment proactively, it is important to end assessment without grading negatively but rather by telling the student what can be done so the situation improves from now on.
- Remember, you may add or delete as many items in each chart as you need. However, remember that less is more, so it is more important to have good questions than to ask for every single detail.

Practice 5

WHAT IF...?



Track 33

Activity 1 Warm-up stage

- There are many ways to guess how past events occurred. The one we include here is working with logic riddles (also called lateral thinking puzzles). However, this is not the only strategy available, remember that as long as your students achieve the expected learning outcomes, any route you choose is OK. Another possible strategy is to think about historical events and some counter-factual possibilities. For example: *What if Hernan Cortez had not conquered Mexico? What if dinosaurs had not become extinct?* These factually inaccurate propositions obviously rely on suppositions and are alternative scenarios that promote creative thinking.

- Lateral thinking puzzles are based on inventive and innovative approaches to problems that at first seem really hard. A lateral thinking problem

would be, for example: *How many households in Mexico City have a piano? Instead of wildly guessing, one could make the problem less daunting by asking more specific questions: How much does a piano cost on average? How many people might have inherited a piano? How many piano retailers are there in Mexico City? How many pianos do they sell each year?* This is the strategy we will show your students. Not only will they learn English, they will learn to generate creative solutions to problems.

- **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 the order to suit the purposes you established with your students.



Translate icon / Additional definitions:

- **riddle** (n.): acertijo (adivinanza)
- **dig** (v.): excavar (remover la tierra)

Practice 5

WHAT IF...?

Ludic and literary environment

SOCIAL LANGUAGE PRACTICE: Guess and formulate hypotheses about past events



riddle (n.): acertijo
fence (n.): cerca, valla
dig (v.): excavar



Track 33



Things I know

Session 1

1. Read along while you listen to the following logic riddle. **TRACK 33**

The Mystery of the Bitten Carrots

Please tell me something interesting, a story that makes me think.

What happened to your uncle?

What did your uncle do to prevent the rabbits from eating the carrots?

Why did he put the fence at that height and at that depth?

And what happened next?

Rabbits don't fly, they don't do magic and they never dig more than a meter and a half under the ground... There has to be a logical explanation.

Mmm. Let me think.

OK, if that's what you want: A few years ago, some very strange things happened to my uncle that we cannot yet explain.

Well, my uncle is a farmer and one day he decided to plant vegetables on fifteen square meters of his land. He cleared almost all the soil of weeds and planted carrots. However, he knew that there were rabbits around that could come and eat the carrots.

He installed a wire fence around the garden. The fence was two meters high and reached two meters below the ground.

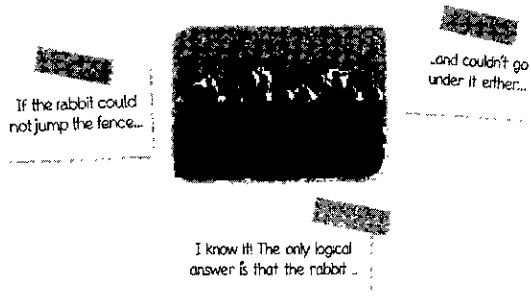
So, the rabbits could not jump the fence nor dig under it. Rabbits never, never dig more than a meter and a half underground.

Well, some time passed, and the carrots were growing very well, they were almost ripe. But one day, he began to find bitten carrots on the ground. My uncle could never explain how the rabbit had gotten in and out.

What do you think happened?

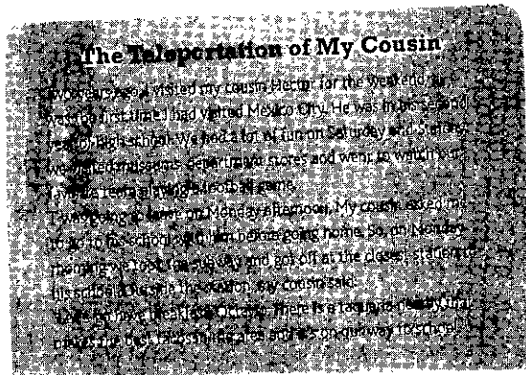
Activity 2

2. Read the riddle again and propose questions that give you clues to solve the mystery.
 - Share your questions with the class and try to find the answers.
 - Consider that you're looking for clues. If you have the answer, wait for the next exercise.
3. Look at the following illustration and try to deduce the answer to the mystery.



- Do you already have the answer? Share it with the whole class.

4. Listen and read along with the following logic riddle.



teleportation (n.): teletransportación

Session 2

Prediction skills: lateral thinking

Continue this activity on the next page

edebé

Student's Book / Practice 5 | 79

- These practices, as you may have noticed, allow you to work in a contextualized fashion with formal content about grammar and phonetics, and to delve further in on them. You may want to check either how students compose their questions (especially if they are using more complex structures with two or more verbs in the same question such as: *Do you think rabbits eat their way through the fence?*), or how they pronounce questions. You may check either the pronunciation of specific sounds, or prosodic features such as rhythm and intonation.
- Despite the focus on formal details, remind yourself and your students that the aim of this practice is how they can use language to have some fun. Remember, you have more practices throughout the year to help your students achieve B1 level.
- Provide enough time for sharing the questions and for re-reading the riddle if necessary. Form your students into teams that allow more proficient students to help those who are less proficient.

Activity 3

- In this practice, we will provide the answers to the riddles, but we insist on keeping them secret up to the point at which everyone has given up.
- If necessary, have your students take a look at the illustration for an additional clue as to how to solve the riddle.
- By the way, the answer to the riddle in Activity 1 is that the burrow was always there, so when the fence was built, it was built around the burrow.
- Ask your students if they have ever answered riddles such as the one in Activity 1, what they found to be the most and least complex parts of solving them, and the strategies they employed.

Activity 4

- When there is a track to be played, you should have a sound check before starting. That way, your students will be able to decide whether they will need to rearrange their chairs.
- Remember, it is best to arrange the chairs in a horseshoe shape and put the CD player in the center. If possible, get some additional speakers instead of turning the volume all the way up, because it tends to distort the voices.



Track 34

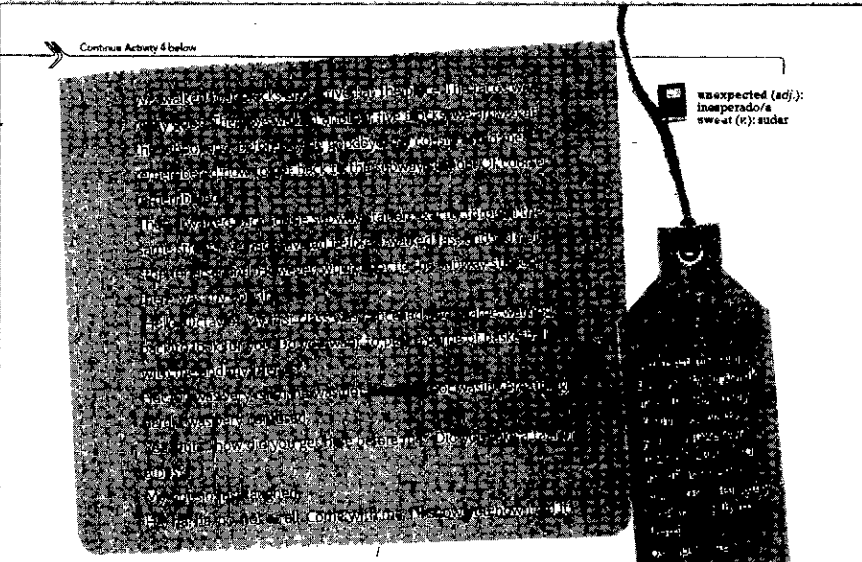
Activity 4 (continues)

- You should have your students read the whole text before playing the track. If you feel your students are up to the task, you may ask them to read just the title and then play the track.

Activity 5

- Let your students share their justification for their answer and the clues in the text that helped them reach it.
- Actually, any of the three answers could be correct. However, since we are trying to have your students think out of the box, option B is the best solution.
- You can add some short riddles if you have time. Here we provide you with a few: *If a plane crashes right on the border between two countries, where are the survivors buried?* (Answer: The survivors cannot be buried, since, well, they are still alive.) / *If a rooster lays an egg on the exact peak of a barn, on which side does it fall?* (Answer: Hens lay eggs; roosters are male, so they don't lay eggs.) / *Is it correct to say, "The yolks of eggs is white." or "The yolks of eggs are white."?* (Answer: Neither option is correct, since the yolk of an egg is yellow, not white.)

Continue Activity 4 below



unexpected (adj): inesperado/a
sweat (n): sudor

5. Based on the puzzle you just read, consider the following explanations. Decide which is the most logical, mark it with a ✓ and in your notebook justify your choice.

a) Hector is lying. Actually, he did take a taxi.

b) Octavio didn't know the city and took the only road he knew. Hector, who did know the city, took the shortest route to get from the school to the subway.

c) Hector walks faster than Octavio.

6. Comment on if you have had experiences similar to the previous riddle.

- If one of them seems interesting to the whole team, write it down in your notebook; you will use it in later activities.
- Riddles are also used in Literature. Use the image from your CD to get to know a famous one.

80 | Student's Book / Practice 5 edebé

Activity 6

- Students don't need to write the experiences in full detail, since they will ask questions to get more details later. You may want to hurry this process along, so as to have more time for the later steps in this practice.
- Try to give students enough time to write their experiences down and to be able to proofread their work, no matter how small it may seem. This is one of the strategies that will allow them to overcome the barriers they will encounter on their way to becoming a B1 level English user.



7. Look at the chart below and read the activities you will complete in this practice in order to make an anthology of logic riddles. Remember to tick each activity as soon as you finish it.

Activity	Completed
Selecting appropriate logic riddles	<input type="checkbox"/>
Deciding on the order of the riddles	<input type="checkbox"/>
Preparing appropriate logic riddles for the anthology	<input type="checkbox"/>
Selecting appropriate logic riddles for the anthology	<input type="checkbox"/>

session 3

Planning our product: Looking for riddles: Establishing selection criteria

Activity 7

- Make sure your students identify the three steps of the study plan and that they understand each activity they will complete. Ask a student to read the tasks out loud so they can understand the activities they will complete in order to produce their game and the accompanying anthology. Alternatively, you could give students some time to read the plan silently and then ask any questions they may have.
- This is a good time to show your students the final version of an anthology or to make decisions about how they will disseminate their own anthology. They should also decide if they can (or want) to invite other students to play the riddle game. That way, your students will have an idea of what they are aiming for. This will give them an idea of what they want to accomplish and help them decide which activities will take the most time, which can be skipped, and which can be completed in a different order. They could also prepare the anthology first and then later play with the riddles included therein.

- In this case, we have given priority to printed resources. However, you could use audio materials for the riddles, although if those changes are made, consider the kinds of adaptations your whole sequence of activities will need in order to achieve the expected learning outcomes.

Activity 8

- Here we include the answers to the riddles in the Reader's Book. We did not include them in the book itself, in order to avoid unwanted spoilers. Give your students time to read and reach the answer by themselves and only give the answer as a last resort: 1. *The doctor in the operating room is the mother of the patient.* 2. *Just one, Pierre.* 3. *He was driving in broad daylight.* 4. *Motorbikes.* 5. *Because the river was almost dry.*
- **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.

- Use this opportunity to explain:

- What a URL is (Uniform Resource Locator): it is the specific address of a website. It can include words, abbreviations, numbers, punctuation marks, etc.
- What a search engine is: it is a resource to look for websites using keywords.

Activity 9

- Your students may remember the selection criteria established in many other practices. Criteria should be flexible enough to allow the inclusion of different types of texts (in this case, riddles), but also rigid enough to exclude texts that may not be suitable.

Activity 10 Building-stage

- Help your students focus on attitudinal issues when sharing their personal anecdotes, such as how to be an attentive listener, how to express ideas assertively and how to engage effectively without taking time from others.
- Remind your students to have several anecdotes ready, so that they have a wide variety of anecdotes to choose from. If you know other anecdotes besides the ones in the Reader's Book, share them with your students.

Activity 11

- Your students can ask as many questions as needed. Help them stay focused on the topic and not drift away from the relevant questions. This does not mean there are questions that shouldn't be asked, but it is important to decide whether they add to the discussion or are distractions. It is even better if your students can self-regulate without your intervention.

8. Look for logic riddles in the school library, in your Reader's Book or on websites and bring them to class.

IT

RB think twice (phr.); repensar open-minded (adj.); de mente abierta

9. Review the riddles that you brought to class and propose criteria to select those that will be part of your anthology. Look at the example.

FOR OUR ANTHOLOGY

Example:

SELECTION CRITERIA

10. Go back to the personal anecdotes that you proposed in Activity 6. Look at the example.

Example:

The story of how my aunt met my uncle is very interesting.

11. Ask questions to get information about each other's personal anecdotes.

- Answer the questions and include some details. Look at the example.

Continue this activity on the next page

82 | Student's Book / Practice 5

edebé

Questions and Answers

Q: Why is it so interesting?

A: Because she met him on a stormy night, in a very complicated situation.

Q: In what sense was it a complicated situation?

A: My uncle was at a bus stop and next to him were a very sick man and my aunt's best friend. The three of them were waiting for the bus. And all three needed help right then and there.

Q: Did your aunt already know your uncle at that time?

A: No, but as soon as she saw him at the bus stop, it was love at first sight.

Q: When did it happen?

A: When my aunt was studying at the university.

Q: She got the three of them in her car, right?

A: It wasn't possible. My aunt's car only had two seats.

Q: What did your aunt do to solve the problem?

A: Well, she got out of the car and asked her friend to drive the sick man home. So, my aunt had the opportunity to talk to my uncle for the first time. Her friend returned minutes later and then my aunt took her friend and then my uncle to their respective homes.

Brilliant, right?



12. Decide on how to organize the answers and what they will need to become paragraphs.

We should begin by writing that your aunt was a university student.

Wait a second! We should write that it was a stormy night and that she was driving.

Then, we can explain the situation.

And then we should write she saw the three people at the bus stop.

Ok. And then we can ask a question just after explaining the situation, so as not to give away the solution.

Activity 11 (continues)

- Your students may register the questions in their notebook, but they should also take notes on the most important aspects of the questions.

Activity 12

- By now, your students should be able to write short descriptions. If not, provide them with expressions they can use to begin their description. Allow them to check other practices where descriptions and structures used for describing are employed (adjectives, superlatives and comparatives, relative clauses).
- Deciding on the sequence of events is also important. For this activity, a timeline or a retelling of main ideas could be useful in verifying whether the chosen order is the most appropriate one. If your students are proficient, they could rearrange the events of their anecdote, putting situations that happened in the middle of the sequence (a concept technically called in medias res, which means in the middle of the issue) so as to make their descriptions more compelling.

Activity 13

- The example is quite long, in order to illustrate how to create a good riddle. While achievable by students at this level (working cooperatively, working individually will require more time), it is sufficient for a riddle to be 100-120 words in length. Consider that an average amount of time allotted for an individual to write 100 words is about 50 minutes. Thus, the description could be done in sections, with each team member writing a part according to the decisions they made in Activity 12.
- If possible, try to provide students with books or leaflets with tips for writing and proofreading. You can find many of them in this book. Your students may also want to check the Remember sections of the book. Tell them that although the examples depend on the context, the formal contents can be adapted to varied situations beyond the practices in which they are used.

Activity 14

- As with the selection criteria, the list of rules should not be restrictive, but it should help to develop the game swiftly. In order to do so, ask your students to imagine and predict what could happen if they follow each rule as it is written.
- Another way to carry out this activity is for one team to write a rule and another to study and review what happens when the rule is not followed or followed too strictly.

session 5

Rules for the riddle game Assessing performance

13. Using the answers from Activity 11 and the decisions you made in the previous activity, write the description as a riddle.

- Be careful not to reveal the answer to the riddle. Look at the example.

FOR OUR ANTHOLOGY

suddenly (adv):
de pronto, de repente

DESCRIPTION

Example:

When My Aunt Met My Uncle

All this happened a few years ago, when my aunt was studying at the university. My aunt Marion finished her classes and got into her car. It was a stormy night, with a lot of wind. She was driving when, suddenly, she saw three people protecting themselves from the rain at a bus stop. First, she recognized her best friend, who had once saved her life. Next to her was an old man who looked very ill. The third person was a young man, who would later be my uncle. I love at first sight. My aunt had a very serious problem and just a few seconds to make a decision. She wanted to help the old man, her friend, and also meet the young man. An important detail: my aunt's car was a two-seater, and could only accommodate one more person. Anyway, my aunt Marion got everything she wanted, how do you think she did it?


14. With your teacher's help, brainstorm questions to define the rules for the riddle game. Look at the example.

- Be careful not to reveal the answer to the riddle. Look at the example.
- Write in the blanks two more questions in the chart.

FOR OUR ANTHOLOGY

QUESTIONS TO DESIGN THE RULES OF THE GAME

Will the riddles be presented in one go, or one at a time?	Are we going to read the riddles or listen to them?
How will each team take their turn?	Can we ask questions? How many? Any kind of questions?
Are all the teams going to answer the same riddle at the same time?	How long will we have to answer each riddle?



Continue this activity on the next page →

84 | Student's Book / Practice 5
edebé

- Based on your questions, write the rules for the riddle game.

FOR OUR ANTHOLOGY

RULES FOR THE RIDDLE GAME

Example:

- Each team will present five written riddles
- Each team will try to solve five riddles
- You have five minutes to solve each one
- The teams can't solve their own riddles
- The teacher will distribute five riddles per team

CHECKPOINT

15. Read each line carefully. Answer *yes, almost, with help* or *no* to describe your progress up to this point. Add a recommendation for performing better.

	Yes	My partner	Recommendation
1. I prepared myself for this activity by reading the riddles.			
2. I read each riddle carefully and tried to solve it.			
3. I discussed the riddles with my partner and we solved them together.			
4. I wrote down the riddles that I liked and shared them with my partner.			

16. Gather all the riddles that you chose in Activities 8 and 9 and do the following:

- Choose the ones that you will use in the game.

Original version of the riddle

Seven pieces of coal, a scarf, a pair of gloves, a hat and a carrot were lying on a hill near a remote house. Nobody put them on the grass, but there is a logical reason why they were there. What is it?

Session 6

Expanding riddles

Activity 14 (continues)

- If you have the material on hand to do so, you may want to make copies for your students or have the rules written or printed on poster board that you can hang in a visible spot in the classroom during the game in Activity 23.

Activity 15

- Formative assessment is an action to be carried out many times throughout the practice, because this allows your students to detect what they have learned and what they need to review. For this reason, although we only provide two activities for formative assessment (due to space constraints), you may carry out as many as you deem appropriate.
- Monitor that your students are being honest with their classmates and with themselves.
- You may also interchange any of the rubrics from other practices and adapt them for peer assessment. We suggest using this checklist because it is an easy format and allows you to focus on detecting the issues

rather than on writing or filling in charts. However, if you feel this is insufficient, you may add assessment items or use any of the formats in this book for this assessment.

- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (unable to tell why their interpretation may be different from someone else's, etc.); offer solutions (reflect on others' points of view, analyze the different contexts, etc.); implement them.

Activity 16

- Help your students decide on the number of riddles for their anthology, establishing the allotted time for the game (which in this practice is 50 minutes in Session 9). This will depend on the number of teams and the average length of the riddles.
- Be sure your students recognize whether the riddles they have chosen are solvable. Some of the ones they found may entail really complex assumptions and, while interesting, they may need too much time to be solved.

Activity 17

- Provide enough time for your students to talk and listen, so they obtain the greatest benefit from their interaction with others.
- Help your students reflect on the knowledge they have acquired up to this point and how to enrich their language skills in order to share their views with others.
- Point out that while doing this activity students are using the strategy "selecting information," which is necessary to write a riddle.

Activity 18

- Encourage your students to cooperate towards the improvement of the riddles based on their interests.
- Encourage the use of other resources (for example, working with different teams) to check and verify their work.
- Keep an eye on the tone used when suggestions for improvement are being made; it is best if students don't sound patronizing or excessively demanding.

- Point out that while doing this activity students are using the strategy "selecting information," which is necessary to write a riddle.

Activity 19

- Spelling and punctuation are important for avoiding misunderstandings. If your students have problems with spelling and punctuation, they may resort to reading the activity or their Reader's Book to solve such problems.
- It is important that your students have an array of strategies for writing beyond asking you every question they have. If available, style guides or dictionaries can be used while writing.
- Point out that while doing this activity students are using the strategy "broadening information," which is necessary to write a riddle.

17. Decide what information must be known and what isn't necessary and exchange opinions.

18. Decide what kinds of details will be needed to make the riddles more interesting and where they should be included. Read the transcript below Activity 19 while you listen to Track 35.



19. Expand the riddle, considering the details you discussed in the previous activity. Look at the example.

The original version is very simple and boring, why don't we put in more details?

I agree, it doesn't seem like a very interesting riddle at the moment.

I think it would be better if we composed a little story for this riddle and we added a title.

We should put a policeman in as a character. It adds a touch of mystery. We should add some details about what the policeman said and did.

Then we can add something about the person who saw the pieces of coal and stuff on the ground. And we can say he lives alone.

Example:

Last Days of Winter

A man who lives alone was returning home after a business trip. In front of his door were lying seven pieces of coal, a scarf, a pair of gloves, a hat and a carrot. The man thought that maybe someone had entered his house, so he called a policeman who was passing by.

The policeman listened to the man, looked at the things on the ground and smiled. Then, he said:

Don't worry. There is no one in your house, I'm completely sure. Nobody did it.

What did the police officer deduce?



Activity 20

- This activity (making assumptions) is a skill required in practices both before and after this one. Be sure to adapt the contents of other practices. Remember: knowledge about the language does not entail knowing everything before doing it, but rather learning what it is necessary to solve a problem. There are other strategies beyond those mentioned in the Remember box that your students can use, for example, questions beginning with *Don't you...?* or *Could it be that...?*

- If your students have already mastered how to use all the strategies in the Remember box, and even the ones mentioned in the previous suggestion, you may skip the activity altogether. Just remind your students that they will need to put into practice how to make assumptions by Activity 23.

Activity 21

- Offering options is key for solving riddles. As in Activity 11, it is important that your students



20. Exchange opinions of how to make assumptions about past events. Read the transcript below while listening to Track 36.



Example:

Who could have brought all those things there?
It could have been a group of squirrels.

I don't know. Maybe it's more logical that it was the result of human actions.

Maybe a homeless person forgot those things there.



21. Propose alternatives to the assumptions you made in the previous activity.

- Comment on whether the alternatives are plausible or not. Read the transcript below while listening to Track 37.

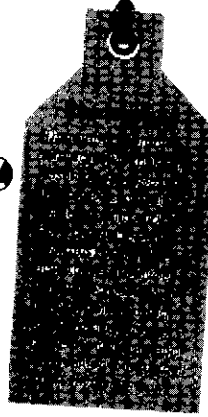
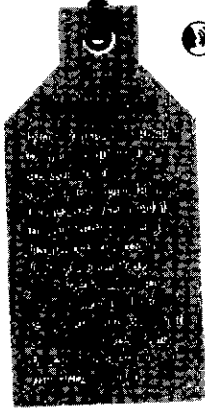
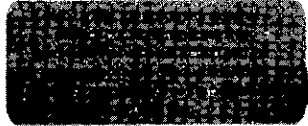
Could it have been some squirrels?



The idea that squirrels could have done it is very funny, but it is not a logical solution. If squirrels had done it, they should have seen the tracks.



Moreover, squirrels do not use scarves, hats or gloves. I rather think that this is the result of human actions.



stay focused. However, since they also have to assess how plausible the option is, even if the solution may seem ludicrous, it is actually an excellent chance to get your students to react and make a counter-argument (which is pretty complex even in one's first language).

- Make sure your students respect even the options that they may think of as far-fetched. It is important to have them notice that the answer to the riddle may lie in an out-of-the-box way of thinking.



Activity 22

- Play Track 38 and make sure your students notice how the expressions are composed. Repeat it a few times and pause where you consider it necessary, so your students can build their own expressions.
- Show students, while listening to the track, how the assumptions are linked with the details that allow the riddle to be solved. Invite them to make such links with the assumptions and details for their own riddles.
- Make sure they understand what assumptions are and the way in which they can express them. Give them several chances to try to build them and support them so they can succeed at this activity.
- Encourage their exchanges and monitor their level of proficiency when they interact with each other.

Activity 23

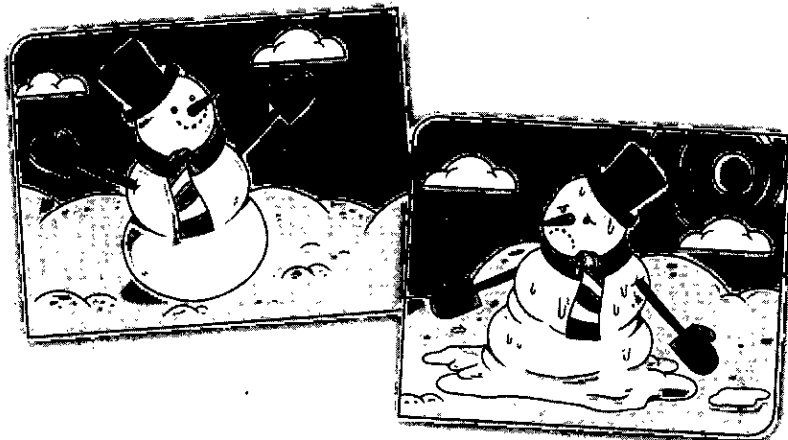
- Help your students realize that previous activities are intended to give way to the game they will carry out in this activity.

- Check the game rules they wrote with them so that there are no questions and they can use them effectively once the game begins.
- Have them think about how they know whether the riddles they chose are appropriate and are easily understood by means of this game. They can then take advantage of this opportunity and not worry about any mistakes they may detect at this stage.
- Organize the teams so they can play among themselves, give them enough time to play. Walk around to offer them support in case they need it.
- Once the game has finished, ask the teams to gather together so they can improve the riddles and correct any mistakes they may have encountered.



22. Listen to track 38.

- Link the details from the information offered by the riddle and your assumptions. Share your conclusions.



23. To start the game, gather what you have worked on so far. With your teacher's help, do the following activities.

- Gather the riddles you wrote in Activity 13, the ones you gathered in Activity 16 and the expanded ones from Activity 19.
- Review the rules of the game that you defined in Activity 14.
- Begin the game, considering that you will need to make assumptions, propose alternatives, assess whether they are plausible or not, and link the details to give the solutions. If you have any questions, check back to Activities 20, 21 and 22.

Playing with riddles I

session 9





Activity 24

- You could ask students to read the sentences in this activity aloud. This is an excellent opportunity to check your students' various riddles, not only to improve them, but also to analyze aspects of written and oral English that require further study, for instance, how to pronounce certain words and expressions, use of synonyms and connectives, etc.
- Foster a respectful and collaborative environment, so that your less-confident students may partake in the exchange of opinions. Help them express themselves when they have difficulty, so they can successfully express their opinion to others.
- Offer examples and models of how to express opinions and how they may use such examples to build their own opinions. Encourage them to try more than once.
- Make sure there is a variety of students who express the riddles and the opinions in public.



Session 10

Decoding anthology features

24. Listen to Track 39.

- Exchange opinions about which riddles will be included in your anthology. Read the transcript below while listening to Track 39.

I think we should first divide the riddles by categories: from the easiest to the most difficult.

It's important to write an introduction and design the index and the answer section.

And we also need to take the opinions of our classmates into account when we make the final decision.

It's important to write an introduction and design the index and the answer section.

25. Propose the characteristics that each section will have: font (sizes and color), margins, line spacing, etc.

- Decide who will be responsible for developing the different parts of the anthology (index, cover).
- Define who will illustrate the riddles.



Activity 25

- Support your students in recognizing the variety of options that can be chosen and considering what they should do to decide on the most appropriate option. For example, if they want to use staples, they should leave a wider left margin so as not to cut off the contents.
- Walk around the classroom to check how the work is being carried out, the rapport between teammates and the behaviors they adopt so as to generate an environment in which cooperation and collaboration are extant.
- Use this opportunity to monitor how your students use English when interacting with others, as well as their self-confidence and assertiveness in its use.

Activity 26

Closure stage-socialization

- Show your students different layouts for their anthologies, for instance: horizontal, vertical; formats such as big or standard; different binding types: stapled, bound, sewn, glued; written by hand or by computer. Encourage them to be mavericks with their designs and to exploit their creativity at their highest levels.
- Remind them that inasmuch as they feel proud of what they achieve, so will their addressee.
- Use this opportunity to have students recognize each team member's skills (for example, who is the best artist, whose handwriting is the most legible, who is most skillful at using a keyboard) so they can benefit from those skills when preparing their anthologies.

Activity 27

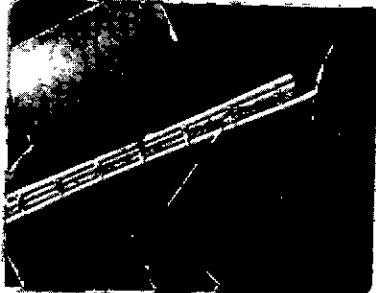
- Explain that by carrying out this activity, students make sense of everything they have done up to this point. A product that is not received by its addressees is merely a school task and does not become a chance to share riddles with others and have a lot of fun together.
- Help them define the best place to hold the event, organize the time and venue where it will take place and decide who will be invited and how invitations will reach them, etc.
- Ask your students to watch for the reactions of those invited to the event and to ask for their opinion. That way, they can gauge the effect the anthology has and what details have to be considered in order to be successful with other language products.

session 11


Building an anthology

26. Build several volumes of the anthology.

- Include the riddles you decided on in Activity 24.
- Include the parts with the design you established in Activity 25.



27. Organize an event to present and play with the anthologies.



session 12

Presenting anthologies. Assessing the process and the product

Being Through Language

► Riddles, jokes, language puzzles and language games in general are one of the many ways in which we use language to entertain ourselves and others. Some of them are particular to each language, one of the reasons to foster the use and preservation of all extant languages.

extant (adj):
existente

90 | Student's Book / Practice 5ēdebe

Activity 28

- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (unable to discuss information that is stated in a text, cannot challenge and discuss the validity, accuracy and credibility of content in a text, etc.); offer solutions (check the clues provided, question details, etc.); implement them.
- This is also a good time to show your students cultural traditions that come into play when these actions are carried out with members of other cultures.

Activity 29

- Help your students realize how important it is to detect their strengths as well as the reasons behind them. Explain that inasmuch as they can understand the strategies used to become successful English users (strengths) as well as the reasons why they cannot resolve some problems at this stage, they will become less and less dependent on you and others and they will move towards autonomy.

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

Individual Assessment

- I am able to discuss information that is stated in a text.
- I challenge and discuss the validity, accuracy and credibility of content in a text.
- I check the clues provided and I question the details.

29. What is your partner's global impression about your performance while playing on the logic riddles, and making your audio log?

Partner Assessment

Aspects to improve

30. How do we assess the following aspects of our anthology?

Product

Creating an anthology of logic riddles

- It shows an anthology offering a list of simple, middle and advanced riddles.
- It works up with the design and intends to be organized in the anthology.
- It shows well-planned riddles in our anthology.

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

Team Assessment

Aspects to improve

We have arrived at the end of this practice.

edebé Student's Book / Practice 5 | 91

- Help students establish different details involved in their performance. They can understand the strategies used to participate in collective activities (two-way, teams, whole class), the strategies used when facing difficulty or problems and how to resolve them, how to avoid prejudice or stereotypes towards others in the classroom or beyond the school community, etc.

Activity 30

- Remind your students that a language product, such as the anthology, has different purposes, such as learning English by means of using it, sharing the work carried out with the community so as to offer entertainment and leisure, as well as being a chance to learn riddles in English.
- Help your students realize that depending on how fancy their anthology is as an object (for instance, the use of good-quality illustrations, cleanliness, well-planned layout) and on their content (riddles appropriate for the addressees: compelling, challenging, funny), their impact on the addressees will be better.

Activity 31

- Explain how to assess the performance of teammates when they are trying to reach a goal together.
- Use this chance to exchange opinions with your students about the pros of working on a team where all members respect and empathize with each other.
- Have them think about the actions and attitudes that foster the best conditions to work as a team.
- Make sure your students offer feedback so as to improve the performance of all of their team members.

Practice 6

AS TIME GOES BY

Activity 1 Warm-up stage

- Accuracy and speed when writing are long-term achievements (as fluency is while speaking). In this and other practices in this learning environment, it is important to let your students write as independently as they can, and to leave time to practice writing on their own.
- Start the session with a reflection on history and historical events using the questions in the book. If they are not appropriate for your group, you could acquaint them with other historic events you know of from around the world.

Activity 2

- Ask your students if they recognize the historical events depicted in the images and which characters gave them a clue for doing so.
- Mural painting was a way of teaching history in the second and third decades of the 20th century, because at that time, illiteracy was rampant in Mexico.

Activity 3

- In this book, the CD is intended to be another model of how to interact and to have as many chances as possible of listening with different goals. If you have time and you have a way to do so, you could record other people interacting in different ways related to the social practices of this grade.
- Coordinate the activity, encouraging every student to participate. Be sure to provide every student equal time and allow them to speak without interruption. At the end of the activity or session, you may have a feedback session. In this regard, try to gradually share the responsibility of giving feedback, so they can develop their own metacognitive strategies.
- **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

- Have students discuss historical events that are relevant in Mexican history. They can discuss the importance of such events and their consequences in modern Mexico.

AS TIME GOES BY

Academic and educational environment
SOCIAL LANGUAGE PRACTICE. Write a short report about a historical event.

Practice 6

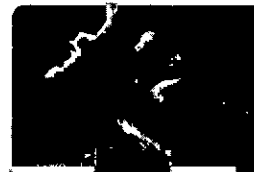
Things I know. Planning our problem. Activate previous knowledge.

session 1

1. Reflect on the answers to the following questions:
 - a) What historic events in Mexico have you heard of?
 - b) Why is it important to know about them?
 - c) How do you feel about the conquest of Mexico?
2. Look at the images. Write the name of the event below the picture. Remember your History classes.



The Conquest of Mexico



Mexico's Independence



The Mexican Revolution



The Mexican

Oil Expropriation

3. Share what you know about these historical events. Listen to the example on Track 40.
4. Comment on which historical events interest you the most from Mexico's history or from world history.
 - a) Write a list of the historical events you chose in your notebook.
 - b) Define who is expected to read your historical report.

Continue this activity on the next page.

c) Read the list and explain the reasons for your choices. Look at the example.

FOR OUR REPORT

Example:

LIST OF HISTORICAL EVENTS	REASONS
1 Second World War	It shaped events all around the world in the second half of the 20th century.
2 The conquest of Mexico	In my opinion, it is the most important event in Mexico's history. It led to the conquest of the Americas.
3 The fall of the Berlin Wall	It changed the political conditions established at the end of the Second World War.



- With your teacher's help, define the topic you will be writing your report on and its addressee.
- Get different sources that discuss the topic you chose and bring them to class to work with them in the following sessions. You can also use the stories in your Reader's Book if you need to.



5. Look at the chart below. Read the activities you will complete in this practice in order to write a short report about a historical event. Remember to tick each activity as soon as you finish it.

ēdebé

Student's Book / Practice 6 | 93

Activity 4 (continues)

- Divide your students into teams to work together throughout the practice. Remember to change partners from practice to practice, so they experience working with different people. Ask them to think about the reasons for choosing a determinate historical event, because it should be the basis for their team's agreements throughout the practice. It is also important to remind them that the established addressee will define the scope of their historical report.
- They may give broader reasons for their decisions when speaking rather than writing. Be sure to give students enough time to practice writing their reasons, since that will help them build more complex structures, which will be useful when going beyond B1.
- **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

- Make sure your students identify the three steps of the study plan and that they understand each activity to be completed. Ask a student to read the tasks out loud so they can understand the activities they will complete in order to produce their report. You could instead provide some time to read it silently and then have students ask their questions.
- Remember that this is a good time to show your students the final version of a report, as shown in Activity 29. That way, your students will have an idea of what they're aiming for. This is useful for giving them an idea of what they want to accomplish and help them check which activities will take more time, which can be skipped, and which can be done in a different order. Remember, the book is to help you, not constrain you.
- If possible, show your students more examples of reports. Have them work with different textual features (typeface, letter size, with/without headings, etc.) so they can compare them and have ideas that will be useful to them later when they create their own report.



Activity 6

- Remind students that the social practice they will be working on is Write a short report about a historical event and, for that matter, they will have to choose a historical topic.
- The use of wiki-model sites is a matter your students should tread around carefully. Despite the fact they can be edited, there are some (including the most famous one) that are well-researched and written with expertise. Do not discard them just because they can be edited at a moment's notice.

Activity 7

- Answer any vocabulary questions your students have. If possible, provide them with a bilingual dictionary and remind them that most uncertainties can be resolved by using context. This is an important skill to develop, because they won't have a dictionary at hand in most certification exams.
- The past is a whole sub-system of tense. Past actions can be expressed by means of active (I was...) or passive (This has been given priority...) constructions. The past tense includes simple (They had attacked the city twice.) or progressive (This situation had been going on for years.) actions. Progressive is not exactly a tense, rather it shows how an action is perceived. The technical name for this is aspect. Finally, besides the commonly known past tenses (past, present perfect, past perfect), one may consider that an action can have happened in the past with regard to another action. For example, the future perfect implies an action that happens before another one (both in the future).

Activity 8

- Feedback can be given on both identifying tenses correctly and how to pronounce them. Be sure to have objective criteria that allow reliable assessment and that fulfill their purpose of encouraging your students to improve day by day.
- It is important for your students to first speak uninterrupted, then, to receive feedback. In real life, they may have to interact with native speakers and non-native speakers with a variety of accents or speech conditions that make them harder to understand (for example, when someone has a severe cold).
- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (unable to select information from a text for a specific purpose, cannot use strategies—such as reading on, re-reading and using syllables—to work out unknown words, etc.); offer solutions (identify topic, purpose and addressee of a text, think of details they already know about a topic, etc.); implement them.

Graphic and textual components

TRACK 41

Being Through Language. Share proposals to create unity within the group to foster an environment of cordiality and to work without prejudices.

6. Look for different texts on the historical topic you chose and do the following activities.

- Explore the texts and identify their components.
- Determine the resources that are employed to highlight the title and the subtitles.

- Listen to the example on Track 41.

It is a narration that contains a historical report. I read many dates and places.

The title is also in bold letters, and they are bigger than the others.

It is organized in segments that contain paragraphs.

So, there is a title and subtitles as well as paragraphs.

7. Check the texts again. Identify how past actions are stated. Write them down in your notebook. Look at the example.

FOR OUR REPORT

Example: Ways to state past actions

First case	Spaniards set foot on the island of San Juan de Ulua in 1519
Second case	Runners had already given word of the event to Moctezuma
Third case	The conquest would never have happened if it were not for some previous events

CHECKPOINT

8. Discuss the cases you wrote down in the previous activity.

- Use this time to verify your progress when speaking in English.
- Ask your teacher for feedback in order to improve.

94 | Student's Book / Practice 6

Activity 9 Building stage

Session 3

Repertoire of words and expressions

9. Read the texts you chose and complete the following activities.
- Underline the terms and expressions you are unfamiliar with or that you are unsure of their meaning.
 - Identify new terms and expressions and exchange opinions about how they link with the ones you already know. Look at example below and listen to Track 42.

I know some jobs such as "soldier", so we can list jobs.

I agree. Let's write soldier and sailor. This last one is new to me and means "marinero".

I suggest we write transports, since we can include others besides water transports.

10. Classify terms according to their meaning and write them in your notebook. Look at the example.

Example:

New terms classification		
Action Reckoning	Transport Galleons	Jobs Sailors

11. Reflect on the answer to the following question. What is the text about?
- With your teacher's help, check the texts you explored in Activity 6 and answer the question. Look at the example.



edebé

Student's Book / Practice 6 | 95

- In this practice, your students may face more technically demanding texts. That is why the repertoire of words and expressions becomes so relevant. One way to expand this repertoire is by linking it to the conceptual area to which it belongs, rather than learning each word or phrase as if it were completely unrelated.
- Remind your students that reading the title and section headings allows them to understand what kinds of concepts they will refer to.
- Another strategy is to visualize the scene in their mind's eye being narrated. That will help them to cope with unknown lexicon. They may also have experience of having watched a movie or TV program about the historic event. For instance, if they are reading, let's say, about the sinking of the Titanic, they might picture what ships look like, what their decks are like, where lifeboats may be, etc. If possible, hand them pictures or drawings of the historic event they are reading about to help them with this.

Activity 10

- This list may be useful when considering register later in this practice (Activity 29).
- Sometimes, the list will include concepts which are really acronyms for longer expressions. For example, reading about the Cold War will lead your students to expressions such as NATO or UN, which are acronyms using the initial letters in a phrase (for instance, NATO means North Atlantic Treaty Organization and UN refers to the United Nations).

Activity 11

- Your students have already faced conversational, argumentative, narrative and descriptive texts in their mother tongue. However, it is important to develop metalanguage to talk about this, in order to improve their linguistic skills.
- Remind your students that they are searching for overall text type, that is, what kind of linguistic activity is carried out throughout the text most frequently. Advise your students that there are no pure type texts.
- Point out that historical texts use narration and explain with several examples how the texts present facts or events in a chronological order that are related by causes or consequences. It is not about providing the definition, but discovering these characteristics in the texts they are working with.

Activity 12

- Allow plenty of time for this activity. Be ready to help by having varied ways for students to express their opinions. They should have options other than just saying "I think...". Some studies state that the differences between personal proficiency levels can be blurry. For example, in order to be a B1 user, you may not have every skill set at B1. In other words, your reading skills may be above B1 (let's say at B2-) and your speaking skills may be below. So, if you provide your students with more complex expressions, there will no problem at all, and they will move more efficiently to a higher level of proficiency.
- If you have not yet used the Reader's Book, this is a good moment to set aside some time to broaden your students' horizons and to have them express opinions about other historic events.

Activity 13

- After playing Track 43, give students some time to prepare their intervention. At this stage, they may take notes to remember what they want to say, but it is essential that they try to speak unaided.
- Remember that the examples on the CD are not to be used as mere placeholders for words that should be replaced (as it used to be in the audiolingual methods). The audio is not the only tool they may use to prepare their interventions. They should also compose their oral texts by taking a look at dictionaries, asking others how to best say something, or checking other interventions on the CD.
- General meaning should be given in a short phrase. In comprehension tests at this level and above, it is a commonly given activity. This is a good opportunity, based on the different texts your students are reading, to state the general meaning of those texts. Once your students have a proposal, they should verify whether their statement covers everything that has been said in the text.

Activity 14

- Model how to ask questions to distinguish ideas in a text using the strategies they have worked on in the activities so far. For example:
 - Read the title of the historical text to anticipate content / question: What will the text talk about?
 - Identify the general meaning of the text / question: What is the text about?

Recognize historical events / question: When and where did the event happen? Who participated in the events and what did they do?

12. Listen to Track 43 and pay attention to how interlocutors express their own perspective on a historic event.

I think that the knowledge the Spaniards had about their beliefs was a key factor in the conquest.

Well, that's true, but we have to acknowledge the technological superiority of the Spaniards, for instance they had firearms.

- Share different perspectives on the historic event you chose. If needed, ask your teacher to play the track again and read the Remember box.

13. With your teacher's help, formulate questions to distinguish between main and secondary ideas. Listen again the Track 43.

- Share your views on the historical event you are working on. Share your opinions and come to an agreement. Write it down in your notebook. From the above, establish the general meaning of the text.

14. Write the questions from Activity 13 in your notebook and use them later to make a timeline. Look at the example.

FOR OUR REPORT

Example:

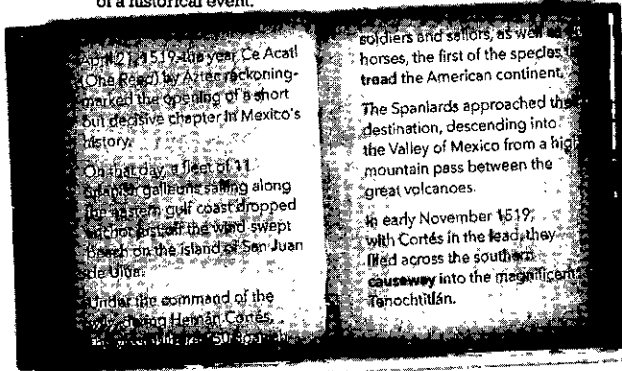
Questions

- When did Cortés arrive in Mesoamerica?
- Did Cortés travel to Tenochtitlán in the same year he arrived in Mesoamerica?
- Were the Spaniards able to conquer Tenochtitlán by themselves?
- Who killed Moctezuma, Cortés and the Spaniards, or the Aztecs?
- Had the Tlaxcalans known the real intentions of Cortés, do you think they would have helped him anyway?

96 | Student's Book / Practice 6 edebé

Activity 15

15. Read the texts you brought again. Underline the key events of your historical event or write them in your notebook. Look at the example of a historical event.



tread (v): pisar
causeway (n.): calzada

read wily
strategy
causeway

Session 4

Key events: Sequence of events

FOR OUR REPORT

Example:

Key events of the conquest of Mexico

- April 21, 1519. On that day, a fleet of 11 Spanish galleons sailing along the eastern gulf coast dropped anchor just off the wind-swept beach on the island of San Juan de Ulua.
- In early November 1519, with Cortés in the lead, they filed across the southern causeway into the magnificent Tenochtitlán.

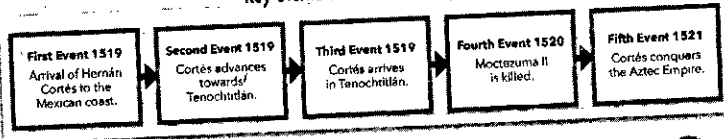
16. Look at the key events you identified and comment on if you all agree on them.

- Define the chronological order of the key events based on the questions you wrote in Activity 13.
- Make a timeline in your notebook and put the events in chronological order.

FOR OUR REPORT

Example:

Key events of Mexico's Conquest



- Exchange your timeline with a classmate and review them together to adjust them while listening to the track.



edebé

Student's Book / Practice 6 | 97

- Reading and writing are time-consuming activities when done correctly. Remember, we set 12 sessions, but the order in which the book proposes the practices is not fixed, so you may arrange for this practice to last longer.
- Remind your students that they should not damage or destroy the materials they are working with, especially if they are not theirs. It is better to use adhesive notes or flags upon which they can write. It is not necessary to use commercial notes; there are several recipes for making light glue on the web that can be used to stick and re-stick notes.
- Give your students the means to check whether they chose the most important ideas from the texts. One way is to check the questions they composed in the previous activity. Another way is to wait for the next activity, because if many events are covered, that may point out unsuitable choices.

- Remind students that they cannot underline a book that is not theirs. Offer other options, such as taking notes or using post-its.

Activity 16

- Help your students check the chronological order of the key events of their historical report. Some events continue to happen over many years. One way to provide your students with help is by establishing the best time division between events. It is important to discuss the timeline and reach agreement on it, since this will be the basis of the report.
- One way to skip this step is if everyone decides to work on the same event. Then, each group may focus on details of what happened on a certain date or period; another group will research the next date, and so on. In this case, each group will have a different date.
- Remember the idea on the track (the suggestion of exchanging timelines) is one among many options for checking the timeline. Remind them a good timeline will make a good report.
- Another way to help your students is to arrange the information on the timeline into a flow chart.



Translate icon / Additional definitions:

- **tread** (v): pisar (pisadas)
- **causeway** (n.): calzada (paso elevado, carretera elevada)

edebé

Teacher's Book / Practice 6

101



Track 44

Activity 17

- This practice has two moments for assessment before it ends. It is important to focus on assessment as a formative tool (rather than as a tool to check results).
- Formative assessment is an action that should be carried out many times throughout the practice. That will allow your students to detect what they have learned and into which actions they need to put forth more effort. For this reason, although we only provide two activities for formative assessment (due to space constraints), you may carry out as many as you deem appropriate.
- Monitor that your students are being honest with their classmates and with themselves.
- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (unable to elaborate on and interpret important information, cannot include detailed information selected because of its relevance to the topic, etc.); offer solutions (think of other ways of presenting information, include their points of view on the subject, identify causes and effects, etc.); implement them.

Activity 18

- Ask your students to look for complementary information to broaden and clarify the data they already have. One strategy to do so is to organize a group reading to identify and list the verbs that expand their information. Write a list on the blackboard so that students can participate.
- In our example, we show that it is possible to do this activity with just one text. However, it is most useful to have three or more texts. That entails deciding on the source of information that results in the best text for the report.
- Use this activity wisely to practice and show strategies for improving your students' reading skills, such as connecting what they already know about the topic and what the text says, visualizing, etc.

CHECKPOINT

17. Ask for and offer a classmate a phrase that describes his or her work up to this point.

- Write both phrases in your notebook. Look at the example.

Example:

	Checkpoint Phrase
My partner:	"Roberto is doing fine, but he is sometimes easily distracted."
Me:	"I do my part, but I need to choose the information I'm looking for better."

18. Get the texts you brought and do the following activities.

- Divide the key events you registered on the timeline in Activity 16.
- Explore the texts to find information that broadens, exemplifies or comments on each historical event.
- Read the fragment where you can find such information. Choose the information you need and write it on your timeline. Look at the example.

FOR OUR REPORT


Example:

First Event 1519

Arrival of Hernán Cortés to the Mexican coast

↓

"April 21, 1519 the year Ce Acatl (One Reed) by Aztec reckoning a fleet of 11 Spanish galleons sailing along the eastern gulf coast dropped anchor just off the wind-swept beach on the island of San Juan de Ulúa."



98 | Student's Book / Practice 6
ēdebé

Activity 19

Session 6

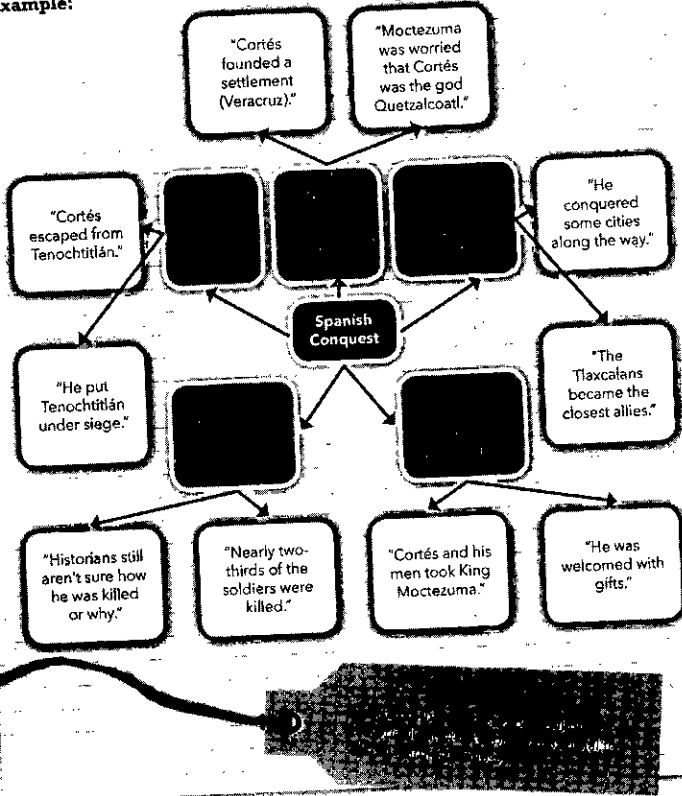
Mind maps

19. Make a mind map with the main developments of the historical event you registered on your timeline.

- Establish how you are going to use the information you got from the sources to elaborate on the flow chart, so that it contains contributions from every team member.
- Complete the mind map with the information you chose from the previous activity. Look at the example.

FOR OUR REPORT

Example:



ēdebé

Student's Book / Practice 6 | 99

- One common recommendation for writing at this and higher levels is to plan the text. Diagrams, such as mind maps, allow students to have ideas, put events in order and allow them to double-check whether they have included everything in their text. Mind maps are also valuable tools to verify that all main ideas or concepts are included and to confirm how they are linked, before the act of writing itself.
- Another recommendation is for your students to exchange their mind maps, so they can make sure they have listed the ideas necessary to understand what will be written.
- Other diagrams may be suitable, or you may want to add them directly to the timeline. We suggest keeping them separate because they can be used as evidence of your students' learning. However, this will depend on what you and your students decided on at the beginning of this practice.

Activity 20

- Help your students compose richer sentences that broaden and clarify their initial meaning. Remind them that they can form a single unit of meaning with two or more verbs in the same sentence.
- Be sure to check that they are creating their own sentences based on what they read and not merely lifting the sentences from their sources. If necessary, you can give them prompts that help them develop their own ideas.
- The differences in use between simple past, present perfect and past perfect is commonly misunderstood. If most of your students speak Spanish, this will be an even more difficult issue, because Spanish features a wide array of past tenses that do not have a one-to-one match. You may want to tackle this once they begin composing their paragraphs but having a look at your students' sentences will give you a better understanding of the situation.

Activity 21

- If your students have an overall high level of English, you may introduce new structures for organizing the report, such as beginning with an event in the middle or the end and then retracing the chain of events that led to it. In examinations, learners attempting unusual structures usually obtain higher grades, even if it is not successfully done.
- Suggest your students check the texts they have read throughout this practice as models for creating their own sentences.
- Insist that, when writing in English, less is better. That is, if they are precise, concision is not a problem. Therefore, they don't have to spend much time trying to make long sentences.

Activity 22

- Providing nuance and emphasis are language skills that allow for flexibility and they are the basis of becoming a proficient and efficient English user.
- Providing nuance does not mean giving different information (or, worse, lying). It is simply a way of adjusting the language to the addressee and giving enough information to have a broader viewpoint. This is especially useful with regard to historic texts, since it is possible that we don't have every perspective. That way, your students will be more objective, more so than if they stated everything as incontrovertible facts.
- Providing nuance is also a useful strategy when arguing about complex issues (be it in writing or when speaking).

Simple and complex sentences

session 7

Broadening and clarifying information

session 8

20. Look at the key events on your mind map and do the following activities:

- In your own words, write sentences for every key event in your notebook. Decide if you need one or more actions in each sentence.
- Look back at the timeline you made in Activity 16 to help you out.
- Use your notes from Activity 7 to check different ways of stating past actions. Look at the example.

FOR OUR REPORT

Example:

- Cortés landed on the Mexican coast in 1519.
- Cortés began to march towards Tenochtitlán.

21. Use the sentences you wrote in Activity 20 to include information that broadens, exemplifies or clarifies the key or main events. Look at the example.

FOR OUR REPORT

Example:

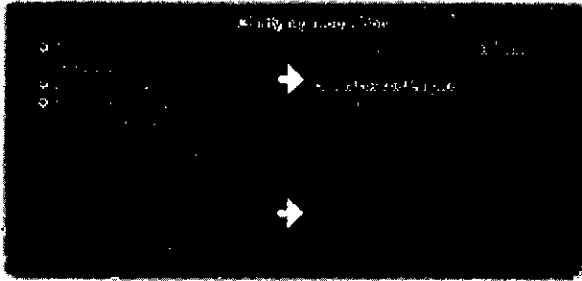
Cortés began to march **land** towards the **city** of Tenochtitlán.

- Use the timeline you made in Activity 16 to put the sentences in chronological order.

22. With your teacher's help, check for ways to clarify and emphasize the sentences you wrote in the previous activity.

- Take a look at the information in bold, as well the **Remember** box, so you can understand how this is done. Look at the example.

Example:



100 | Student's Book / Practice 6

edebé

Activity 23

session 9

Paragraphs Connectors

23. Group the sentences that give similar information to form paragraphs.
- Use your mind map (Activity 19) to check the information that belongs in each paragraph.
 - Use connectives to link ideas and adverbs to add important information. Look at the example.

FOR OUR REPORT

Example:

Spanish conquistador Hernán Cortés landed with his men on the Mexican coast in April 1519. Moctezuma Xocoyotzin sent Cortés gifts to welcome them. Although he did not trust Cortés, he was also worried that Cortés was the god Quetzalcoatl. According to myth, Quetzalcoatl would come to Earth as a man and Cortés, coincidentally, had arrived on Quetzalcoatl's birthday.

24. Read to check punctuation and spelling. Look at the example.

FOR OUR REPORT

Example:

Spanish conquistador Hernán Cortés and his men landed on the Mexican coast on April of 1519. Moctezuma II sent Cortés gifts of gold and chocolate to welcome the Spanish. Although Moctezuma II did not trust Cortés, he was also worried that Cortés was the god Quetzalcoatl. According to myth, Quetzalcoatl would come to Earth as a man and Cortés, coincidentally, had arrived on Quetzalcoatl's birthday.

25. Assemble your historical report with the sentences you composed in the previous activities.

- You can add subtitles to your paragraphs, considering the divisions you made in your timeline (Activity 16). Look at the example.

Example:

Subtitles

Cortés advances towards Tenochtitlan.

Cortés begins to march inland towards the city of Tenochtitlan, the capital of the Empire, conquering some cities along the way and making some alliances to defeat the Aztecs. Tlaxcalans became his closest allies.

Moctezuma II tried to hinder Cortés from arriving in Tenochtitlan, but Cortés continued his march. He destroyed the Aztec religious city of Cholula on his way.

Cortés arrives in Tenochtitlan.

When Cortés finally arrived in Tenochtitlan, he was welcomed with gifts. Moctezuma still thought Cortés might be a god. Eventually tensions mounted between the two sides and a fight broke out. Some of his men took Moctezuma captive.

Continue this activity on the next page

session 10

Double genitives

- Check that the paragraphs composed by your students have internal coherence or if they need to be split up in order to be more coherent. In English, there is a tendency to write concise and precise sentences, without lots of subordination (contrary to what happens in other languages). This principle can be summarized as KISS (Keep it simple, student.).
- The list of connectives and adverbs is extensive. Many connectives and adverbs are common, while others are unknown even by native speakers. More than giving students a list, it is important to focus on what meaning they introduce and the register they have.
- Offer and model strategies for linking ideas in a paragraph, for example:
 - Determine the relationship indicated by the arrows on a mind map to determine which connective to use (review Activity 19).

edebé

Student's Book / Practice 6 | 101

- Evaluate the relationship between two sentences and replace the period with a connective.

Activity 24

- While you monitor that the teams work on the correction of spelling and punctuation, you could also take a few students with you that help you. It is not important that they are strong learners, the purpose is to imbue them with confidence and autonomy, so they can give more accurate feedback gradually.
- If the report from a team is too long, ask another team to help with the proofreading. That way, they use their time more efficiently.
- Use the students' paragraphs to offer and model strategies to check punctuation and spelling, for example:
 - Read the paragraph aloud, recognize where an idea begins and ends to determine what punctuation mark to use to distinguish each idea (comma, period, colon, semicolon, etc.).
 - Check that proper nouns and words after a period start with a capital letter.

Activity 25

- Help your students assemble the final version of their report. Give them proposals for the subtitles, which should coincide with the arrangement of the key events on the timeline and the flow chart.
- When you have proposed an interesting task, your students will be able to reprise it immediately class after class, without the need for filler activities (commonly known as openers or wrap-up activities).

Activity 26

- If your students cannot cope with the activity at this point, ask them to read the example of a report, so they have the whole picture. They may also re-read some of the texts they used for composing their own report.
- If this is not relevant to your students (either because they won't use headings in their report or because it's too abstract), you could ask questions related to the use of other elements. For example, connectives, use of capital letters, ways of writing dates, etc.

Activity 27

- Be sure your students know that some changes in the order of events also entail changes in punctuation or use of capital letters.
- Ask them to exchange their final drafts with other teams so that they can receive feedback from their classmates.
- Your students may want to have a second chance to proofread their texts. There are some websites about English usage which are helpful for this kind of task. Your colleagues could also help you answer any questions your students may have.
- Offer and show students how to provide feedback to improve their drafts. In order to do this, keep in mind the following:
 - Avoid pejorative judgments, for example: "it's horrible", "very bad", "that's terrible!"
 - Express yourself courteously, for example: "I suggest ...", "I consider ...", "I believe ...", etc.
 Provide evidence, for example: "You could remove this information and add it here."

Continue Activity 26 below

Moctezuma II is killed.
 At some point during Moctezuma's captivity, he was killed. Historians still aren't sure how he was killed or why, but after he died the Spanish soldiers tried to flee from Tenochtitlan. However, they were attacked and nearly 200 of them were killed.

26. With your teacher's help, look at the difference in verb tenses between the subtitles and the paragraphs.

- Why are they written in different tenses?
- What is the best option to write about historical events?

27. Interchange your first drafts with other teams to receive feedback.

- Read them aloud, so you can make sure you understand them.
- Suggest adding, deleting, changing and reorganizing information to improve the historical reports. Look at the example.

I suggest you put the sentence about the alliances Cortes made at the end of this paragraph to make it clearer.

You may also want to delete the information about the alliances Cortes made at the end of this paragraph because it is unnecessary information.

102 | Student's Book / Practice 6

ēdebe

Activity 28

Closure stage-socialization

- Because your students have practice reading and writing, they will be able to vary their register to suit the purpose and the addressee established at the beginning of the practice. Register should also be consistent (which is the most complex issue about this practice), so their writing, in this case, becomes natural. It will be harder to interpret something with big variations of register (for example; *Cortes was some guy. He notoriously reaped what the Aztecs had sown among indigenous people*, which combines low and high register in the same paragraph).
- There is something called neutral register. In fact, register cannot be neutral, but there is a way of speaking that can be easily understood in most contexts. Whenever in doubt, it is important that your students achieve this. Newspapers and general knowledge magazines are good instances of this register. So, if you provide such

Session 11

Register: Final version of the report

28. Check, with your partner, if your register is appropriate for the addressee you established in Activity 4.

- Change the words and expressions if necessary. Listen to the example on Track 45.

FOR OUR REPORT

Example:

Cortés ran away from Tenochtitlán with some of his men. He put together a large force of natives to fight the Aztecs. He came back to Tenochtitlán and put it under siege.

Changing register

Cortés managed to escape from Tenochtitlán with some of his men. He gathered a large force of natives to fight the Aztecs. He returned to Tenochtitlán and put it under siege.

29. Write the final version of your historical report, considering the changes made in previous activities. Look at the example.

FOR OUR REPORT

Example:

FINAL VERSION

Aztec Empire. Spanish Conquest

Arrival of Hernán Cortés

Spanish conquistador Hernán Cortés landed with his men on the Mexican coast in April 1519. Moctezuma Xocoyotzin sent Cortés gifts to welcome them. Although he did not trust Cortés, he was also warned that Cortés was the god Quetzalcoatl. According to myth, Quetzalcoatl would come to Earth as a man and Cortés, coincidentally, had arrived on Quetzalcoatl's birthday.

Cortés came with 500 men, 16 horses, and cannons. He began to get to know the natives. He brought along an indigenous woman named Doña Marina who worked as his interpreter. Cortés allied with some of the local nations such as the Totonac and the Tlaxcalans.

Continue this activity on the next page

materials to your students, they will have valuable input to make adjustments to their text.

- Point out strategies for assessing whether the register used in the report is adequate, for example: determining age (child, youth, adult), relationship (family, friend, acquaintance, unknown) and social context (school, home, etc.).

Activity 29

- At this time, your students could also decide on ways of disseminating their product to others, such as a poster. Their final version should also take into account the needs of a big-format display. Another option could be an anthology, as long as it is addressed to someone else (otherwise, it becomes a task for the classroom library and its impact on the public cannot be known).

Activity 29 (continues)

- The model of a report includes pictures. Since this is not the focus of this practice, there was no specific activity to model how to choose pictures and images. However, details that should be considered, if your students want to include them, are: relevance to the topic, size, quantity, color/black and white and photographs or illustrations (when both options are available, obviously, for events prior to the middle of the 19th century, the only option is illustrations).
- Another thing that was not emphasized was rearranging the size and position of the title and headings. You may also choose to alter the type size and font used.

Activity 30

- You may suggest that your students use options from other practices for disseminating the product.
- If they have established an addressee different from themselves, make sure they deliver it to them.

- Another option, if possible, is to perform a public reading using the PA system. Collaborative efforts can help make English another language in the school's daily practice as are all the mother tongues spoken by your students.



Translate icon / Additional definitions: **hinder from** (v): obstaculizar (dificultar, entorpecer)

Continue Activity 29 below

hinder from (v) obstaculizar

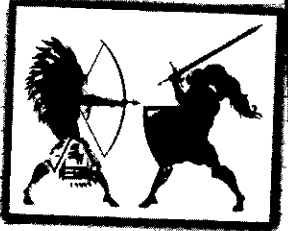
Cortés advances towards Tenochtitlán
Cortés began to march inland towards the city of Tenochtitlán, the capital of the Empire, conquering some cities along the way and making some alliances to defeat the Aztecs. Tlaxcalans became his closest allies. Moctezuma II tried to hinder Cortés from arriving in Tenochtitlán, but Cortés continued his march. He destroyed the Aztec religious city of Cholula on his way.

Cortés arrives in Tenochtitlán
When Cortés finally arrived in Tenochtitlán he was welcomed with gifts. Moctezuma still thought Cortés might be a god. Eventually tensions mounted between the two sides and a fight broke out. Some of his men took Moctezuma captive.

Moctezuma II is killed
At some point during Moctezuma's captivity, he was killed. Historians still aren't sure how he was killed or why, but after he died the Spanish soldiers tried to flee from Tenochtitlán. However, they were attacked and nearly two-thirds of them were killed.


Cortés conquers the Aztecs
Cortés managed to escape with some of his men from Tenochtitlán. He gathered a large force of natives to fight the Aztecs. He returned to Tenochtitlán and put it under siege. Three months later, he finally got hold of the city, ending the Aztec Empire.

Source: <https://goo.gl/9gEqp2>



30. Decide where and when you will present your historical report to the addressees you established.

- Establish the place and time for each team to present its work.



104 | Student's Book / Practice 6

edebé

Activity 31

- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (unable to write an introduction that successfully classifies and/or generalizes information essential to the subject, cannot organize information into paragraphs that link cohesively in a logical order, etc.); offer solutions (model strategies such as: summarize the information presented, put the events in an ordered sequence, use connectives that organize the text, etc.); implement them.

- As you see, individual assessment is quite short, since most of the activities are carried out in a collaborative way. This also strives to create an atmosphere in which your students recognize that they are not working just for themselves, but are also giving their best so the whole group progresses towards proficiency in English.

Activity 32

- Remind your students to be fair in their assessments and

sincerely comment on where things went right, and which things were not achieved. Trying to always act as if everything were perfect can be discouraging, disorienting and is prone to causing rifts. On the other hand, they should not go overboard and be mean to each other. This kind of feedback calls for both sincerity and sensitivity.

Activity 33

- When assessing the product, we focus on qualitative aspects rather than quantitative aspects. However, one may ask if there really is objectivity in this way of assessing. Merely making a quantitative scale does not make an assessment objective. For instance, let's say we decide 150 words is too short a report and will be given a grade of 6. That means 170 words is still short, but a bit better, so it deserves a 7.5.

Activity 34

- Assessment should not be done in a hurry. Although, for editorial reasons, you find these charts at the end of the practice, they can be used earlier so that you don't have to pay so much attention to the calendar and the clock. However, it is always better to have feedback done in the classroom than to leave it for homework. Assessment should also give tools to understand what can be done to improve. Otherwise, it just becomes an activity about the past. Assessment should aim for the future, both in the short term and in the middle term.
- Make sure your students offer feedback to improve the performance of all their classmates.

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

Individual assessment

Write an introduction that classifies and generalizes information essential to the subject.

Organize information into paragraphs that link cohesively in a logical order.

Use connectives that organize the text.

Summarize the information presented.

32. What is your partner's global impression about your presentation of the historical report?

Partner Assessment

Aspects to improve

33. How do you rate the following aspects of your report?

Product

Writing a historical report

Is your report of adequate length?

Is it well-organized?

Is it easy to follow and understand?

34. What is your team's global impression about your performance in this practice?

Team Assessment

Aspects to improve

We have arrived at the end of this practice.

ēdebé Student's Book / Practice 6 | 105

Practice 7

SAY YOUR PIECE

Activity 1 Warm-up stage

- Although this practice may look as if it belongs to the academic and educational environment because your students have to do research to support their arguments, it is clearly from the family and community environment. Have your students think of times when people gather to reach a consensus about a celebration, or some other action that should be taken to resolve a community issue.
- In order to have better participation in such events, your students should have the opportunity to do research and not merely give opinions.
- You can continue the session with a few questions to encourage students to have a discussion about their rights.

Activity 2

- Ask your students to review the questions and their answers as a means of preparing and improving their readiness for the listening task.
- When using tracks, it is a good idea to play them twice. The first time you play them, ask your students to focus on getting the general idea, while on the second, ask them to focus more attentively on the details.
- Ask your students to compare their answers. Remind them that there are no correct answers as such, but there are different ways to perceive certain subjects.
- Make sure your students can explain why their answers were either similar or different; this is a way of fostering metacognitive 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.



Translate icon / Additional definitions: **wield** (v): esgrimir (brandir)

1. Reflect on the following questions and write the answers below. Look at the example.

FOR OUR DISCUSSION

What are your thoughts about the freedom of opinion and expression as a right?

Example:
I think that, in a democracy, freedom of expression is essential.

Do you think that people who criticize what you think and do have a right to do so?

What arguments can you **wield** to support your opinion?

2. Listen to Track 46. Compare your and your partner's answers with the ones on the track.

TRACK 46

106 | Student's Book / Practice 7

ēdebe

Track 46

110

Teacher's Book / Practice 7

ēdebe

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

Week 1	Week 2	Week 3	Week 4
<p>Defining youth rights</p> <p>Defining youth rights</p>	<p>Defining youth rights</p> <p>Defining youth rights</p>	<p>Defining youth rights</p> <p>Defining youth rights</p>	<p>Defining youth rights</p> <p>Defining youth rights</p>
<p>Defining youth rights</p> <p>Defining youth rights</p>	<p>Defining youth rights</p> <p>Defining youth rights</p>	<p>Defining youth rights</p> <p>Defining youth rights</p>	<p>Defining youth rights</p> <p>Defining youth rights</p>
<p>Defining youth rights</p> <p>Defining youth rights</p>	<p>Defining youth rights</p> <p>Defining youth rights</p>	<p>Defining youth rights</p> <p>Defining youth rights</p>	<p>Defining youth rights</p> <p>Defining youth rights</p>
<p>Defining youth rights</p> <p>Defining youth rights</p>	<p>Defining youth rights</p> <p>Defining youth rights</p>	<p>Defining youth rights</p> <p>Defining youth rights</p>	<p>Defining youth rights</p> <p>Defining youth rights</p>

- Find various sources with information about human rights. Bring them to class to work with them in the following sessions.

IT

You can check the Universal Declaration of Human Rights at the following link



edebé

Student's Book / Practice 7 | 107

Activity 3

- Make sure your students identify the three stages of the study plan and that they understand each activity to be completed. Ask a student to read the tasks out loud so they can understand the activities they will complete in order to prepare for a public discussion.
- Your students have already participated in a round table and they may have participated (or are about to) in a debate. This discussion is meant to address a non-school topic. It is intended to make them more knowledgeable and better prepared to participate as global citizens with a wide array of concerns.
- If Internet access is not available, a summary of the Declaration can be found in the Reader's Book, although it's a good idea to get the full English version beforehand.
- 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.

- Use this opportunity to offer students some suggestions for limiting research information returned online:
 - Use specific terms.
 - Put quotation marks around certain words or phrases.
 - Use OR, AND, NOT between two words.

Activity 4 Building stage

- This is a short comprehension task. Its goal is to make your students aware of Human Rights.
- Remind your students that the list is not exhaustive. That is, the rights listed may not be the only ones in existence, but they are deemed to be universal.
- You could ask some follow-up questions such as: *What do you know about human rights? Should they include other rights? Which ones and why?*
- **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

- Make sure your students fully understand the example tracks (those that have models of how to discuss topics or interact with others). They can then really benefit from the tracks in order to create their own interactions; otherwise, the models aren't useful to them.

- Monitor your students to be sure they make sensible choices when establishing the topic for their discussion. While human rights are a benchmark for respect, some subjects related to them can be hurtful or tactless and should be avoided.
- You could make this activity harder by having students listen to the track without having them refer to the book.

Activity 6

- Guide your students through the charts so that they are able to evaluate the quality of digital and printed sources by themselves. This activity is designed to foster intellectual curiosity in students. Autonomy is essential for doing research.
- We are aware that sometimes resources will be unavailable, even in the best of conditions. We strongly recommend that you have a back-up copy of important documents, videos and audios that may be useful for your class. Remember that Mexican copyright laws allow room for scholarly/research/educational and non-profit use.

Looking up information

session 2

4. Read the list of Human Rights in your Reader's Book.

- Answer the following questions.

- Who was the Declaration of Human Rights written for?
For every person and country on Earth.

- What is the purpose of these Human Rights?
They are a common standard of behavior for all peoples and all nations.

5. Comment on the rights you are interested in for your discussion and explain why. Look at the example below and listen to it in full on Track 47.

Example:

I proposed that we discuss the right to the maximum freedom of the press.

Really? Why?

6. Look for information about the rights you discussed in the previous activity.

- Have a look at the charts below. They explain how to find and choose the best sources to do research for your debate.

1. Internet: Digital Sources

- How to assess websites:

 1. Make sure the websites you choose are run by authoritative organizations such as universities, government agencies or museums.
 2. Check that the website has been updated recently. You can usually verify this at the end of the home page.
 3. Confirm that the website is objective. This means it presents more than one side of the subject and that it is more focused on facts than on personal opinions.
 4. Verify that the website is well-designed: that the hyperlinks work correctly and that you can easily explore it. Well-maintained websites are easy to read and they have no spelling or grammar mistakes.

108 | Student's Book / Practice 7

edebé

- Domains on the Web and their meaning
- A) edu: Educational
- B) gov: Governmental
- C) org: Nonprofit organizations
- D) com: Commercial or individual

nonprofit (n.): sin fines de lucro
trustworthy (adj.): confiable

2 Books: Printed Sources

- They must have a copyright page that gives the date of publication and the name of the author(s) and publisher(s).
- Trustworthy printed sources always have an index that lists the topics mentioned in the book, as well as the pages on which they can be found.
- Factual sources may also include an appendix that provides additional information on the topics dealt with in the book.
- Informative printed sources usually have a glossary that defines, in alphabetical order, complex terms and technical words employed in the book.
- Credible printed sources also include a reference section that lists the sources used to write the book.



7. Look for information about the human rights you selected and do the following:

- Choose information useful for supporting your points in a discussion and write it down in your notebook.
- Record the source you got the information from. Look at the example.

FOR OUR DISCUSSION

Example:

Resource

Composito. Manual on Human Rights Education for Children
http://www.eycb.coe.int/composito/chapter_6/pdf/1.pdf

Article 13

Right to free movement

- You have the right to come and go as you wish within your country.
- You have the right to leave your country to go to another one, and you should be able to return to your country if you want.



Article 18

Freedom of opinion and information

You have the right to hold and express your own opinions. You should be able to share your opinions with others, including people from other countries, through any means.

Continue this activity on the next page

Activity 6 (continues)

- If possible, have your students keep an abridged version of these lists in their notebook so they have it at hand when looking up information.
- Make sure your students write the examples as completely as they can, so that you can focus on details other than the verbs they use when they share them.
- If you have the time, you could use the tracks on the CD (or other media that you've gathered) so students can take note of how auxiliaries have and had, in normal speed speech, are pronounced more lightly, quickly and, in some cases, cannot be heard (the technical term for this is elision).
- It is important for your students to first speak unimpeded, then, to receive feedback. In real life, they may have interaction with native speakers and non-native speakers with a whole variety of accents or speech conditions that make it harder to understand what it is being said (for example, when someone gets a severe cold). There are

other strategies they can use to understand what is being said besides trying to correct every nook and cranny of pronunciation.

Activity 7

- Encourage your students to recognize the subtle differences between British and American variants, for instance, the usage of some irregular verbs.
- Remember the tips and guidelines we offer in this book are not exclusive for this practice. Take your time to prepare and re-read the suggestions we give in other practices (especially the one about debates).
- When playing tracks, it is important to prepare the environment so that students can listen attentively and with as few distractions as possible.



Translate icon / Additional definitions:

- **nonprofit** (n.): sin fines de lucro
- **trustworthy** (adj.): confiable (digno de confianza)

Activity 7 (continues)

- Ask students to find the most relevant information in the text related to the human right they selected and to copy it down in their notebook.

Activity 8

- You could use newspaper stories or news reports broadcast on radio, TV or the Web if no other resources are available. However, it is better if your students have direct knowledge of the situation, since media may not provide the full details of the case.
- Make sure the questions are related to problems arising from what happens when human rights are infringed upon. If necessary, ask your students to think about and discuss what they already know about the subject.
- There is no need to have a lot of questions, it will all depend on how you have planned the discussion.



Translate icon / Additional definitions: **regardless** (adv): sin importar (a pesar de algo, sin hacer caso de)

Continue Activity 7 below

Resource	Article 13 ^a	Article 19 ^a
<p>UN http://www.un.org/en/universal-declaration-human-rights/</p> <p> regardless (adv): sin importar</p>	<p>1 Everyone has the right to freedom of movement and residence within the borders of each State</p> <p>2 Everyone has the right to leave any country, including his own, and to return to his country.</p>	<p>Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.</p>

8. Choose one of the rights you have been working with and, with your teacher's help, do the following.

- Describe a case to which the right is related and write it in your notebook. Look at the example.

FOR OUR DISCUSSION

Example:

Article 19. Freedom of opinion and information

Case

Lorena, 15, wrote a piece for the school newspaper censuring teacher SJ for his constant tardiness. This teacher complained to the principal, who told Lorena that if she didn't suppress that criticism, her work would not be published.

• Share and write down the questions you have about the case you described.

Controversial Issues

session 4

110 | Student's Book / Practice 7
ēdebé



Activity 9

- Help your students distinguish between the ideas they agree with and the ones with which they disagree. Have them reflect on the counterarguments for their opinions, so that they can defend themselves more easily.
- As you play the track, help your students identify the differences that indicate which opinions are not related to the topic.
- Make sure there is enough time for everyone's voice to be heard and to have time to think about what has been said, as well as to reflect upon the way in which it is was said.

9. Exchange points of view about the reasons people involved can take the course of action they did in the case you described. Listen to the full example on Track 48.

I consider Lorena to be right in writing about the teacher's tardiness because it has a negative impact on his students' education.

Yes, that's true. I also think she has the right to have this issue in the school newspaper.

I agree it is important to criticize the teacher about this problem. I don't believe that Lorena should publish it in the newspaper.



10. Check how the opinions from the previous activity are composed.
• Write the result of that analysis in your notebook. Look at the example.

How to build a point of view

I consider Lorena to be right in writing about the teacher's tardiness because it has a negative impact on his students' education.

Opinion:
I consider Lorena to be right in writing about the teacher's tardiness.

Connective:
because...

Reason:
It has a negative impact on his students' education.

11. Based on the previous activities, do the following.
• Check the information about the human right in the case you described.
• Write the reasons that, in your opinion, the participants in the situation described agree or disagree in your notebook. Look at the example.

Example:

People involved	Reasons
Lorena (student)	She wants to write an article in the school newspaper about how SJ's tardiness affects his students, so everyone can change their opinion about having free time when a teacher does not arrive or arrives late.
SJ (teacher)	He does not agree with the story being published in the school newspaper, because he is not tardy on purpose.
School administration	It considers that tardiness is not an issue to be dealt with by the students, but by the administration.

Session 5

Opinions and reasons

• Another way to check how an argument could be composed is if students change their opinion and think about what changes should be made so that the argument is understood.

Activity 11

- Remind your students of how they decided on their point of view in the previous activity. Ask how they distinguished points of view from other kinds of phrases and to focus on deciding why a reason can be considered as such.
- Sometimes reasons for an event are not really based on logic, there may be emotional aspects involved. It is important to detect them, as they provide evidence that may change or modify an opinion.

Activity 12

- Remind your students that distinguishing opinions and reasons will allow them to have productive discussions and not a list of ad hominem attacks (attacking the person, not the argument) or tu quoque expressions (an accused person defending themselves as innocent because the accuser has committed a similar offense).
- There may be a number of reasons to agree or disagree with the argument. Help students list them according to their relative weight in support of an argument.

Activity 13

- This case should be reprised during the final discussion as a means of having a real social impact. This may entail further collaboration and your students may have to resort to their first language to address the situation, but this is a sign that language is the tool humans have to reshape the world.
- Remind your students that every activity can (and should, time limitations aside) be an opportunity for continuous and formative feedback.

Activity 14

- Although this exchange may seem short, the fate of this practice hinges on this activity. Your students need to commit to it. You can extend this activity by having students reflect on whether this is a suitable topic and whether it might be a good topic for an extended discussion.
- Even if your students choose the same topic as the one in the book, the stances and positions may be different. However, encourage your students to be daring and to opt for an off-the-beaten-track topic.

Activity 15

- Remember that you can complete the activities in a different order than they are presented so they suit your and your students' needs.
- Verify that there is enough information to work on with your students. As they say, the best student is not the most knowledgeable about a topic, but the one who has the best control of the information she/he has gotten.



Translate icon / Additional definitions: **free speech** (n.): libre expresión

session 6

Distinguishing opinion and fact

12. Exchange opinions about the reasons you wrote down in the previous activity.

- Choose one and write it in your notebook. Look at the example.

Example:

FOR OUR DISCUSSION

If the school administration does not allow Lorena to publish her article, her right to **free speech** will be affected.

- According to Article 19 of the Universal Declaration of Human Rights, freedom of speech is a universal right we all should have.
- Freedom of speech is backed up by our constitution.
- We all have the right to share information, opinions and ideas without fear of punishment.

13. Present the case you described in Activity 8 and your opinions and reasons for supporting it to the class.

- Ask for and give critical but positive feedback to improve the approach or the reasons given. Look at the example.

I think your opinion would be better if you said more information about teacher's harassment instead of just saying "publish information".

I believe the reasons are well-stated and they support the opinion.

14. Choose the human right you are interested in discussing and exchange opinions about it. Look at the example.

I am interested in discussing the right to free movement in and out of a country.

I agree, because migration is currently a hot issue.

15. Listen to Track 49 and establish which speakers state an opinion and which an assessment based on facts.

- Determine how many speakers you hear on the track.
- Discuss which speaker states an opinion, which presents an opinion and a fact, and which gives just a fact. Explain your reasoning. Look at the example.

TRACK 49
Reader's Book page 49

Continue the activity on the next page →

112 | Student's Book / Practice 7



Track 49



16. Read the below argument and do the following.

- Identify the concepts and expressions you don't understand.
- Pay attention to the information that comes before and after those concepts and expressions.
- Discuss what their meaning may be. If necessary, use a dictionary.
- Exchange opinions on why the underlined parts are pieces of evidence.

Argument 1

Although the right to free movement is a fundamental right acknowledged by the Universal Declaration of Human Rights (1948) in Articles 131, 132 y 141, countries treat migrants differently according to the reasons they leave their country. For example, international, documented migrants can move around freely, while displaced, undocumented or political refugees can't.

17. Repeat the previous activity with the next paragraphs.

- Read the paragraphs aloud.
- Make sure you understand the meaning of concepts and expressions.
- Now you must underline the pieces of evidence.

Argument 2

To say that migrants make nationals of a country lose their jobs is false, as shown by statistics and experience. The Organization for Economic Co-Operation and Development shows how migration helps the economy, since migrants participate, by their spending, in the economic development of the country they arrive in.

Continue this activity on the next page

Activity 15 (continues)

- Ask students to complete the chart with the information they listened to. They might then share their answers with a classmate before listening to the track again for verification.
- In the following table you will find possible answers to this activity that can support you if intervention is required.

Activity 16

- This task involves a full understanding of the text in order to arrive to the conclusion of what makes a certain part of the text evidence. Since the topic has a few technical terms, a less-than-perfect understanding may not be enough to really manipulate the text. In this case, that means achieving an understanding that can be used for the purposes of a discussion.
- Help your students understand, by context, the meaning of concepts and expressions they are unsure of. Hand them bilingual dictionaries only after they have tried to clear up

their confusion by inferring meaning from context. Ask them to read the fragment several times in order to understand it fully. Emphasize the importance of noticing the key terms or words that give away the meaning of a piece of text.

- Keep in mind that, even though students are doing this activity without your help, it is important that you supervise and guide them, so they can finish it.

Activity 17

- As in any other extension activities, you may expand them or delete them according to your students' strengths. You may also have your stronger students work with those that need more help, since peer support works, in some cases, even better than teacher support (obviously, this does not exempt you from supervising and monitoring how are things going).
- Provide your students with enough time to give reasons stating what they underlined and why. Instead of rushing to correct them, it is important to try to understand why an answer may not be the one expected. This might help students become aware of areas they could improve upon.

Activity 18

- Help your students identify different types of evidence in their sources and to assess whether it really supports the point that is to be made or not. When an argument is shown in isolation, it may be sound and coherent, but in the course of a discussion or an even longer intervention, it may break down.
- Monitor teamwork and help your students compose a coherent argument. That means that the argument contains the point of view they agree with and the opinions they disagree with. You can use the transcripts to show them a model using connectives.
- Have your students go back to previous activities in order to check the structures used to express different points of view in order to write their own.

Continue Activity 17 below

Argument 8

To say that migrants benefit knowingly from social welfare programs is not precise, since documented foreigners have the right to take advantage of the same aid nationals from a country receive. In any case, they pay taxes. However undocumented migrants also pay taxes and don't receive any benefits.



- With your teacher's help, share your answers from this activity with the class and exchange positive feedback to improve your performance.



18. Based on the human right you chose in Activity 8, and the opinions from Activity 9, do the following to compose an argument.

- Write an opinion about the right you chose in your notebook. Look at the example.

Example:

Governments should respect and foster respect for everyone's rights.

- Think about the reasons for your opinion and join them using a connective. Look at the example.

Governments should respect and foster respect for everyone's rights because, to have a just, free and unified world, everyone's participation is necessary.

- Check the information you recorded in Activity 7 to look for evidence supporting your opinions and add it to your reasons. Look at the example.

Example:

FOR OUR DISCUSSION

Governments should respect and foster respect for everyone's rights because, to have a just, free and unified world, everyone's participation is necessary. (The 1993 Vienna Declaration signed by 171 countries states that governments have the obligation "to develop and encourage respect for human rights and fundamental freedoms for all".)

Activity 19

19. Read the following expressions used to present an argument in a discussion. Add others you know.

Expressions for presenting an argument

In my opinion.
Let's think for a moment.
I must admit that.

What would happen if...
I share the idea that...
I disagree because...

I disagree with...
I wouldn't say that in fact...
I think that this option...

- Comment on the expressions and choose the ones you will use for your arguments.

20. Think about and share expressions indicating if an opinion is for or against a certain issue in a discussion.

- Complete the chart with those expressions.
- Say the phrases that indicate if an opinion is for or against an issue out loud.

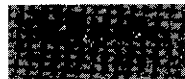
FOR OUR DISCUSSION

EXPRESSIONS TO SHOW AGREEMENT	EXPRESSIONS TO SHOW DISAGREEMENT
<ul style="list-style-type: none"> • I agree when you propose... • I must admit that... • What you're saying is true... 	<ul style="list-style-type: none"> • There might be another way to do it, why don't we... • I disagree because... • I don't think it's exactly like that...

CHECKPOINT

21. Underline the option that best describes your and your partner's performance while interacting with others in English.

My oral English is:



I can maintain a conversation.

I can state and justify an opinion.

I use the appropriate volume, speed, tone and emphasis.

Continue this activity on the next page

ēdebe

Student's Book / Practice 7 | 115

Session 8

Expressions for and against an issue

- This activity and the one that follows are linked and are aimed at helping your students reflect upon how to present different stances regarding an issue.
- Help your students detect the differences between the expressions and how the presentation of arguments may vary according to the ones they use.
- Provide your students with insights about cultural differences when presenting opinions. In general, when using English, American, Canadian and British people tend to be quite direct with their questioning. In Mexico, we tend to provide more context.

Activity 20

- Help your students remember the expressions they have already studied that are used to express opinions for and against a topic, so that everything becomes clearer for them.
- If you have time available, you can go back to play one or two tracks and check what kinds of expressions are used to defend or to argue an issue.

- It is important for you to provide your students with different options as to what phrases they might use in the actual discussion.

Activity 21

- Monitor that your students are being honest with themselves. In order to foster honesty, it is essential to have an environment in which your students can give their best in every activity. Help them develop their confidence so they recognize that they should focus on their strengths as a way to improve and to work on their weaknesses. It is important for them to identify what they lack today so they can work on it and get it tomorrow. Not knowing something is not a permanent state.
- If possible, this assessment could become a team assessment.
- It is important to give your students enough time to offer suggestions and tips for improving not only others' performance, but also the strategies they follow for self-improvement.

Activity 22

- Assist your students in understanding the sentences. Help them find the best synonyms to replace certain words in the sentences; that will help them in this activity.
- While the connectives shown in the book are intended for use in this activity, students may have different answers. Hand them a dictionary or thesaurus to help them give further solutions.
- Ask your students to exchange their solutions in order to give and receive feedback.

session 9 Comparative and contrastive expressions and expressions of consequence

Continue Activity 21 below

My partner's oral English is:

Not good Good Very good Doing really well

22. Discuss the meaning of the following expressions.

in order to **As...as** **although**

- Listen to Track 49 again and, with your teacher's help, analyze which expressions can be introduced with the connectives shown above.

TRACK 49

I think that when already, so they can live here, so can so, although.

Ah! Yes, you can use "in order to," but you have to use the verb directly afterwards.

That's right, because "in order to" shows the purpose of granting asylum.

- Write three expressions that you would use to talk about the rights of young people in the following chart.

Speaker	Expressions to talk about youth rights
First	
Second	as...as
Third	although

116 | Student's Book / Practice 7

ēdebe

23. Analyze what kind of evidence (data, fact or example) supports the arguments you composed in Activity 18. Look at the example.

Example:

FOR OUR DISCUSSION:

ANALYZING DATA, FACT AND EXAMPLES

The 1993 Vienna Declaration was signed by one hundred seventy-one countries who said States have the responsibility "to develop and encourage respect for human rights and fundamental freedoms for all"

In the Vienna Declaration, it is also said that

The problem is that human rights are not always respected.

24. Question the evidence for the arguments you don't agree with.

- Ask questions, acknowledging them or providing new evidence. Look at the example.

Activity 23

- These three types of evidence are what make any type of argument, so they are not exclusive to this kind of discussion.
- As mentioned earlier, the fact that this is a practice for the family and community environment does not mean it is informal. There are many social interactions that follow some kind of convention (for example, a complaint or the way in which a news story is broadcast). Have your students reflect upon the social conventions in which this kind of discussion may work.
- Remind your students that examples are not always preceded by the expression for example. Other common ways to give examples are not to use anything or to use the expression for instance.

Activity 24

- It is important throughout this activity to give students as many chances as possible to interact, to backtrack and to reinforce what they need to learn.

- Help your students detect if the information they add is based on facts or has drifted away and become an opinion. If the latter has happened, ask your students to reprise the facts, examples or data that may strengthen their opinions.
- As has been stated elsewhere, the written examples are not meant to be rigidly followed, they are rather given as an example of the different ways in which evidence can be questioned. There is not a fixed list of expressions nor of strategies, so your students have an opportunity to compose their arguments as well as they can. Also, the example is not a benchmark against which they should be graded.

Activity 25

- This type of clarification is intended to bring out hidden prejudices and what might amount to common-sense opinions, which are unsupported. In order to do this, your students should bear in mind what they read about human rights. They should be on the lookout for specific words or expressions that may contradict someone, and check whether the argument is based on the facts, data or examples presented or not.
- Restating an argument entails repeating the problematic issue by giving nuance to what was said and adding new information that reiterates the argument. Ask your students to remember other practices in which they learned strategies for giving nuance so they can apply them here.
- Use this opportunity to explain how to identify different types of websites. For example: we can recognize a commercial website if it has ".com" at the end. Government websites end in ".gov" and education sites finish in ".edu".

Activity 26

- Some of the strategies shown in the diagram are bound to appear in the brainstorming session you carry out with your students. You may want to focus on consolidating the strategies that are different or those with which your students are less familiar.
- Coordinate the organization in advance of the discussion. You can have them listen to or watch public discussions (for example town hall meetings, rallies, etc.) to check different formats for carrying out the discussion.

Activity 27

Closure stage-socialization

- This discussion does not need to be as structured as a debate. Therefore, a moderator may not be needed. Instead, an agenda could be prepared, that is a list of items and the order in which they will be discussed. However, even in this community gathering there is a panel of people in charge of checking whether everything has been discussed and dealt with adequately.
- It is important that everyone has their say, so prepare accordingly. There should be some time for presenting and discussing each situation, as well as for presenting (which may be a short, improvised discourse) and giving a conclusion.

Organizing a discussion

25. Ask questions or demand clarification.

- Restate your argument to clarify it. Look at the example.

When you say "undocumented", do you mean migrants are criminals?

No, that might not be the best example. I think that the issue is that a person has to leave her or his country due to economic, social or political problems. This would not happen if their government protected everyone's rights.

26. With your teacher's help, brainstorm strategies you can use in a discussion. Look at the example.

FOR OUR DISCUSSION

Recognize there are different opinions about an issue.

Identify reasons and evidence

Ask for clarification.

Strategies to participate in a discussion

Respect turn-taking.

State your reasons and support them with evidence.

Listen to the arguments attentively.

Question the evidence.

Provide information for clarifying questions.

27. Establish how the discussion will be organized.

- Decide on the allotted time for each intervention and the order of participation for the discussion.
- Establish if there will be a person in charge of having participants **cede** their turn to speak.
- Define the rules needed to perform the discussion.

You can hold your discussion in manifold ways. Ask your teacher to recommend you some web pages where you can find appropriate videos that show you how to prepare a debate.

28. Hold the discussion.

- Remember to put in practice what you learned in Activities 22, 23 and 24 as well as to follow what you agreed on Activity 27.

118 | Student's Book / Practice 7

edebé

122 | Teacher's Book / Practice 7

edebé

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

Individual assessment					
I use the appropriate definition of words.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I look up words in the dictionary.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I summarize the main ideas.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I provide a conclusion that accurately identifies the main points.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

30. What's your partner's global impression about your performance in the discussion?

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

31. How well did you do on the following aspects of your discussion?

Discussion about youth rights	Product				
I use relevant arguments to support my position.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I respect different points of view in the group.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I clearly explain my point of view.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

32. 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"/>



We have arrived at the end of this practice.

Activity 28

- Make sure students understand that even informal discussions are somewhat structured events (Introduction-Initial-Exposition-Discussion-Conclusions)
- It is important to foster an environment of respect in order to hold a successful discussion.

Activity 29

- Respectful discussions on important issues help tackle intolerance and hatred. This should be one of the main attitudinal learning outcomes at the end of this practice.
- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (does not use accurate definitions, cannot provide a conclusion that accurately identifies the main points, etc.); offer solutions (model strategies such as: look up words in the dictionary, sum up the main ideas stated beforehand, etc.); implement them.

Activity 30

- Peer assessment can be organized as a written task (instead of just asking the students to fill in the spaces), which will allow you to receive a short commentary that can be stored and retrieved later for establishing further learning goals.
- Another way peers can assess each other is to record a short oral message, which could be listened to at a later date.

Activity 31

- Remind your students to do a global assessment of the learning evidence that preceded the elaboration of the product.
- Time permitting, you may always add products up to the end of the practice (for example, in this case, you may record the audio of the discussion and give it to the school library).

Activity 32

- Let your students know that the spaces provided for teammates is just an editorial consideration. If there are more team members than there are spaces, they can use their notebook and they don't have to fill in the entire chart if their team has fewer members.
- If this is the last practice of the school year, set aside some time to give general feedback to each student so they can build upon their strengths in the year to come.

Practice 8

FEAR IS IN BOOKS

Activity 1 Warm-up stage

- Elicit what suspense and fantasy literature is, what type of characters usually appear in each genre and how students can generally tell to which genre each book belongs.
- Ask them to have a look at the covers and think about what the illustrations represent.
- Elicit what the covers have in common.
- Help them reflect on the colors, the fonts and the titles used. Some students might already have heard about the author or the characters in each book.
- Ask if they are able to predict what the story is about, taking into account the illustration and the title on each book cover.
- You could bring other books about fantasy or suspense, so students can scan them and read a bit of them. If you have the books in the illustrations, bring them, too. That would help to start a more fulfilling discussion.

- Remind students that suspense is a literary device that authors use to keep their readers' interest alive throughout the work. It is a feeling of anticipation that something risky or dangerous is about to happen.
- Go through the REMEMBER with them.



Translate icon / Additional definitions: **genre** (n.): género

Practice 8

FEAR IS IN BOOKS

Ludic and literary environment
SOCIAL LANGUAGE PRACTICE. Read fantasy or suspense literature to evaluate cultural differences.

Warm-up stage

1. Have a look at the following book covers.

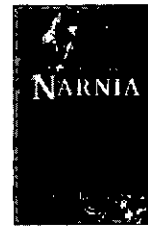
- Write if you think the book is about fantasy or suspense under each image. Look at the example.



Suspense



Suspense



Fantasy



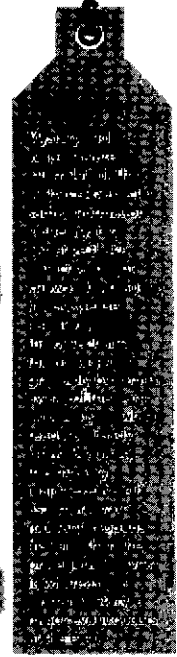
Suspense



Fantasy



Suspense



Things I know / Paraphrase our product

session 1

120 | Student's Book / Practice 8

ēdebé

Activity 2

2. In order to define your comic strip's genre, analyze the elements on the book covers and do the following.
- Pay attention to the elements on the book covers and determine the topic, purpose and addressee. Look at the example of two book covers.

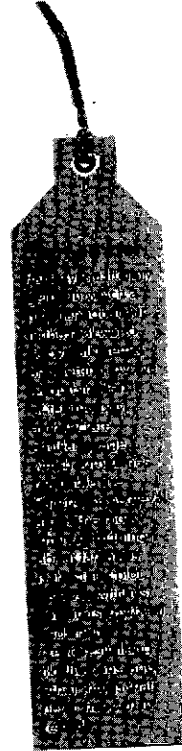
Context clue

The name of a famous detective

There will be a crime to solve

Children riding a flying lion, that is not real

A common character in fantasy



- Listen to the track and check if you noticed the same elements. Reread the Remember section on this page and the previous one to find out more about literary genres.
- Read one of the stories in the Reader's Book, locate the elements you analyzed in the previous activity and explain them.



- Go through the example with students and allow enough time for them to complete the activity.
- Remind students that the two book covers that appear in the SB work as examples and provide some clues about what they should observe on the book covers they are working with. Ask them to identify the elements that are relevant to their own covers, since not all of these will apply.
- Remind them that they can make a chart in their notebook, or you can photocopy the book covers in advance in order for students to write on them.
- If you were able to bring some other books, include them in the analysis.
- Remind them to consider the previous activity, what they already know about the titles and the textual and graphic components on the covers.
- Play the track and encourage students to check if they noticed the same elements the interlocutors on the track are discussing.

- Elicit if they agree with the discussion that serves as an example and encourage them to have a conversation of their own.
- Choose a detail from one of the book covers and encourage students to comment on it.
- If students get stuck or the discussion ends suddenly, you can play the first part of the track and use it to continue talking about that particular topic. Then, continue playing the track and pause it again so students can comment on the second part, and so on.
- Help them determine the topic, purpose, and addressee of the books.
- Encourage them to think about what type of people would like the books, and not just to say if they are for children or adults.
- Go through the REMEMBER with 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 3

- Explain why they are going to read fantasy or suspense literature to make a comic strip and what is expected of them when they finish the practice.
- Elicit the steps that are necessary in order to make a comic strip based on fantasy or suspense literature, what they need to do, and the sequence of steps.
- Involve them in the planning of the product.
- Decide what to do first, second, and so on.
- Ask students to form teams to produce the comic strip. They will work together throughout this practice.
- Tell students to read "The Speckled Band" and encourage them to look for some other mystery or fantasy stories. There are plenty of resources online.

Activity 4

- Allow some time for students to scan or read the stories they brought.
- Encourage them to pick one, so they can turn it into a comic strip.

3. Look at the chart below. Read the activities you will complete in this practice in order to read fantasy or suspense literature to create a comic strip. Remember to tick each activity as soon as you finish it.

Activity	Completed
<p>Step 1: Read and explore the literature</p> <ul style="list-style-type: none"> Read the story "The Speckled Band" in your Reader's Book. Read the story "The Speckled Band" in your Reader's Book. Read the story "The Speckled Band" in your Reader's Book. Read the story "The Speckled Band" in your Reader's Book. 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<p>Step 2: Read and explore the literature</p> <ul style="list-style-type: none"> Read the story "The Speckled Band" in your Reader's Book. Read the story "The Speckled Band" in your Reader's Book. Read the story "The Speckled Band" in your Reader's Book. Read the story "The Speckled Band" in your Reader's Book. 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<p>Step 3: Read and explore the literature</p> <ul style="list-style-type: none"> Read the story "The Speckled Band" in your Reader's Book. Read the story "The Speckled Band" in your Reader's Book. Read the story "The Speckled Band" in your Reader's Book. Read the story "The Speckled Band" in your Reader's Book. 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<p>Step 4: Read and explore the literature</p> <ul style="list-style-type: none"> Read the story "The Speckled Band" in your Reader's Book. Read the story "The Speckled Band" in your Reader's Book. Read the story "The Speckled Band" in your Reader's Book. Read the story "The Speckled Band" in your Reader's Book. 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

Publishing data

session 2

- Go to your Reader's Book, and read *The Speckled Band*, by Arthur Conan Doyle.
- Gather suspense or fantasy literature and bring it to class to work with throughout the practice. You can use the short story in your Reader's Book, page 64.



4. Read the books and short stories you brought to class and choose one for your comic strip.
- Identify the title, author, publishing house, city and year in which it was published. Look at the example.

Continue this activity on the next page

Example:

title THE HOBBIT

author J.R.R. Tolkien

publishing house HARPERCOLLINS PUBLISHERS

year 2009

place London, UK

5. Look at the comic books below and determine the addressee for each one.
- Describe the elements in each cover according with the titles. Look at the example.

Colors in the cover
Pastel colors

Type of font
Playful font

Type of place
Imaginary place

Type of characters
Imaginary creatures

Man character
Alice, the protagonist

Where do the creatures come from?
The creatures come out from Alice's head

Genre
Suspense

Type of font
3D font

Who is the character in the background?
The Policeman

What is he doing?
He's looking for footprints

Colors in the cover
Dark colors

Continue this activity on the next page

Activity 4 (continues)

- Elicit the reasons for choosing one story over the others. They can all choose one novel and each team can work on a chapter or make several comic strips from different short stories.
- Help them decide on the best option to work on throughout this practice.
- Model the activity and go through the example with students.
- Pick some of the books they selected and encourage them to read the copyright page and elicit the information presented on it.
- Allow some time for students to complete the activity with the book they selected.
- Ask them if they have all the information needed and if it was easy to find.

Activity 5

- Encourage students to identify the elements in the comic books that could help them determine the addressee for each one.

- Remind them about the discussion they had in Activity 2, as there should be details that can be taken from that activity.
- Make sure they are looking for differences such as: colors, fonts, title, illustrations, etc.
- Play the track so they can check their answers.
- Allow some time for them to complete what they did with what the interlocutors commented.
- Encourage students to carry on with the discussion.
- Remind them to use the elements they highlighted before.
- Don't worry if they give arguments similar to the ones on the track. The purpose of this activity is for them to be able to discuss and support their evidence-based opinions with others.



Activity 5 (continues)

- Encourage students to observe the covers and use the highlighted elements as a guide to what they are supposed to analyze. Point out the contrasting colors, the types of illustrations that appear, and the keywords that allow them to identify the addressee.

Activity 6

- Start a conversation about the details students highlighted in the previous activity and those that should be taken into account when delimiting the addressee of their comic strip.
- Go through the example with students and encourage them to provide other pertinent elements.
- Allow some time for students to complete the activity.
- Have examples of relevant books in hand to model the similarities and differences (i.e. the size of the font is not the same for teenagers and students who are just starting to read).
- Elicit why it is important to determine the addressee of their comic strip in the early stages. They should be able to respond that the product depends directly on the addressee, so they should know to whom it is addressed, in order to plan and develop the product.

Activity 7

- Go through the example with students and tell them to check if the publishing data is the same as what is modeled in Activity 4.
- Guide students through the steps for writing the reference of a book.
- If you need help on how to write the bibliography dependent on the source, check the following link: <http://www.citationmachine.net/mla/cite-a-website>
- Elicit why is it important to have all the information in one place. Their answers may vary, but they should be able to respond that these are the main points for delimiting a product, and that they should keep them in mind at all times while developing it.
- Ask a few volunteers to write the reference of the book they chose.
- Tell them to recount the steps when writing the reference. They should say that the author's last name goes first, then the first name. The year of publication goes next, in brackets. The title follows, in italics. Then, the place of publication and the publishing house, separated by a colon (:).

Continue Activity 5 below

- Listen to the track and check your answers.
- Add any elements you didn't take into consideration the first time.
- Discuss the differences you found, taking into account what you talked about in Activity 2.
- Use your CD images to practice this strategy a little bit more.

6. Make a list of important details to consider when thinking about the addressee of your comic strip.

- Consider what you discussed in Activity 5. Look at the example.

Example:

FOR OUR COMIC STRIP

Details to consider when identifying the addressee

- Key words (for example, wonderland or adventures)
- Title
- Illustrations
- Font
- Sound effects
- Colors
- Facial expressions and body language
- Topic
- Facial expressions and body language

7. Complete a chart like the one below in your notebook.

- Include the title and author of the book you selected and write the references with the data you found in Activity 4.
- Determine the purpose and addressee, according to what you discussed in Activity 5.

Example:

FOR OUR COMIC STRIP

Title	<i>The Speckled Band</i>
Author	Arthur Conan Doyle
Purpose	Create a comic strip based on a classic short story about the famous detective, Sherlock Holmes.
Addressee	People who enjoy suspense stories in which a mystery is solved
Reference	Doyle, Arthur Conan (2009). <i>The Complete Parrot Sherlock Holmes</i> . London: Penguin Group.

124 | Student's Book / Practice 8 ēdebé



Activity 8 Building stage

- Allow some time for students to read the short story and encourage them to organize it. They should determine which paragraph goes first and which last.
- Ask students some questions about the story, such as: What is going on, What characters are in it, Who is telling the story, Why is the servant scared, Who he saw at the market, What does he do to avoid dying, Does he succeed in his plan? Expect some answers such as the merchant sends his servant to the market, where he sees Death. He knows she is going to kill him soon, so he asks the merchant for a horse to go to another city, where Death cannot find him. The story is told by Death, since on the first line in the third paragraph she says, "He saw me standing in the crowd."

Activity 9

- Help students understand that the conflict is usually the heart of the short story and is related to the main character. In a short story, there is usually one main struggle. You can ask questions such as: *How would you describe the main conflict?*

SESSION 4

Patterns of textual arrangement

flanks (n.): flancos
crowd (n.): multitud
jostled (v.): empujado

8. Read the story below and number in the left column the paragraphs according to what happened first, second and last.

2	She looked at me and made a <i>threatening</i> gesture. Now, lend me your horse, and I will ride away from this city and avoid my fate. I will go to Samarra and there, Death will not find me. The merchant lent him his horse, and the servant mounted it, and he dug his <i>spurs</i> in its <i>flanks</i> and, as fast as the horse could gallop, he went.
3	Then, the merchant went down to the market place and he saw me standing in the <i>crowd</i> and he came to me and said: Why did you make a threatening gesture to my servant when you saw him this morning? That was not a threatening gesture, I said, it was only a start of surprise. I was <i>astounded</i> to see him in Bagdad, for I had an appointment with him tonight in Samarra.
1	There was a merchant in Bagdad who sent his servant to market to buy provisions and, in a little while, the servant came back, white and trembling, and said, Master, just now when I was in the marketplace I was <i>jostled</i> by a woman in the crowd and when I turned I saw it was Death that jostled me.

Source: <https://goo.gl/qjzwJt>

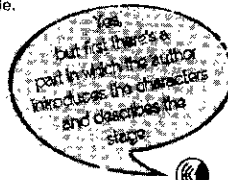
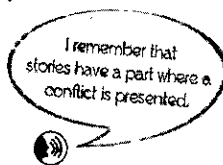


- Discuss how you were able to organize the story.
- Listen to Track 52 and use it as an example.

astonished
spurs
threatening
crowd

9. Exchange opinions about the parts you think structure a story. Look at the example.

- Think about when we meet the characters, what obstacles they must overcome, and if they succeed or not. Look at the example.



10. Reread the story you selected in Activity 7.

- Identify the three parts of the structure: exposition, conflict, and resolution.
- Copy the next chart in your notebook and decide who is going to work on each section. Look at the example.

Contn. at this activity on the next page

Is it an internal conflict within the character? Is it an external conflict caused by the surroundings or environment the main character finds himself/herself in?

- Provide help for students to recognize the climax as the point of greatest tension or intensity in the short story. It can also be the turning point where events take a major turn as the story races towards its conclusion. You can help them find it with questions like: Is there a turning point in the story? When does the climax take place?

Activity 10

- Go through the example with students and ask them if they agree with the chart.
- Encourage them to use their Reader's Book to support their comments and to go back to the text to determine if what is stated is correct.



Translate icon / Additional definitions:

- **flanks** (n.): flancos (también: costado, flanquear)
- **crowd** (n.): multitud (también: atestar)
- **jostled** (adj.): empujado (también: empujarse)

Activity 10 (continues)

- Ask students some follow up questions such as: Why is Helen's Story the exposition of the text? Why is the resolution presented in the last part? Students should provide similar answers to what they discussed in previous activities.
- Allow some time for students to read the story they selected and to determine which parts belong in the exposition, conflict and resolution.
- Monitor and provide help if necessary.
- Encourage students to divide the story in a way that makes sense for the team. All members must have something to do and should be happy with the role they have in the making of the product.

Activity 11

- Ask teams to exchange the story they selected with another team. They should work with a story they don't know of yet.
- Model the activity and use the example provided. You can ask a volunteer to read the beginning of "The Speckled Band" and you can start pointing out what is stated in the diagram, such as the main characters' names ("Sherlock Holmes is one of the main characters because he is a famous detective"), the narrator ("We know that Watson is the narrator because he says that he is going to tell us a story"), what is going to happen ("The narrator mentions the phrase a difficult case, that's why we know there will be a mystery to solve"), among others.
- Allow some time for students to complete the activity and provide help if necessary.



Translate icon / Additional definitions: **flat** (n.): departamento (también: piso, plano, liso, desinflado)

Continue Activity 10 below

FOR OUR COMIC STRIP

Example:

Structure	Reasons	Conflict	Resolution
Sections or paragraphs	1 Helen's Story	2 Holmes and Watson Visit the House	3 Death in the Night
People in charge	Laura and Rosa	Jesús, Felipe and Lorena	Carlos and Tofio

Comprehension strategies

11. Exchange stories with another team. You should give them the short story you selected in Activity 7 and they should give you theirs.

- Analyze the exposition and look for clues in the text, like what the story is about, who the main characters are and what you think might happen.
- Try to find out the meaning of words you don't know by paying attention to the context. Look at the example.

flat (n.): departamento

The Speckled Band, by Arthur Conan Doyle (retold by Clare West)

Helen's Story

session 5

Narrator → My name is (Dr Watson) and I am going to tell you about a difficult case when I was still living at my friend (Sherlock Holmes's) flat in Baker Street in London. Very early one morning, a young woman, dressed in black, came to see us. She looked tired and unhappy, and her face was very white. I'm afraid! Afraid of death, Mr. Holmes! she cried. 'Please help me! I'm not thirty yet and look at my grey hair! I'm so afraid!'

Mystery to solve → 'Just sit down and tell us your story,' said Holmes kindly.

She looks like an old lady → 'My name is (Helen Stoner), she began, 'and I live with my stepfather, Dr. Grimesby Roylott, near a village in the country. His family was once very rich, but they had no money when my (stepfather) was born. So she studied to be a doctor, and went out to India (she met) and married my mother there, when my sister Juka and I were very young. Our father was dead, you see.'

Main character → 'Your mother had some money, perhaps?' asked Sherlock Holmes.
 'Oh yes, mother had a lot of money, so my stepfather wasn't poor anymore.'

Main character
 Why is she worried?
 What does it mean?
 Clue to the meaning of "stepfather"

Continue this activity on the next page

126 | Student's Book / Practice 8
edebé



Continue Activity 11 below

- Pick a volunteer to read the story and comment on it while he is reading.
- Listen to the track and use it as an example.



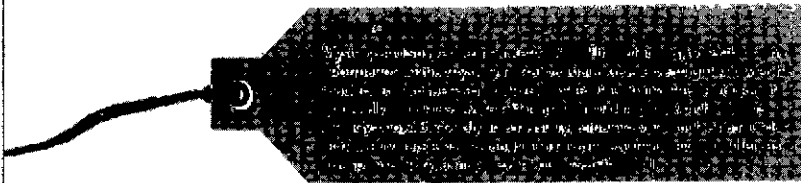
12. Choose an extract from the story you selected in Activity 7.

- Read and identify the sound effects, the actions and the lines of the characters.
- Determine the effect the narrator provokes in the addressee. Look at the example.

Example:

sound	actions	lines
I couldn't sleep that night. It was a very stormy night, with a lot of wind and rain.	Suddenly I ran into the corridor, and just then I heard a woman's scream.	It was my sister's voice (I ran into the corridor, and just then I heard a whistle, and a minute later the sound of falling metal). I didn't know what it was. I ran to my sister's door. She opened it and fell to the ground. Her face was white and afraid, and she was crying. (Help me, help me, Helen, I'm ill, I'm dying) I put my arms around her, and she cried out in a terrible voice: "Oh my God, Helen! It was the band, The speckled band!" She wanted to say more, but she couldn't. I called my stepfather, who tried to help her, but we could do nothing. And so my dear, dear sister died.

- Recreate the scene and do a dramatic reading to the rest of the class.
- Include the sounds, the actions and lines you just highlighted.



Activity 11 (continues)

- Play the track and encourage students to identify, in the diagram, what the interlocutors are discussing.
- Go through the REMEMBER with them and ask them to provide other examples of these strategies.
- Encourage students to discuss the other team's story by using the diagram they drew.
- Make sure students recognize the relevance of looking for clues in the story while reading because you will need them for the final version of their comic strip. It will allow them to use different strategies to understand the development of actions. Keep in mind that this activity is a strategy for *Reading fantasy or suspense literature to evaluate cultural differences*, the social practice of the language you are working on.

Activity 12

- Ask students to choose an extract they liked from the story they selected in Activity 7.

- Remind them that they are going to analyze how the narrator tells this particular part of the story, in order to determine how the reader feels.
- Go through the example with students and elicit the types of sound effects (strong storm, howling wind, heavy rain, a woman's scream, a whistle, falling metal) that are highlighted. You could ask questions such as if these are pleasant sounds or not, how does a storm sound, what are the characteristics of this woman's scream, if it is high-pitched or not, etc.
- Encourage them to tell you about the other two details that are in the example, who says those lines (Julia, Helen's sister, and Helen, when she calls her stepfather), and what their actions imply, if they are sleeping in a peaceful way, or if they portray fear and danger.
- Go through the conclusion from the example and encourage students to determine if they agree with it or not.
- Elicit the conclusion they reached with their own stories and remind them to support it with arguments and evidence from the text.
- Make sure students recognize the relevance of identifying the sounds, the actions and the characters' lines, since it will allow them to reflect on the resources used by the author and the illustrator to provoke several effects in the text that influence the reader. Keep in mind that this activity provides students with the knowledge and strategies needed to create their comic strip and to work with the social practice of the language: *Reading fantasy or suspense literature to evaluate cultural differences*.

Activity 13

- Elicit who the main, secondary, and incidental characters from their story are, and ask students to write them down.
- Go through the example with them and read the REMEMBER. They should understand that these questions are meant to help them determine the role each character in the story plays.
- Ask students to determine the main, secondary and incidental characters in "The Speckled Band" by looking at the chart. There are no incorrect answers as long as they support their arguments with evidence. For example, some might say that without Roylott the story would never occur, thus he is one of the main characters; but he is not in all the scenes and we mostly never see him in action.
- Play the track and check with students if they reached an agreement while they were discussing the characters from "The Speckled Band".
- Encourage them to discuss the story they selected and remind them to use the chart and the questions in it as arguments. They should also have the story at hand to go back to the text and support their opinions.
- Make sure students recognize the relevance of analyzing the characters in a story and of thinking about how they are portrayed through their actions. That will allow them to identify if they are the main characters, or just secondary or incidental.

Main, secondary and incidental characters Narrator

session 6

13. Determine which characters and how many of them are in the story you selected to create your comic strip.

- Ask and answer questions that allow you to recognize the characters' characteristics, such as looks, personality traits, actions and movements they make. Look at the example.

Example:

Questions and answers about characters

- What are the main characters in the story?
- What are the secondary characters in the story?
- What are the incidental characters in the story?

Continue this activity on the next page

128 | Student's Book / Practice 8

ēdebé



Activity 13 (continues)

- Make sure students recognize the relevance of analyzing the characters in a story and of thinking about how they are portrayed through their actions. That will allow them to identify if they are the main characters, or just secondary or incidental.

Activity 14

- Encourage students to reach an agreement about the role each character plays in the story. You can replay the track if necessary.
- Go through the example with students and ask them if they agree. Some might find it odd that Helen Stoner serves as a narrator as well, but she is the one that tells Dr Roylott's story and explains the case to the detectives. We, therefore, have a story within a story. Helen tells the story of how Julia died, and then Watson tells us the story about how they came across the case and how they solved it. Some other examples of this are *One Thousand and One Nights (Arabian Nights)*, where Scheherazade tells several stories to a king, and *Don Quixote*.

Continue Activity 13 below

- Use the chart to determine the main characters in the story, which characters serve a supporting role, and which are incidental.
- Defend your answers and opinions in order to reach an agreement.
- Listen to the track and use it as an example.



14. Reread the story you selected and do the following. Keep in mind that you need them for your comic strip.

- Determine the main, secondary and incidental characters.
- Locate the parts of the story in which the narrator speaks and determine which character acts on it.

Example:



15. Scan the story you selected and highlight the words and expressions that describe the characters.

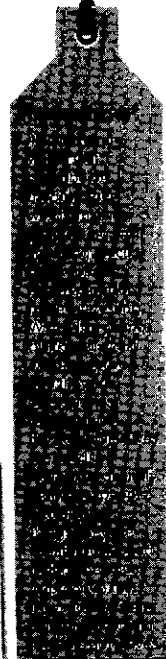
- Locate the parts of the story in which the author talks about the characters' attitudes, behaviors or personality traits, as well as information about their appearance. Look at the example.

Example:

appearance

attitudes

Very early one morning a young woman dressed in black, came to see us. She looked tired and unhappy, and her face was very white. 'I'm afraid. Afraid of death, Mr Holmes!' she cried. 'Please help me! I'm not thirty yet and look at my grey hair! I'm so afraid! { }' 'I have been very lonely without my sister, but a month ago a dear friend asked me to marry him.



Session 7

Adjectives: Speech register

- Allow some time for students to copy the chart in their notebook and complete it.

Activity 15


- Ask students to look for words and expressions that describe the characters in the story. There should be a few when they are first introduced, but there should be others further along in the story.
- Read the example with them and elicit what the expressions allow the reader to know about Helen Stoner. Their answers may vary, but they should be able to recognize that she is a young woman that looks like an old lady, and that she is very scared about something.
- Go through the REMEMBER with students. Point out the role adjectives play when describing someone. Make sure they understand that by identifying the adjectives in the story, they will be able to describe the characters.
- Allow some time for them to complete the activity and provide help if necessary.
- Elicit a short description of the characters in the story they selected from each team.
- Remind them to describe the characters' physical appearance, as well as their personality, attitudes and emotions.

Activity 16

- Go through the example with students and make clear how all the adjectives in Activity 15 appear in a list here.
- Ask them if they are able to recognize those words in the illustration about Helen Stoner. They should be able to tell that her physical appearance is properly portrayed, but there are a few adjectives about her attitude and emotions that need some emphasis.
- Encourage students to do the same with the characters from the story they selected.
- Remind them to consider the brief description they did about each of the characters before, and the words and expressions they highlighted in Activity 15.
- Elicit the words or expressions which were easier to depict on the illustration and which were harder. They should be able to identify that adjectives regarding clothes and physical appearance were much easier than the rest, as those will probably be in the text.

16. Have students make a sketch of the characters in their comic strip. They should keep in mind what they look like, their attitudes, the behaviors and personality traits they located before. Look at the example.

Example:

Character:	Helen Stoner
- young ✓	
- black clothes ✓	
- tired	
- unhappy	
- pale ✓	
- grey hair ✓	

17. Determine the lines you are going to include in the final version of your comic strip and do the following.
- Locate what the narrator and the characters say in the story. Go back to Activity 14 if you need to review this.

direct speech	indirect speech
---------------	-----------------

When did she die? asked Sherlock Holmes.
 She died two years ago, and that's why I'm here.
 We never met anybody in the country, but sometimes we visited some of my family who live near London. There Julia met a young man who asked to marry her.
 My stepfather agreed, but soon after this she died.
 171 countries states that governments have the obligation to develop and encourage respect for human rights and fundamental freedoms for all.

Continue this activity on the next page

- Point out that their drawings must reflect what the characters look like, since they are going to create a comic strip and, therefore, they have to draw it. Keep in mind that this activity is one of the steps needed to make the language product, in this case, a comic strip.

Activity 17

- Go through the example with students and elicit what direct and indirect speech are. They should be able to identify that the first one appears in quotation marks (" "), and repeats exactly what the person said. However, indirect speech reports what the person said, and we usually change the tense. We also introduce what others say with reporting verbs (*ask, tell, whisper, yell, etc.*).
- Encourage students to find an extract with direct and indirect speech in the story they selected.
- Allow some time for them to classify the examples.
- Point out that identifying the speech register in the story will help them determine which lines will be the characters' and which will be the narrator's. Provide examples from the stories they are working with.

- Have students write both the characters' and narrator's dialogs in their notebook. These dialogs will be included in the final version of their comic strip. Look at the example.

FOR OUR COMIC STRIP

Narrator's lines	Character's lines
I met a young man who asked to marry her.	The young man said, "I love you."
My stepfather agreed but soon after his she died.	The young man said, "I love you."
I called my stepfather, who tried to help her, but we could do nothing.	The young man said, "I love you."

- Discuss why you need these statements in direct speech, instead of indirect.

CHECKPOINT

18. Read each line carefully. Tick the box that best describes your work up to this point.

a) I can identify publication data.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b) I can contrast topic, purpose and addressee.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c) I notice textual organizational patterns.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d) I can select a narrative to create a comic strip.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e) I can use different comprehension strategies.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f) I can identify main, secondary, and incidental characters.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g) I can identify direct and indirect speech.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Activity 17 (continues)

- Go through the chart that serves as an example and guide students through the steps to change a statement from indirect speech to direct.
- Encourage students to do the same with the statements they highlighted.
- Ask students if the meaning changes when using one type of speech or the other. They should be able to respond that it doesn't.
- Elicit why they need the statements in direct speech for their comic strip. They should be able to recognize that comic strips have speech bubbles and the characters do most of the talking. The narrator helps tell the story but doesn't have a main role. However, in short stories and novels, he plays an important part.

Activity 18

- Encourage students to reflect on their performance.
- Remind students of the importance of reviewing their work.

- Tell them to focus on their strengths and areas they could improve upon.
- Ask them to go back to the activities they did previously to complete the self-evaluation chart honestly, using evidence.
- Reflect on whether you need to make any changes or reinforce any content in this practice.
- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (lack of confidence, limited vocabulary, the way sentences are built, lack of reading comprehension, misunderstanding the activity, etc.); offer solutions (review the activity, practice with a partner, etc.); implement them.

Activity 19

- Go through the example with students and answer any questions that may arise.
- Ask them if they agree with the chronological order of events. You could ask them some follow-up questions, such as why "I live with my stepfather" (14) happens before "If Julia or I marry, he must pay us £250?" (15). They should be able to recognize that Helen still lives with her stepfather, and that is happening in the present, but the marriage is only a possibility that belongs in the future.
- Read the REMEMBER with students and answer any questions that may arise.
- Allow some time for students to complete the activity. You can ask them to then select an extract from the story they are working with, or the whole text.
- Monitor and provide help if necessary.

Verb tenses: present and past perfect. Verb forms: gerund, past participle

session 8



19. Identify the events that happen in the story you selected.

- Number them in chronological order, 1 for what happened first, 2 for what followed, and so on. Look at the example.

Example:

'My name is Helen Stoner,' she began, 'and I live with my stepfather, Dr Grimesby Roylott, near a village in the country. His family was once very rich, but they had no money when my stepfather was born. So he studied to be a doctor, and went out to India. He met and married my mother there, when my sister Julia and I were very young. Our father was dead, you see.'

'Your mother had some money, perhaps?' asked Sherlock Holmes.

'Oh yes, mother had a lot of money, so my stepfather wasn't poor anymore.'

'Tell me more about him, Miss Stoner,' said Holmes.

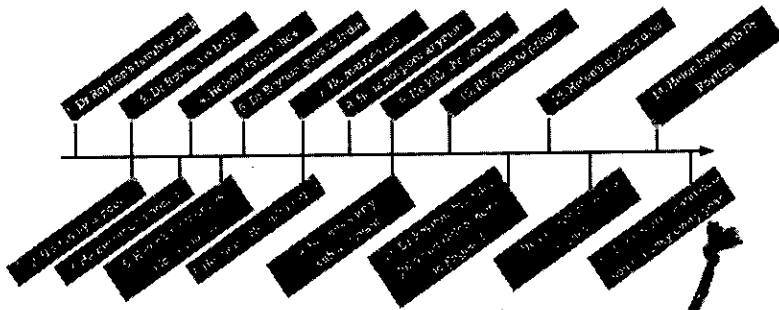
'Well, he's a violent man. In India he once got angry with his Indian servant and killed him. He had to go to prison because of that, and then we all came back to England. Mother died in an accident eight years ago. So my stepfather got all her money, but if Julia or I marry, he must pay us £250 every year.'

- Share what you think about the story you selected.

Activity 20

20. Decide the order of the events in the final version of your comic strip. To do this, make a timeline with the events from the story you are working with. Look at the example.

Example:

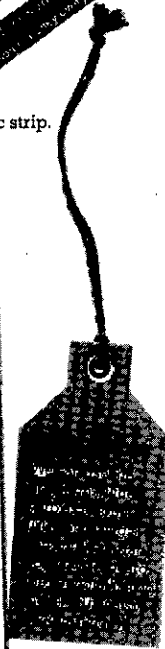


21. Determine what is going to happen in each panel of the comic strip.

- Consider the structure in Activity 10, the events in Activity 19 and the timeline in Activity 20. Look at the example.

Example:

FOR OUR COMIC STRIP	
List of actions	
<p>Panel 1</p> <ul style="list-style-type: none"> Watson was living at Sherlock Holmes's flat on Baker Street in London. He woke up and found Holmes standing next to his bed. Holmes told him about a young woman who had a new case for them. 	<p>Panel 2</p> <ul style="list-style-type: none"> Watson and Holmes greet the woman. She asked if Sherlock Holmes could help her. Holmes pointed out the fact that she comes from the countryside, based on her outfit.
<p>Panel 3</p> <ul style="list-style-type: none"> Holmes explained how he was able to deduce this. 	<p>Panel 4</p> <ul style="list-style-type: none"> Holmes asked why she was there. Helen began to tell her story.



- Go through the example with students and encourage them to link the events on the timeline with the ones in the example of Activity 19, which belong to the original text of "The Speckled Band".
- Allow some time for students to draw the timeline of the story they selected and include the main events.
- Remind them to organize the events in accordance with the numbers they wrote in the previous activity.
- Monitor and provide help if necessary.
- Tell students that this timeline will help them determine the way they are going to organize their comic strip. There is no best way to do it, it will depend on what suits them. For example, they could conform to the order of the original story, choose chronological order, or tell the story from the present to the past.
- Go through the REMEMBER with students.

- Make sure students recognize the relevance of putting the events in a sequential order, since it will allow them to determine the number of panels in their comic strip and in which order they will present them.

Activity 21

- Read the example with students and ask them what order the comic strip will follow. Answers may vary, but students should be able to recognize that it is similar to the way the original story is presented.
- Tell them to just focus on what is going to happen in each panel. That will help them design the format of the comic strip and to determine how many panels will be on each page, or if one needs to be larger to fit in more events.
- Allow some time for students to complete the plan for their comic strip and encourage them to use the events from the timeline they made in the previous activity.
- Remind students that this plan will help them notice if they are missing anything important to the story, and to include all the details.



Activity 22

- Explain that students are going to check the plan they made in the previous activity to determine if their comic will provoke the same reactions they had while reading the story they selected.
- Encourage them to reread what they wrote in Activity 12, so that they produce the same effects as those in the comic strip.
- Check the conclusion that serves as an example in Activity 12 and go through the example with them.
- Play the track and tell students to follow along with the transcript. They should focus on what the interlocutors are saying.
- Reread the example with them and discuss the notes that are not part of the track.
- Make clear how the interlocutors are working with the elements inherent to a mystery story (the clues) in order to provoke the same effect on the reader of their comic strip.

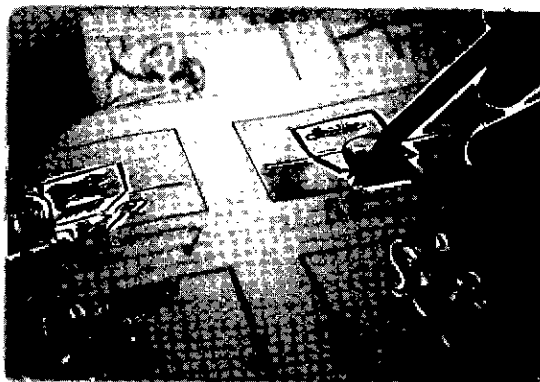


22. Discuss a plan to make the final version of your comic strip. Keep in mind what you did in the previous activity and do the following:

- Use the conversation you just listened to and do the following:
- Exchange opinions about the reaction you want to provoke in the addressee and the sound effects you can include to achieve that.



- Consider the key information necessary to maintain the mystery.
- Talk about the purpose of clues in the comic strip and suggest some changes you may make.



- Point out the way each interlocutor introduces his or her opinion supports it with evidence and provides examples to convince others.
- Encourage students to scan the plan they made before and to discuss whether or not there are any details missing, or if they should emphasize any elements that are relevant to the story.



Activity 23

- 23. Describe the panels of the first draft of your comic strip.
 - Bear in mind the illustrations you drew in Activity 16.
 - Listen to track. It is about one team of students describing their panels.
- 24. Check the description of the panel you did in the previous activity, ask questions to detect the missing information that you should include. Look at the example.
 - Consider the description you listened to in Activity 23. Look at the example below.
 - Listen to the track about how some students introduce these questions in a conversation.



FOR OUR COMIC STRIP	
Example:	

- Elicit the importance of writing a first draft. Their answers may vary, but they should be able to tell you that a text is not written in one sitting, because it takes time to plan it and execute it. A draft will allow them to see if the comic strip works, or if there are any mistakes that they need to correct (regarding the format, design, illustrations, text, grammar, and spelling).
- Remind students to use all they have worked on throughout this practice to do the first draft. They should go back and check the previous activities and decide what they need.
- Go through the example with students and read the REMEMBER.
- Help them take note of the different adverbs used and encourage students to use some of them in the text of their comic strip.
- Ask students to compare what is told in the text and what is going on in the illustration.

- Allow plenty of time for them to do the first draft of their comic strip. They can draw some sketches and not color them, as they will draw the final illustrations when they make the final version.
- Provide some feedback and help, if necessary.

Activity 24

- Play the track and encourage students to compare the description that serves as an example with the illustration in Activity 23.
- Remind them that they can read the transcript in the next activity, but they should only focus on what the student says, not on the notes surrounding the description.
- Tell students to check the first draft of the comic strip they did.
- Ask them to describe each of the panels of their first draft.
- Tell them that this is another way to look for missing details and to check their work before doing the final version.
- Make sure students recognize the relevance of describing the panels of the first draft of their comic strip. That will allow them to contrast their own repertoire of words to the one from the story and to select appropriate adjectives and adverbs to describe their characters.



Activity 25

- Encourage students to ask some questions about the descriptions they listened to in Activity 24.
- Ask students to reread the transcript and to check the questions that serve as an example. You can elicit why these particular questions are important. Their answers may vary, but students should be able to respond that the questions are linked directly to the illustrations, so it's important to know what the characters look like.
- Elicit other questions that may be relevant in this example. They could ask: *How did Watson feel when he woke up and saw Holmes standing there? or Was Holmes annoyed that Watson was still in his bed and not ready for the day?* among others.
- Play the track and encourage students to pay attention to how the students introduce these questions in the conversation.
- Encourage students to think about the questions that would suit the description of the characters and to have a conversation about them.

Activity 26

- Go through the example with students and elicit what information changed and why. Their answers may vary, but they should be able to recognize that it is not only the narrator who speaks, but also Holmes and Watson. They should also identify that the last statement in the narrator's paragraph is deleted because this information will be in the illustration of the final version and in the characters' speech bubbles. Therefore, if the characters appear fully dressed in the image, there is no need to say that in the text, nor to use indirect speech, they should just have the characters talk.

Questions Paragraphs

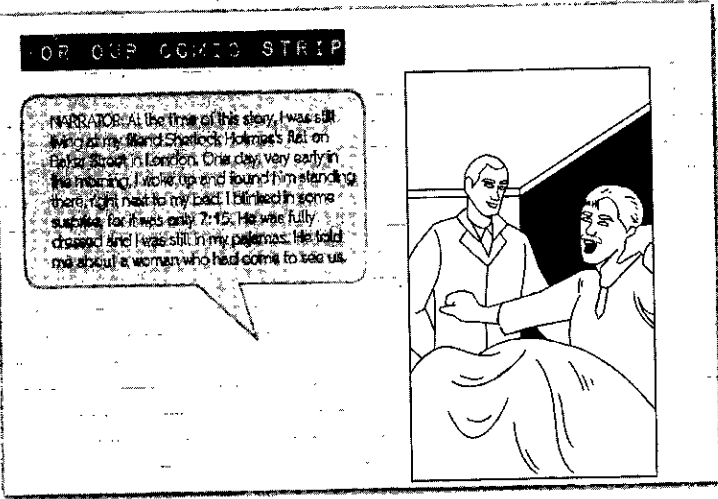
session 10

25. Write a first draft of your comic strip.

- Include words that provide details about the characters and situations in each panel.
- Focus on the text and not on the illustrations. You can make a rough draft for now. Look at the example.

FOR GUP COMIC STRIP

NARRATOR: At the time of this story, I was still living at the Strand. Sherlock Holmes's flat on Baker Street in London. One day, very early in the morning, I woke up and found him standing there, right next to my bed. I blinked in some surprise, for it was only 7:15. He was fully dressed and I was still in my pajamas. He told me about a woman who had come to see us.



26. Check the first draft you did in Activity 23 and decide if you need to delete or add any information.

- Consider the answers to the questions in Activity 24.
- Write the paragraphs for the narrator and the characters' dialogues.
- Determine which information will be in the text and which in the illustrations. Look at the example.

Continue this activity on the next page →

136 | Student's Book / Practice 8

edebé

Example:

FOR OUR COMIC STRIP

Panel 1

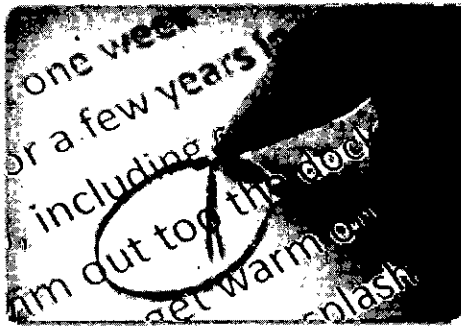
NARRATOR: At the time of this story, I was still living at my friend Sherlock Holmes' flat on Baker Street in London. One day, very early in the morning, I woke up and found him standing there, right next to my bed. I blinked in some surprise, for it was only 7:15. He was fully dressed and I was still in my pajamas. He told me about a woman who had come to see us.

SHERLOCK HOLMES: Sorry to get you up so early, Watson, but there is a young lady waiting for us in the living room. If she has an interesting case for me, you might want to follow it from the beginning.

WATSON I would not miss it for anything!!!

27. Check the text you wrote in the panels and do the following.

- Use strategies such as these:
 - Identify misspelled words, for example: those missing one letter or an apostrophe, those that do not start with a capital letter even though they are a proper noun, those that the handwriting is unintelligible, etc.
 - Cross out redundant information that repeats an idea or is not pertinent.
 - Add punctuation marks where needed, for example: a period to separate two ideas, commas to order items in a list, a colon to introduce an example, etc.



ēdebé

Student's Book / Practice 8 | 137

Session 11

Spelling and punctuation

Activity 26 (continues)

- Encourage students to analyze their first draft and to edit the text as much as possible, and to include this information in the form of speech bubbles or draw it in the illustrations when they make the final version.
- Have some comic strips or comic books for students to scan. If they have a few at hand, they will find it easier to determine the amount of text there should be in each panel, and how much the characters should speak.

Activity 27

Closure stage-socialization

- Go through the example with students and elicit what kinds of marks there are. Their answers may vary, but they should be able to identify that there is only one mistake, and the rest of the notes are to provide information that an attentive reader would be able to recognize. For example, if they express the time in numbers, the information will be accurate, but the expression given is commonly used in the UK, therefore the story is set in the UK.

- Encourage students to check the paragraphs they wrote in Activity 26 and to make sure all the words are spelled correctly. They should also check if their grammar is correct and what punctuation marks are not used properly.
- Remind students to use a dictionary or to ask others for their opinion on how to adjust words or phrases in the paragraphs.

Activity 28

- Allow plenty of time for students to make the final version of their comic strip. You can suggest drawing the illustrations and making the speech bubbles separately, so they can cut and paste them on the illustrations after they have finished. Another option is to trace the illustrations with a pencil and, once they are happy with the result, photocopy the pages and color the images. It will look as if it were ink. However, these are only two ways of doing it and students should decide how to make their own comic strip.
 - Encourage students to color the illustrations and to have the addressee of the comic book in mind.
 - Have a few comic strips or comic books for students to scan. If they have some at hand, they will find it easier to check the elements they should present in their own comics.
- 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 29

- Encourage students to organize a reading session of the comic strips. They can photocopy the originals so there are plenty of copies for them to read.
- Move the furniture so that students are comfortable. They might lie on the floor, bring some cushions or have the session outside.
- Decide, with students, the best way to store the comic strips. They can donate them to the library or keep them in the classroom.



28. Prepare the final version of your comic strip.

- Color the illustrations and include the paragraphs you just checked.
- Remember that what the narrator says must appear in rectangles, and the dialogues for the characters in speech bubbles. Look at the example.

FOR OUR COMIC STRIP

Example:

The comic strip example consists of six panels:

- Panel 1:** Narrator text: "THE TIME OF THE STORM, SHERLOCK HOLMES'S FLAT IN BAKER STREET IN LONDON WAS QUITE EARLY IN THE MORNING. HOLMES AND DR. WATSON WERE HAVING BREAKFAST. HOLMES WAS TRYING TO READ THE NEWS BUT HE COULDN'T SEE ANYTHING. HE SAID TO HIS DOCTOR, 'PLEASE BRING ME THE NEWS, AND I'LL READ IT FOR YOU.'"
- Panel 2:** Watson speaking: "SORRY TO GET YOU UP SO EARLY, WATSON, BUT THERE IS A YOUNG LADY WAITING FOR US IN THE LIVING ROOM. SHE HAS AN INTERESTING CASE FOR ME. YOU MIGHT WANT TO FOLLOW IT FROM THE BEGINNING."
- Panel 3:** Holmes speaking: "I WOULD NOT MISS IT FOR ANYTHING."
- Panel 4:** Holmes and Watson talking. Holmes: "GOOD MORNING, MADAM, I AM SHERLOCK HOLMES AND THIS IS MY FRIEND AND ASSOCIATE, DR. WATSON. YOU STARTED QUITE EARLY, FOR YOU'VE COME BY TRAIN AND DOG-CART."
- Panel 5:** Holmes observing a crime scene. Holmes: "NO, I MERELY OBSERVED THE SECOND HALF OF YOUR RAILROAD TICKET IN THE PALM OF YOUR GLOVE. AS FOR THE DOG-CART, ... WELL, THE LEFT ARM OF YOUR COAT IS SPATTERED WITH REASONABLY FRESH MUD, NO OTHER VEHICLE THROWS UP MUD IN SUCH A WAY. BUT YOU ARE SHIVERING. I'LL STIR UP THE FIRE."
- Panel 6:** Holmes and Watson at the crime scene. Watson: "OH... THEN YOU KNOW WHO I AM?"

Read the comic strips. Assess the product.

session 12



Visit the link to read a novel book version of 'The Speckled Band'.



29. Organize a reading session of the comic strips.

- Decide if you are going to donate them to the school library, show them to the rest of the school community or keep them in the classroom.

Activity 30

- Encourage students to reflect on their performance.
- Help your students to complete the self-evaluation chart.
- Take into account that insofar as they are able to detect their strengths and areas for improvement, they will be more autonomous.
- 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.
- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (unable to tell where and when the story happens, cannot describe all the characters and their traits, does not describe events in order and unable to include relevant details, etc.); offer solutions (analyze the settings, identify adjectives that describe characters, organize events in a sequence, etc.); implement them.

Session 12

Organize and read

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

Individual assessment					
• I can tell where and when the story happens.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• I analyze the setting of different scenes.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• I identify adjectives that describe characters.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• I describe all the characters and their traits.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• I describe events in order.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• I include all relevant details.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Product

31. How do we assess the following aspects of our comic strip?

Making a comic strip					
Did we select relevant events?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we adapt the story accurately?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we write brief descriptions of the characters?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we illustrate the comic strip appropriately?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

32. What is your team's global impression about the role of each one in this practice?

Team assessment					
Did we respect our agreements?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we divide the tasks or everyone had something to do?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we pay attention during others' turns to speak?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we help each other improve as a team?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we arrive at the end of this practice?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

ēdebé

Student's Book / Practice 8 | 139

Activity 31

- Tell them to focus on the tasks they did well and those they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this practice.
- Make sure your students complete the evaluation chart appropriately.
- Elicit their impressions, the parts of the practice they enjoyed the most and which they found a bit difficult.
- Ask them to exchange their overall impression of the practice.

Activity 32

- Ask students to fill in the charts with the strengths they noticed in their teammates and the ways they can improve.
- 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.
- Tell them to focus on the aspects they can improve, and not much on the mistakes.
- Remind them to take into account the skills and attitudes involved in this practice.
- Encourage them to check the notes they took during each conversation.

Practice 9

WHAT IS ART AND WHO SAYS SO?

Activity 1 Warm-up stage

- Elicit what a debate is, what kinds of topics are discussed, and the general structure of a debate. Students' answers may vary, but they should be able to mention that in a debate, two people or teams have different positions on a particular topic, usually one is in favor and the other against. There is a moderator who introduces the topic or question, guides the conversation and concludes the debate.
- Go through the example and explain that what will be developed in the Student's Book will be about music.
- Encourage students to brainstorm examples of fine arts such as painting, sculpture, architecture, poetry, theater, dance, film, photography, video production and editing, etc.



Translate icon / Additional definitions: **wield** (v): esgrimir (utilizar, usar, emplear)

Practice 9

WHAT IS ART AND WHO SAYS SO?

Academic and educational environment
SOCIAL LANGUAGE PRACTICE: Write agreements and disagreements to participate in a debate about fine arts.

Things I knew. Examining our product

session 1

- Select a fine art and think about some controversial topics to discuss in your debate.
 - Reflect on the following questions and answer them in your notebook. Look at the example.

FOR OUR DEBATE

wield (v): esgrimir, utilizar, usar, emplear

Example:

Fine art:	Music
[Blurred text]	[Blurred text]
[Blurred text]	[Blurred text]
[Blurred text]	[Blurred text]

- Complete the table with your own information.

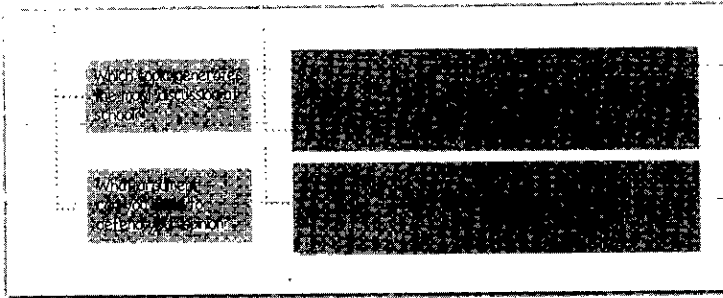
FOR OUR DEBATE


Example:

Fine art:	Music
[Blurred text]	[Blurred text]

Continue this activity on the next page →

Continue Activity 1 below



 2. Listen to the track and follow along using the transcript below.

- Underline the expressions that complement what others said and circle the ones that encourage them to participate. Look at the examples.



ERIC: What topic should we discuss in the debate? Can you think of anything interesting?
 DAVID: I think we should talk about illegal downloading.
 PAULA: I don't agree. There's not much to say about it. It is illegal. That's it.
What do you think, Maria?
 MARIA: It sounds like a good idea because lots of people do it and that's why it might be interesting, but it's not right.
 ERIC: OK, then what about the fact that record companies are making too much money off the artists' work?
 DAVID: I don't think that's fair, but I can't say much more. I don't know how the industry works or what companies do to promote an album. It's a relevant topic and I like that you suggested it, but we don't work in the industry, so we'll find it difficult to discuss.
 PAULA: Yes, you're right. Let's talk about making music using a computer instead of traditional instruments.
 MARIA: Oh, yes! That could be a heated discussion. Do you like that topic, Eric?
 ERIC: I do! I agree that we could have an important discussion about this, as some people don't think that computer-made music can have the same quality or merit as music made with instruments.
 DAVID: Yes, that's a great idea! However, there are lots of artists making good music with computers, robots, and other stuff. Because good music is good music, regardless where it came from, or how it came about.
 PAULA: OK, good!

- Discuss your answers to the questions in Activity 1.
- Remember that you should work with people that have different opinions on the topic.
- Compliment others and encourage them to participate.

Activity 1 (continues)

- Allow some time for students to answer the question.
- Remind them to think about at least two different points of view that make the topic controversial. If there is nothing to discuss, the debate will not take place.

Activity 2

- Play the track and tell students to read the transcript in the Student's Book.
- Go through the examples with them and elicit the purpose of the circled and underlined expressions. Their answers may vary, but they should be able to recognize that the question invites another person to participate in the conversation and that their answer should complement the previous comment.
- Allow some time for students to complete the activity.
- Ask them to compare their answers for Activity 1.
- Encourage them to discuss which topic would be best for

their debate, and to use the track they just listened to as an example.

- There are no correct answers as such, only different ways of perceiving certain subjects.
- Ask students to form teams for the debate. They will work together throughout this practice.
- Tell them to use the expressions they circled and underlined in the conversation while commenting on others' proposals, or to use something similar.
- Remind them that there are no correct answers, only different ways of perceiving certain subjects.
- 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 3

- Make sure students identify the three stages of the study plan and that they understand each activity to be completed.
- Ask a student to read the tasks out loud so they can understand the activities they will complete in order to write their agreements and disagreements to participate in a debate about fine arts.
- Elicit the steps needed to participate in a debate, what they need to do, and the sequence of steps.
- Involve them in the planning of the product and decide, with students, what to do first, second, and so on.
- Encourage students to look for sources of information about the topic they selected. There are plenty of resources online.
- Remind students of the importance of doing research including at least two different points of view, since even though they will establish a position later on, they should consider ideas against it to write counterarguments.

3. Look at the chart below. Read the activities you will complete in this practice in order to write agreements and disagreements to participate in a debate. Remember to tick each activity as soon as you finish it.

- Gather various sources with information about the topic you selected in Activity 1 and bring them to class. There are a few in your Reader's Book.

4. Determine the topic, purpose and addressee for your debate.

- Consider what you discussed in Activity 2. Look at the example.



FOR OUR DEBATE

Example:

TOPIC: Composing and performing music with a computer instead of using instruments.

PURPOSE: To discuss if computer-made music can provoke the same feelings as music made with traditional instruments.

POSSIBLE ADDRESSEES: The school community, especially people interested in music.

Continue this activity on the next page →

- 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 4

- Go through the example and answer any questions that may arise.
- Elicit the importance of determining these details before starting to work on the agreements and disagreements for their debate. Their answers may vary, but they should be able to tell you that the topic will delimit the type of information they will look for and the subject they will discuss. Students should narrow down the topic of the debate and establish a clear objective. The possible addressees will help students think about the type of audience they want and the type of language they will use.

- Complete the table with your own information.

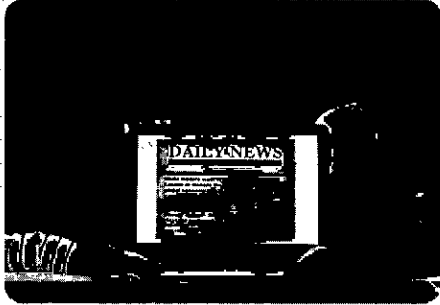
FOR OUR DEBATE	
TOPIC	
PURPOSE	
POSSIBLE ADDRESSEES	

5. Scan the different sources you gathered in Activity 3 and confirm how you know they are *reliable*.

PAULA This online newspaper has different articles and a big team of journalists.

MARIA According to this information, we can tell the author knows about the topic thoroughly.

ERIC The text doesn't have any mistakes and the layout is easy to read.



reliable

Session 2

Text organization: Graphic components

Activity 4 (continues)

- Monitor that your students make coherent choices when establishing the topic, the purpose and the addressee of their debate.

Activity 5

- If you have other articles about the topic you could bring to class, use them to guide students through the activity. You could also bring articles that will not work and encourage students to answer why they are inappropriate for the activity.
- Elicit the clues that allow them recognize relevant articles. Their answers may vary, and they could use the examples provided, but they must support their opinions with evidence.
- Allow some time for students to complete the activity. They could take notes or highlight evidence of the analysis.

Activity 6

- Guide your students through the chart so that they are able to recognize the details necessary to evaluate the quality of digital and printed sources. This activity is designed to foster intellectual curiosity in students. Autonomy is essential for doing research.
- Encourage students to explain which sources work and why. Help them reach conclusions.
- Remind them to provide examples and to use the chart as a guide in the conversation.
- Remind them to save the sources that will work when looking for ideas in favor of and against their opinion, and to get rid of the ones that will not be used.

Activity 7

- Encourage students to assess which sources of information are relevant to their debate.
- Go through the example with them and read the REMEMBER.
- Answer any questions that may arise.

- Elicit if they agree with the notes about each fragment and encourage them to analyze the reliable sources they brought.



6. Discuss the elements that help you choose the best sources.

- Use the following tips during the discussion.

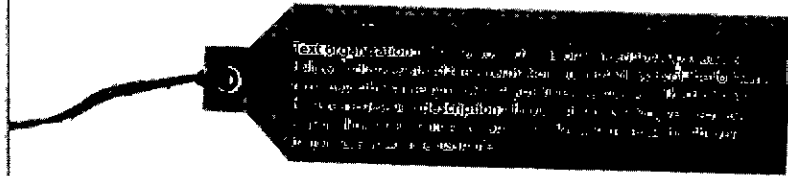
Tips for choosing sources when doing research	
Online sources	Printed sources
<ul style="list-style-type: none"> • Are set by authoritative organizations such as universities, government agencies, museums or well-known magazines. • Have been updated recently. You can verify that at the end of the home page. • Are objective. They present more than one side of the subject and focus on facts. • Are well designed, easy to read and there are no spelling or grammar mistakes. 	<ul style="list-style-type: none"> • Have a copyright page that gives the date of publication, name of the author and publisher. • Have a table of contents. • May include an appendix with additional information. • Have a glossary with complex terms and technical words employed in the book. • Include a bibliography that lists the sources employed to write the book.

- Keep the reliably-sourced information that you selected in Activity 3 at hand.



7. Explore the texts you selected and do the following:

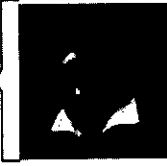
- Check the graphic components: photos, charts, diagrams, panels and colors.



Continue this activity on the next page →

- Exchange opinions about the Remember and analyze how the information is organized in the texts you are working with, including columns, paragraphs, lists, etc.
- Read the title, subtitles, highlighted parts and locate keywords to decide if the information is related to the topic for the debate you determined in Activity 4. Have a look at the example.
- Make sure to read texts with contrasting opinions about the topic you selected before and take notes in your notebook.

Portrait of Beethoven



Ludwig van Beethoven Biography

Pianist, Composer (c. 1770-1827)

Key word about the type of text this is



Facts about his life

QUICK FACTS

NAME
Ludwig van Beethoven

OCCUPATION
Pianist, Composer

BIRTH DATE
c. December 16, 1770

DEATH DATE
March 26, 1827

DID YOU KNOW?
Beethoven's father was an alcoholic who beat his son into practicing music.

DID YOU KNOW?
Many of Beethoven's most accomplished works were created during the time he was deaf.

PLACE OF BIRTH
Bonn, Germany

PLACE OF DEATH
Vienna, Austria

Ludwig van Beethoven was a German composer and the predominant musical figure in the transitional period between the Classical and Romantic eras.

Who Was Ludwig van Beethoven?

Ludwig van Beethoven (December 16, 1770 to March 26, 1827) was a German pianist and composer. Many people consider him to be one of the greatest musical geniuses of all time. His legacy has decisively influenced music, since his innovative compositions combined vocals and instruments, widening the scope of sonata, symphony, concerto and quartet. He is the crucial transitional figure connecting the Classical and Romantic ages of Western music.

Some of Beethoven's most important works were composed during the last 10 years of his life, when he was struggling with deafness. He died at the age of 56.

Adaptation. Check with your teacher if you want to visit the original article

- Discuss which texts are useful to your debate and use the notes you wrote before.
- Listen to the track and use it as an example.



Activity 7 (continues)

- Ask students to read the fragments several times in order to have a better understanding of them.
- Allow some time for them to skim all the texts they brought and to look for clues to determine if they will work for their debate.
- Emphasize the importance of noting the key terms or words that give away the meaning of a piece of text.
- Play the track and elicit what it was about. You can ask them questions such as: *What are the interlocutors discussing? What reasons do they provide? Do they reach a conclusion? Do you agree with them?* among others.
- Start a discussion about the texts they skimmed and remind them to provide reasons for their opinions.



Activity 8

- Elicit how the issues are related to the previous articles. Their answers may vary, but they should be able to recognize that they are all about the same topic: computer music.
- Allow time for students to complete the activity.
- Encourage them to reread the reliable sources they selected before and choose some issues from them.
- Monitor and provide help if necessary.
- Elicit the issues that are relevant to their debate and why they are so.
- Ask them if they could answer their proposed questions with information from the texts they have. They should be able to respond affirmatively, or say that they need to look for a bit more information.

Activity 9

- Go through the instructions with students and make sure they understand what is expected from them.

- Read the example with students and play the track. You could also play the track once so they can listen to the conversation and then replay it in order for them to complete the activity. You know the way that will best suit your class.
- Encourage students to check their answers and to discuss how they were able to decide which issues to cross off. Their answers may vary, but they should be able to tell you that they found the clues in what the interlocutors were saying.
- Elicit if they agree with the conversation and if the interlocutors were right to delete those issues.
- Encourage them to check the issues they wrote in Activity 8 and to determine which they should keep and which are redundant. They could also merge two or three into one general issue.
- Remind them to support their opinions with evidence.



Translate icon / Additional definitions: **displace** (v): desplazar (sustituir, reemplazar)



8. Reread the information you selected in Activity 7 do the following:

- Discuss what the author's point of view is in each of the texts you are working with.
- Comment on the points and whether you agree or disagree with the author.
- Identify the reasons, that is, the facts or data provided by the authors in the texts you are working with, to explain whether you agree with them or not. Don't forget to take notes.



9. Exchange points of view and share the reasons why you agree or disagree with them. Look at the example.

PAULA: I think we have too many issues on our list and some of them should be deleted. What do you think?

MARIA: Yes, I agree. I don't think we should delete them completely, but they could be merged.

ERIC: OK. Maybe we can cross off "Can computers displace traditional instruments to make music?" because we can talk about it while we are discussing "Are computers musical instruments?"

DAVID: Yes, let's do that. I think "Does computer music have the same quality as music made with traditional instruments?" Should include "Which has more merit: the skills required to make computer music or the ones needed to play traditional instruments?" and "Are people less interested in playing traditional instruments?"

PAULA: OK, so let's cross those off the list, as well.

MARIA: What about the last one: "Does computer music provoke the same feelings in people as music made with traditional instruments?"

ERIC: I believe we should keep it. So, we have three main issues to discuss: if computers are considered musical instruments, the skills in play while making music, and the effect it has on people.

DAVID: Great! I think we're covered.



- You can listen to the previous example on the track.



displace (v):
desplazar






10. Check the notes you took before and do the following:

- Decide which points you are going to discuss during the debate and write them in your notebook. Look at the example.

	Issues to discuss	Opinions
1	Are computers musical instruments?	<ul style="list-style-type: none"> Yes, because people can create good music with them. No, because people cheat if they use a machine to copy sounds.
2	Does computer music have the same quality as music made with traditional instruments?	<ul style="list-style-type: none"> Yes, because good music is good music no matter where it came from. No, because computer music sounds fake.
3	Does computer music provoke the same feelings in people as music made with traditional instruments?	<ul style="list-style-type: none"> Yes, because people connect with it deeply. No, because it was made with a machine that does not portray the emotions of the musician.

 **cheat (v):** hacer trampa

- Exchange opinions about which points you agree with and which you don't.
- Check the facts and data you worked with in Activity 8 and use them to write the reasons why you agree with each point or not.



Activity 10

- Go through the example with students and encourage them to think about other opinions of each issue. You can also ask them which side they are on and to provide a response similar to the ones provided.
- Allow some time for them to complete the activity and remind them that they should be working in teams whose members have different opinions on the same topic.
- Guide students through the different possible responses for each issue may have. If they get stuck, encourage them to ask other teams about their points of view so they can complete the chart.
- Monitor and provide help if necessary.



Translate icon / Additional definitions: **cheat (v):** hacer trampa (engañar, estafar, timar)

Activity 11 Building stage

- Go through the example with students and elicit where it came from. Their answers may vary, but they should be able to identify that the position summarizes the answers to the issues in Activity 10.
- Remind them that every activity follows on from the previous one and show them how they are connected.
- Ask them what their position on the topic of computer music is. Encourage them to gather the opinions that serve as examples in the previous activity and to improvise a short paragraph with them.
- Allow some time for students to compose their position on the topic they selected and encourage them to use the previous sub-products.
- Check their answers and make sure that there are at least two different opinions on the topic in each team.

11. Think about your position on the topic you selected in Activity 4.

- Summarize the opinions from Activity 9 that you identify with and provide reasons as to why you chose them. Look at the example.


FOR OUR DEBATE

Example:

I believe that computer music is a new type of music and it needs to be recognized as such. Musicians must have a lot of skill to be able to compose with a computer and if the result is good, people will be able to connect with it. Good music is good music no matter where it came from.

- Complete the chart with your own information.

FOR OUR DEBATE



Activity 12

- Go through the example with students and elicit the ideas in favor of computer music presented in the text and the ones that are against it. Their answers may vary, but they should be able to tell you that one idea in favor is the fact that music evolves and has been changing since the moment it was invented, so it is natural to have new instruments creating music. An example of an idea against is that electronic musicians do not compose or perform with other musicians, as they are able to make all the sounds by themselves.

- Allow some time for students to reread and highlight the texts they selected before.
- Remind them that not all of the texts will have different perspectives on the subject, but make sure they find ideas in favor and against in all the sources they have at hand. If they can't, encourage them to do some more research to have a few ideas that provide an objective point of view.

12. Reread the texts you selected in Activity 7 and highlight some key ideas in favor of and against your position. Look at the example.

Example:

ARE VIRTUAL INSTRUMENTS AND MUSICAL SOFTWARE SOLUTIONS A THREAT TO CLASSICAL INSTRUMENTS? Posted by Melissa	THE ADVANTAGES OF CLASSICAL INSTRUMENTS
<p>Music is changing. That's easy enough for anyone to recognize, most people over a certain age have noticed the rise of electronic music with mixed emotions. Even older musicians and fans can remember the rising popularity of electric music. The truth of the matter is that music has always been changing. If music don't then, we would still be making music by slapping sticks against rocks and logs. But that doesn't mean that changes can't be criticized, though it does encourage some humility. If you turn on the radio, you'll notice that more and more music is made using virtual instruments or highly distorted using music software. That's what we're talking about, music made with computers versus music made with wind, percussion, and strings. Even if the instruments use electricity, we'll still consider them classical, since even the most devoted fan of the acoustic guitar will sooner play an electric guitar than use a computer program that recreates the guitar sound without using a single string.</p> <p>Electronic music is on the rise, but will it replace classical instruments? The short answer is no, and even electronic musicians will tell you this. The long answer is more complicated.</p> <p>Source: https://bit.ly/2VVCbBbd</p>	<p>The lines are blurred between virtual instruments and acoustic instruments. Most popular music today is produced completely with computers or with the assistance of computers. So what advantages do classical instruments offer?</p> <p>We touched on the first reason already, classical instruments are tactile. Even the most sophisticated acoustic instruments make music based on the oldest methods of music making. There's air blowing through tubes, percussion causing air to vibrate, and strings being vibrated to release sounds. Clonnets, drums, and cellos all harken back to the days when humans made music with reeds, hollow logs, and vines. To touch these instruments is to rest your hands on musical history, producing music in the same basic manner that your ancient ancestors once did. This is a raw, visceral appeal that tugs at our heartstrings even before we learn any of this history.</p> <p>There is also the social nature of classical instruments. True, electronic musicians can get together and collaborate. But if you look at popular electronic musicians you'll notice that they often perform alone, or if they do collaborate they provide all the instrumentation while someone else does the vocals. This is a completely legitimate way to make music, but it takes something away from the collaboration process. When you learn a classic instrument, you understand that you can't do everything yourself. A rock band isn't the same if it's just a guitarist or just a drummer, it takes different musicians coming together to create something bigger than themselves.</p>

13. Classify the ideas in favor of and against the topic that you highlighted in Activity 12.

- Consider the position you decided on in Activity 11.
- Rewrite the ideas using the English variant you prefer. If, for example, something is written in British English, but you feel more comfortable using American English, adapt the statement to the American variant. Look at the example.

FOR OUR DEBATE

Example:

- Music has evolved over time. Technology is present in every aspect of our life.
- Very few people can distinguish between a recorded traditional instrument and a decent computer emulation of those instruments.
- Computer-based sound can produce as many nuances as a competent performer could want.
- Some people like the computer kind of sound in music. They exaggerate it to sound "fake".

Continue this activity on the next page

Activity 13

- Go through the example with students and ask them where the ideas came from. You could also have them find them in the previous texts.
- Ask them if they can think of other ideas in favor of or against that could be on the chart.
- Allow some time for them to classify the ideas they highlighted before and the arguments in favor of or against. It doesn't matter if any are repeated, for now they should all be in one place, as students will have time to work with them later.

Activity 13 (continues)

- Go through the REMEMBER with them and provide some examples.
- Encourage your students to recognize the subtle differences between British and American variants, for instance, the usage of irregular verbs.

Activity 14

- Go through the example and elicit what students think of both comments. Their answers may vary, but they should respond in the same way as the example provided.
- Allow some time for them to read the extract of the online forum in their Reader's Book and to take some notes to highlight the clues that let them identify the opinions in favor of or against computer music.
- Monitor and provide help if necessary. You could also have a couple of dictionaries at hand for students to look up any words they don't know the meaning of.
- Start a discussion about how they inferred if the participants in the forum were in favor of or against the topic.
- Remind them to use the notes they took earlier and to support their answers with evidence from the text.

Continue Activity 13 below

FOR OR AGAINST

- Before more people learned how to play an instrument. Now they would rather use a computer.
- The social component is lost with computer music, as most electronic musicians perform alone.
- The human element is lost in computer music, since it uses electronic algorithms.
- The vocals in pop music are so computer-manipulated that the voice loses its humanity.

14. Go to your Reader's Book, and read the extract from an online forum about computer music and comment on which ideas are in favor of it and which are against.

- Explain how you can recognize that they are for or against. Look at the example.

Example:

session 5 Information in favor of or against a topic

Taylor Jones
Feb 17, 2018

In my opinion, very few people can't distinguish between a recorded traditional instrument and a decent, today's "industry standard" computer emulation of those instruments. On the other hand, the vocals in pop music are so computer-manipulated and altered that the voice loses its humanity. Some people even like the computer kind of sound in music, now everybody is exaggerating the fake quality of the sound because of that and also because they just don't care enough to mimic real instruments anymore, or even a voice, for that matter.

I think this is an opinion in favor of computer music, because she says nobody can tell the difference between traditional instruments and computer emulation.

I believe it's against because she also states that an altered voice loses its humanity.

150 | Student's Book / Practice 9 ēdebé



Activity 15

- Go through the example with students and elicit other expressions to complete the chart.
- Encourage them to use their Reader's Book to look for a few more and to check the sources of information they have in order to find some other ways of introducing an opinion. Ask them to state agreement or disagreement about something.
- Play the track and elicit what is going on. Their answers may vary, but they should be able to recognize that the interlocutors are talking about computer music and each participant is introducing his or her opinion with the expressions from the chart in their Student's Book. They should also notice that some interlocutors agree with other, and some do not.
- Encourage students to use some of these expressions to talk about the topic they selected for their debate.
- Remind them to link these expressions to the list of ideas in favor of and against what they classified in Activity 13.

15. Write some expressions that introduce an opinion and to agree or disagree with something.



- Check your Reader's Book, to find a few and think of others.
- Discuss which expressions you can include in your points of view. Look at the example.

Example:

DAVID There are several expressions we can use depending on what we think about the arguments.

PAULA At the beginning, to introduce an opinion, we can simply start with "I think..." and then state our point of view.

MARÍA Yes, then to agree with something we can say "I fully support the fact that..." or, if everyone believes it, we can even use "We can all agree with..." and then state the arguments.

ERIC: Great. If there's something we don't agree with we can say "This is not true because..." followed by a fact.

- Discuss the ideas in favor of and against what you wrote in Activity 13 and use the expressions above to let others know if you agree with them or not.
- Listen to the track and use it as an example.



16. Check the ideas in favor of and against that you wrote in Activity 13 and do the following:

- Determine how the students feel about the text they are commenting on.
- Underline the statements that provide clues to decide if the text is good or not.
- Exchange opinions about what conclusion you can reach. Look at the example.

PAULA Music has always been changing and, if technology is present in all aspects of our lives, it is going to be present in music, too.

MARÍA Exactly, and computers don't replace traditional instruments; they're a new expressive tool in themselves.

ERIC: Ok, but the social component is lost with computer music: most DJs perform alone. They should compose and perform with other musicians.

DAVID Yes, I agree, but we can say that computer made music can be as good as music made with traditional instruments.

PAULA Totally.

Activity 16

- Read the instructions with students and answer any questions that may arise.
- Go through the example with students and play the track. You could also play the track once so they can listen to the conversation and then replay it in order for them to complete the activity. You know the way that will best suit your class.
- Ask students if the interlocutors are satisfied with the information they researched so far and how they can tell. Their answers may vary, but students should be able to recognize, from the conversation, that two of the three issues are covered. Students should also note that they need to look for more information on the second issue, because what they have at the moment comes mainly from online forums, which do not provide much evidence to support their opinions.



Activity 16 (continues)

- Elicit how they were able to answer the previous question. They should be able to support their answers with the underlined parts of the transcript.
- Encourage them to compose a conclusion regarding the topic of computer music. Their answers may vary, but they should reach a conclusion similar to the one provided as an answer in this book.
- Tell students to determine if the information they have at the moment satisfies them.
- Remind them to go back and check everything they have done, so they can reach a reliable conclusion.

Activity 17

- Go through the example with students and show them how to make cards with information for their debate.
- Emphasize the importance of writing all the details of the references and tell them they should always do it, so they do not plagiarize.

- Read the REMEMBER with them and provide some examples. If you have access to a computer, you can check the guide about how to reference using the APA system online. The link provided covers all types of sources.
- Allow some time for students to make their cards.
- Encourage them to check if they have all the information needed several times, as well as all the publishing data for the reference. It is easier to have all the information at hand and to not need to go back to the original source, as it takes time away from future steps of the product.



Translate icon / Additional definitions: **stuff** (n.): cosas (material, meter)

Conclusion

- Write a short conclusion about their conversation.

The students believe that the first and last issues are covered by the texts and information they already have. However, they believe that they are lacking evidence regarding the second issue for the debate, as most of the information they have comes from online forums. Those helped them to read compelling arguments on the subject, but the participants on the forums do not provide real evidence to support their answers. Therefore, the students need to do some more research.

- Exchange opinions about the texts you selected in Activity 7.
- Consider the issues you wrote about in Activity 10 to check if there is any missing information.
- Think about what you discussed in Activity 15 and decide if you need any more ideas in favor of or against the topic for your debate.
- Listen to the track for an example of a conversation of ideas in favor and against.

17. Make some cards with the information you have about the topic you are going to discuss.

- Consider the ideas you highlighted in Activity 12 and how you classified them in Activity 13.
- Think about the conversation you had in Activity 16 and include some new information.
- Write the reference so that you know where the information comes from. Look at the example.

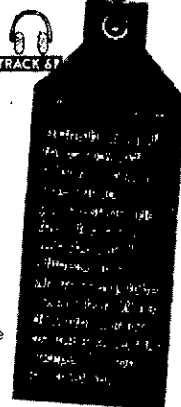
CP

stuff (n.):
cosas

There is an electronic musician named Richard D. James who is working with robots that play traditional instruments and he records them. In an interview, he stated, "I've been doing loads of electro-mechanical stuff... with drum robots and things like that. I've got four MIDI pipe organs and a Disklavier-controlled piano and computer-controlled percussion".

Sherburne, P. (2014, August). A conversation with Aphex Twin Pitchfork. Source: <https://goo.gl/nJeC6j>

152 | Student's Book / Practice 9



CHECKPOINT

18. Read each line carefully. Tick the box that best describes your work up to this point.

I can scan and select texts about controversial topics concerning art.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I can recognize textual organization and graphic components.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I can detect what is going to be discussed.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I can determine someone's position on a topic.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I can identify ideas in favor of or against someone's position.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I can establish connections between someone's position and information in favor of or against it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I can highlight information in favor of or against someone's position.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I can exchange points of view about texts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

19. Reread the cards you wrote in Activity 17 and choose the information you will use to write the arguments.

- Include all the information from previous activities that support your point of view.
- Consider the issues and points of view from Activity 10 and your position on the topic from Activity 11. Look at the example.

FOR OUR DEBATE

Issue:	1. Are computers musical instruments?
Opinion:	Yes, because people can create good music with them.

Continue this activity on the next page →

session 7

Agreements and disagreements

Activity 18

- Encourage students to reflect on their performance.
- Remind them of the importance of reviewing their work.
- Tell them to focus on the good aspects and the ones they could improve.
- Ask them to go back to the activities they have done in this practice to complete the self-evaluation chart appropriately, giving evidence of their work.
- Monitor that your students are being honest with themselves.
- Reflect whether you need to make any changes or reinforce any content in this practice.
- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (unable to choose a range of topics that are of interest to the class, cannot use the library system and search engines to locate and select suitable texts for a specific purpose, etc.); offer solutions (model strategies such as: think about what their

peers like, identify keywords that may help them find suitable texts about a topic, etc.); implement them.

Activity 19

- Ask students to take out the cards they made in Activity 17 and the issues they established.
- Encourage them to sort which cards answer each issue and tell them to make a chart like the one in their Student's Book.

Activity 19 (continues)

- Go through the example with them and ask them if they agree with it. They should not focus on the way the information is organized, but on the fact that each paragraph describes an aspect of the issue.
- Remind students that they do not need to copy the complete reference from the card, but they should use citations from the text.
- Read the REMEMBER with them and provide other examples.
- Allow some time for students to complete the activity.

Activity 20

- Play the track and tell students to go back to Activity 19 and number the paragraphs in the order specified on the track. You could also play the track once so they can listen to the conversation and then replay it in order for them to complete the activity. You know the way that will best suit your class.



Translate icon / Additional definitions: **keyboard** (n.): teclado

Continue Activity 19 below

keyboard (n.): teclado

a) Music has evolved over time. If technology is present in most aspects of our lives, it is going to be present in music, as well.

b) "Computer-based sound is so versatile nowadays; it can produce as many subtle nuances as a competent performer could want. It depends on the skill of the person behind the computer" (Riera, 2015).

c) There is an electronic musician named Richard D. James who is working with robots that play traditional instruments and he records it. In an interview he stated, "I've been doing loads of electro-mechanical stuff with drum robots and things like that. I've got four MIDI pipe organs and a Disklavier-controlled piano and computer-controlled percussion" (Sherburne, 2014).

d) "Electronic musicians create music using principles and terminology developed in the classical world. Creating electronic music often requires the use of controllers that look and operate like keyboards, so many of the best electronic musicians can also play the piano" (Melissa, nd). The two forms of music making complement each other.

e) "Music is crafted not by computers and other musical instruments, but by the person who uses them. And the effort and vibe the musician puts into creating that music is evident with every beat and harmony in play!" ("Are Computers Musical Instruments?", 2017)

20. Check the information you wrote in the previous activity and do the following:

- Read each paragraph, determine in which order you are going to present them and number them. Look at the example.
- Listen to the example on the track.
- Write the paragraphs in the order you established before in your notebook.

1) Music has always been changing. If technology is present in most aspects of our lives, it is going to be present in music, as well.

2) "Electronic musicians create music using principles and terminology developed in the classical world. Creating electronic music often requires the use of controllers that look and operate like keyboards, so many of the best electronic musicians can also play the piano" (Melissa, nd). The two ways of making music complement each other.

Continue the activity on the next page



Track 63

- 3) There is an electronic musician called Robert D. James that is working with robots that play traditional instruments and he records it. In an interview he stated, "I've been doing loads of electro-mechanical stuff with drum robots and things like that. I've got four MIDI pipe organs and a Disklavier controlled piano and computer-controlled percussion" (Sherburne, 2014).
- 4) "Computer-based sound is so versatile nowadays, it can produce as many subtle nuances as a competent performer could want. It depends on the skill of the person behind the computer" (Riera, 2015).
- 5) "Music is crafted not by computers and other musical instruments used but by the person who uses them. And the effort and vibe the musician puts out in creating that music shows with every beat and harmony in play" ("Are Computers Musical Instruments?", 2017)



21. Read the paragraphs you just put in order and do the following:

- Choose the expression that best suits each argument from the boxes below. Look at the example.
- Exchange proposals that help expressing arguments. Look at the example.

Example:

We can all agree with the fact that... because	I don't disagree, however...	I feel the same way as	I'm not sure if I agree
That's true	What's your point?	I believe that	You're right!

- Propose expressions that emphasize the arguments in favor and against. Look at the example.

Example:

- The computer doesn't replace traditional instruments. The computer is a new expressive tool.
- Musicians believe they can play all the instruments using only the computer. They perform alone and the social component is lost with computer music.
- Include the expressions in the paragraphs to start composing your arguments. Look at the example.

- 1) People argue that the social component is lost with computer music, as most electronic musicians perform alone. 2) They believe they can play all the instruments using only the computer.
- 3) I agree with this, and I will love to see DJs composing and performing with their peers

Continue this activity on the next page

Activity 20 (continues)

- Encourage students to share their answers. The correct order is 1-a), 2-d), 3-c), 4-b), 5-e).
- Ask a volunteer to read the paragraphs in the new order and elicit if it makes sense from the rest of the class. You can also encourage them to think of a different way to organize the information and to support their proposals with arguments.
- Encourage students to do the same with the information they have and to determine the best way to present it. One way of doing it might be starting with general information and narrowing it down to the details. Another way is to start from specific information and expand to the most general information. There are many different ways of organizing information, students should pick the one that makes the most sense to them.
- Remind them to listen to and consider others' suggestions and to choose the one that the majority agrees on.

Activity 21

- Go through the expressions in the box and elicit when can they be used. Students' answers may vary, but they should be able to classify them into three areas: to introduce an opinion, to agree with what was said or to disagree.
- Read the example with students and allow some time for them to complete the conversation.
- Ask a few volunteers to role-play the conversation and tell the rest of the class to check their answers.
- Ask students to decide if there are different ways to respond and if they would use the expressions in a different way. It doesn't matter if they organize their response in an unorthodox way, as long as the dialogue still makes sense.

Activity 21 (continues)

- Go through the REMEMBER with students and analyze some of the examples above using the formula to build a point of view.
- Ask students to analyze the points of view from the conversation and to check if they all used the formula.
- Remind them that there are many ways to articulate a point of view and the one in the book is just a proposal.

Activity 22

- Allow some time for students to write their arguments and tell them to use the previous sub products.
- Remind them to consider ideas in favor and against, so they can build more compelling arguments. This will help them be prepared to respond to others' position.
- Assist your students in the discernment of the ideas they agree with and the ones they disagree.
- Make them reflect on the counterpoints of their opinions, so that they can identify them more easily.
- Monitor and provide help if necessary.
- Encourage students to share their points of view.
- Remind them to respect others' opinions and help them create a friendly and safe environment.

Activity 23

- Elicit from students the importance of reviewing their drafts. Their answers may vary, but they should know that writing a text implies several stages, and one of them is making different drafts to ensure the text is clear and communicates what the author wants to express.
- Go through the REMEMBER and read the example with them.
- Remind them that passive voice is used to express ideas and facts in academic, scientific and technical writing. Hand them examples of these texts: encyclopedias, books, Internet articles, magazines, etc.
- Emphasize the changes that serve as examples and ask students if they agree with them and why. They should respond something along the lines of what is stated in the SB.
- Allow some time for students to check the arguments they wrote in activity 22.
- Read the other REMEMBER and provide some examples.

Continue Activity 21 below

- 1) Expression that introduces a point of view argued against computer music.
- 2) Explanation that supports what was already stated.
- 3) Pronoun that replaces the word 'musicians'
- 4) Sentences that agree with the point of view against the topic, and a comment about it.

- Check if the arguments above have all the elements needed.
- Underline the expression with the personal stance, circle the connector and write a) next to the explanation. Look at the example.

Example:

We can all agree with the fact that music has evolved over time (because) if technology is present in most aspects of our lives, it is going to be present in music, as well.

22. Write a few sentences to express your point of view.
 - Use the discussion in Activity 21 as an example.
23. Check the quotes in the paragraphs you are working with and, with the teacher's help, exchange opinions about how to explain information in your own words, that is, how to paraphrase it. Look at the example.

Example:

If we use passive voice the focus will be on the devices instead of on the people manipulating them. computers can be used

We can all agree with the fact that music has evolved over time because if technology is present in most aspects of our lives, it is going to be present in music, as well. We can use computers as musical instruments if people are manipulating them to make sound for a musical purpose. The computer doesn't replace a traditional instrument, it's a new expressive tool. It depends on the skill of the person with the computer. in itself

The reflexive pronoun emphasizes the fact that we are referring back to the computer. By shortening the statement we make sure that we don't lose the addressee's attention.

156 | Student's Book / Practice 9

edebé



24. Based on the previous activities, rewrite the paragraphs with the paraphrased information and the expressions that emphasize or downplay the arguments. Look at the example.

- With the teacher's help, write the paraphrased parts in your notebook using synonyms in order to avoid repeating words and connectives to link ideas.

1) We can all agree with the fact that music has always been changing
 2) because if technology is present in most aspects of our lives, it is going to be present in music, as well. 3) Therefore, computers can be used as musical instruments if people are manipulating them to make sound for a musical purpose. The computer doesn't replace traditional instruments; it's a new expressive tool 4) in itself. It depends on the person's skill behind the device 5) However, some believe that musicians cheat as they use a machine to make sounds. 6) This is not true because "computer based sound is so versatile nowadays" (Riera, 2014). 7) I understand this is why people argue that the social component is lost with computer music, as most electronic musicians perform alone. They believe they can play all the instruments using only the computer. I agree with this, and I will love to see DJs composing and performing with their peers.
 8) I think they should work on this particular aspect.

- 1) Expression to emphasize an obvious fact
- 2) Connective to introduce an explanation
- 3) Connective that introduces a consequence followed by passive voice, to focus on the devices, not the users
- 4) Reflexive pronoun to refer back to the computer
- 5) Connective to state an opinion against computer music followed by a provocative sentence
- 6) Expression to introduce a counter argument
- 7) The speaker places herself before another point of view against the topic
- 8) Sentence agreeing with the counter argument

- Do the final version of your arguments in cards. Remember to include the paraphrased information and the expressions to emphasize or downplay the arguments.

Continue the activity on the next page

Activity 24

- Go through the example with students and elicit from them other words that can serve as synonyms. You can also continue correcting the example and cross off other words from the paragraph that would work better with synonyms.
- Make sure students notice how the argument that serves as an example has ideas in favor of computer music, but also ideas against. This will make the argument more compelling.
- Assist your students in the paraphrasing of their sentences.
- Help them to find the best synonyms to replace certain words in their sentences. This will help them in the paraphrasing process.
- Read the REMEMBER with students.
- Hand them a dictionary or thesaurus to help them make their synonym list.



Activity 25

Closure stage-socialization

- Go through the example with students and tell them to compare it with the previous sub products. You can ask questions such as what changed? What stayed the same? Do you notice the progress? Is this paragraph better written than the previous? What is the example inserted in the argument for? Why is there an explanation? What are connectives for?
- Allow some time for students to write the paragraphs that will serve as arguments for their debate.
- Monitor the teamwork and help your students to compose a coherent paragraph. This means a paragraph that contains the point of view they stand for and the opinions they disagree with.

Activity 26

- Go through the example with students and clarify any doubts that may arise.
- Encourage them to check the example provided and to make sure there are no more mistakes left.
- Ask your students to exchange their paragraphs to give and receive feedback on their writing.

Continue Activity 25 below

TRACK 64

Connectives

25. Listen to the track, pay attention to the way the interlocutors speak and do the following:

- Exchange opinions about which expressions are provocative and which are neutral.
- Discuss which interlocutors involve others and offer to clarify or ask others to clarify something.

DAVID: Which expressions from the track are provocative?
 PAULA: I think that saying DJs "cheat" because the "copy" sound is to simplify what they actually do and to confront people who may think otherwise.
 MARIA: Totally. The person who replies to that statement also uses a provocative phrase: "quite the opposite" to emphasize that she disagrees.
 ERIC: Ok, I get it. Another provocative sentence is "you must admit that not everyone can make good music".
 DAVID: Exactly. I think we can all agree with that statement but the speaker wants to provoke a specific reaction from the interlocutor with the word "must".
 PAULA: What about the neutral expressions?
 MARIA: There are several, like "What do you think about this?" because it's just inviting others to participate.
 ERIC: I agree. I also find "I didn't know this" a neutral expression, since she's recognizing something that she thought was different.
 DAVID: "Good music is good music, no matter where it comes from" works as neutral because everyone agrees with that statement.
 PAULA: Exactly, it's the same with "that is just what I think", because the next interlocutor agrees with what the previous one just said.

26. Based on the previous activity, make some notes on the cards you made in Activity 24 to highlight the following:

- Arguments that should be clarified or repeated.
- Provocative and neutral expressions. Ideas that should be emphasized or reinforced.

The computer doesn't replace traditional instruments; it's a new expressive tool in itself. 1) It depends on the person's skill behind the device. However, some believe that musicians cheat as they use a machine to 2) copy sounds. This is not true because "computer based sound is so versatile nowadays; 3) it can produce as many subtle nuances as a competent performer could want" (Riera, 2014).

158 | Student's Book / Practice 9

- 1) This elaborates on the first statement, since it explains the type of user who can work with this 'expressive tool'.
- 2) Word that replaces the verb 'make' to emphasize the metaphor about cheating. This new verb has a pejorative meaning that causes a stronger reaction on the interlocutors.
- 3) This explains what kinds of sounds can be made with computer music.

27. To organize a debate, exchange opinions about the following:

- Time to present arguments and debate them.
- Turns for each participant.
- Person responsible for moderating and controlling times and turns.
- Person responsible for summarizing conclusions at the end of the debate.
- Look at the example.

MARÍA How can we organize our debate?

ERIC We can start with how much time we have for the debate in total and then divide it in turns, so everyone can participate.

DAVID Yes, let's do that. I guess half an hour is enough for the whole discussion.

PAULA I agree. Then we can have five-minute interventions so everyone has the same amount of time to talk.

MARÍA Right. So, first the moderator will introduce the topic and the participants.

ERIC Ok, then we present the first argument in favour of computer music.

DAVID Then the participants can refute it with their arguments against and so on.

PAULA Ok, we can take two turns for arguments in favor and two for arguments against. We have 5 minutes left.

MARÍA Exactly. Those will be for conclusions.

28. Listen to the track and write a ✓ next to the expressions that show agreement with a comment and put an ✗ if they show disagreement. Look at the example.

MODERATOR Are computers musical instruments?

ERIC Yes, because people can create good music with them. I **reckon** that manipulating a device to make sound for a musical purpose makes it a musical instrument; computers can be musical instruments, too.

DAVID **Exactly!** Besides, we can all agree with the fact that music has been evolving, because if technology is present in most aspects of our lives, it is going to be present in music, as well.



Continue this activity on the next page

Activity 26 (continues)

- Remind them to provide constructive criticism and to propose solutions to fix something that does not work. You can also tell them to notice the positive aspects of the arguments they are revising.
- Allow some time for them to complete the activity.
- Monitor and provide help if necessary.

Activity 27

- Allow some time for students to write the paragraphs that will serve as arguments for their debate.
- Monitor the teamwork and help your students to compose a coherent paragraph. This means a paragraph that contains the point of view they stand for and the opinions they disagree with.

Activity 28

- Go through the example with students and clarify any doubts that may arise.
- Encourage them to check the example provided and to make sure there are no more mistakes left.



- Ask your students to exchange their paragraphs to give and receive feedback on their writing.
- Remind them to provide constructive criticism and to propose solutions to fix something that does not work. You can also tell them to notice the positive aspects of the arguments they are revising.
- Allow some time for them to complete the activity.
- Monitor and provide help if necessary.



Translate icon / Additional definitions: **reckon** (v): considerar (creer, pensar)

Activity 28 (continues)

- Check students answers and elicit from them how they were able to know which expressions show agreement and which don't. Their answers may vary, but make sure that they provide arguments that make sense and are supported with evidence from the transcript.
- Encourage students to use these expressions to discuss the final version of the arguments they wrote in activity 27.
- Tell them to summarize in the end what was discussed and to reach a consensus among all team members.

Activity 29

- Coordinate the organization of the debates in advance.
- Explain students the different ways of organizing a debate and help them select the best one for them. If you have access to a computer, go online so students can visit the links provided.
- Move around the furniture for students to be comfortable. If you need larger tables or something extra, do not hesitate on asking the principal or someone else. You can also have the debate outside, in the library or the auditorium, if you have one.

- Decide with students the best way to record the debate. You can film it or just record the audio. Once you have the recording, students can donate it to the library or upload it to the school's website.
- Organize the debates taking into account the complex essence of dissent. Manifold opinions may create conflict or tension. Respectful discussions on important issues do help to tackle intolerance or hatred. It is important to foster an environment of respect in order to hold a successful debate.

Continue Activity 28 below

PABLO **That may be true**, but I believe these "musicians" are cheating, as they use the computer to copy sounds.

PAULA **Quite the opposite** They are making much more. As a person on an online forum said, "Computer-based sound is so versatile nowadays; it can produce as many subtle nuances as a competent performer could want."

MODERATOR OK, OK. Can you provide examples of the work electronic musicians are doing right now?

MARÍA **Of course!** There is a DJ called Robert D. James who is working with robots that play traditional instruments and he records them. In an interview with Pitchfork, the magazine, he stated that he has been doing electro-mechanical music with drum robots. He also records the sounds made with MIDI pipe organs, a Disklavier-controlled piano and computer-controlled percussion (Sherburne, 2014).

MODERATOR What do you think about this?

CLARA I didn't know all of the work that is involved in making music this way. I thought it was just an amateur job. However, you must admit that not everyone can make good music.

DAVID Oh, **I completely agree**. Good music is good music, no matter where it comes from.

PAULA **Indeed!** The result depends on the skill of the person making the music. It doesn't matter if he uses a traditional instrument, a computer, or both.

PABLO **That is just what I think**

Neutral language Clarifying information

- Discuss the topic you selected in Activity 4 and use the final version of the arguments you wrote in Activity 27.
- Use appropriate phrases to emphasize if you agree with an opinion or give nuance to your disagreement.
- Come to a consensus on the topic at the end of the debate.

29. Hold the debate and use the final version of the arguments you wrote in Activity 27.

- Involve others so they can share their points of view.
- Use some of the following expressions, in case you need them, to reach a conclusion.
- Summarize everyone's points of view and reach a conclusion.
- Record the debate.
- Listen to the track and use it as an example.

TRACK 65

Involving others	Neutral language	Clarifying information
How do you feel about...?	Some people are forgetting that...	Can you elaborate?
Do you agree?	I feel frustrated when...	Do you have any examples?
What's your take on this?	It might help...	Could you repeat that?

session 12

160 | Student's Book / Practice 9

edebé



Track 65

Activity 30

- Encourage students to reflect on their performance.
- Help your students to complete the self-evaluation chart.
- Take into account that insofar as they are able to detect their strengths and needs they will be more autonomous.
- 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.
- Check the students' answers and, if necessary, offer options to improve them. For example: recognize what the problem is (unable to use punctuation effectively to enhance comprehension and oral reading, cannot keep other participants interested with compelling arguments, gestures, volume and pace, etc.); offer solutions (reread the arguments to identify what punctuation marks can be used to emphasize them, use non-verbal language to stress arguments, etc.); implement them.

30 Read each line carefully tick the box that best describes your work in this practice.

Individual assessment

I read the arguments to identify what punctuation marks can be used to emphasize them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I use punctuation effectively to enhance comprehension and oral reading.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I use non-verbal language to stress arguments.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I keep other participants interested with compelling arguments, gestures, volume and pace.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Product

31 How do we feel after following a peer's story debate?

Our debate

Did we involve both in the debate?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we respect our agreements?	<input type="radio"/>	<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"/>	<input type="radio"/>
What aspects can we improve as a team?					

32 What is your team's global impression about their performance in this practice?

Team assessment

Did we respect our agreements?	<input type="radio"/>	<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"/>	<input type="radio"/>
Did we pay attention during others' turn to speak?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
What aspects can we improve as a team?					

We have arrived at the end of this practice.

edebé Student's Book / Practice 9 | 161

Activity 31

- Tell them to focus on the good aspects and the ones they could improve.
- Reflect whether you need to make any changes or reinforce any content in this unit.
- Make sure your students complete the evaluation chart accordingly.
- Elicit from them their impressions, which parts they enjoyed the most and which they found a bit difficult.
- Ask them to exchange their overall impression.

Activity 32

- Ask students to fill the charts with the strengths they noticed on their teammates and the ways they can improve.
- Remind students 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.
- Tell them to focus on the aspects they can improve, and not much on the mistakes.
- Remind them to take into account the skills and attitudes involved in this practice.
- Encourage them to check the notes they took during each conversation.

Practice 10

GUESS WHAT HAPPENED

Activity 1 Warm-up stage

- Before doing the reading, ask students if they know who Malala is.
- Allow some time for them to scan the reading and help them identify key words, such as Pakistan, girl, attack, Nobel Peace Prize, etc.
- Encourage them to read the biography and make sure they understood the general meaning.
- If you can, visit the link so students can find out a bit more about Malala. There are plenty of resources online and we recommend students use them to become familiar with Malala's story.

- **IT box** icons appear frequently in the practices with suggested websites. Use this opportunity to offer students suggestions to help them evaluate if web sites are reliable, for example:

To determine who created or sponsors the website, check the domain (edu, gov, com, among others). To verify if the web site has been updated, look for the date at the bottom of the page. The year it was last updated is usually listed.

- **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.

Activity 2

- Before listening to the audios, have students look at the images and explore the texts.
- Ask questions about each text, such as: *What is it about? Who is speaking? What she is saying? How did she feel about it?* etc.
- Play the tracks and elicit what each oral testimony is about.

Practice 10

GUESS WHAT HAPPENED

Family and community environment

SOCIAL LANGUAGE PRACTICE: Interpret and offer descriptions of unexpected situations in a conversation.

Things I know Planning our product

session 1

1. Go to your Reader's Book, page 77 and read Malala's Yousafzai's biography.



Look for some videos about Malala's story. You can also read the link to know more about her.



2. Listen to Malala's testimonies and follow along with your Reader's Book, pages 79-82.
 - Write the name of the track next the medium in which each story might have appeared.
 - Listen to Malala's testimony and follow along with your Reader's Book.



World News

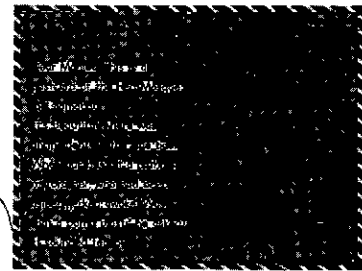
KARACHI, Pakistan
On Tuesday, masked Taliban gunmen snatched Ms. Yousafzai's courage with bullets, shingling out the 14-year-old on a bus filled with terrified schoolchildren. She showed her in the road and made two other girls were also wounded in the attack. All three survived, but late on Tuesday doctors said



that Ms. Yousafzai was in critical condition as a hospital in Peshawar, with a bullet possibly lodged close to her brain.

1. The Attack

2. The Trip to Islamabad



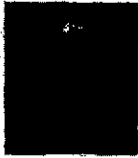
Continue the activity on the next page



Tracks 66, 67 and 68

News

Last week took place the annual speech competition at Swat's municipal auditorium, whose topic was "Honesty is the best policy". Mouniba won the first prize, and Malala was awarded with the second. Both girls attend first grade of secondary.



3. The Speech Competition



3. Think about the titles you filled in before and complete the chart below with the appropriate information from this boxes.

to inform the school community about the contest	speech competition	to tell a friend about the trip	postcard
attack	Islamabad	school newspaper	Pakistan

	The Speech Competition	The Attack	The Trip to Islamabad
Publication	school newspaper	international newspaper	postcard
Topic	speech competition	attack	trip
Setting	Mingora	Pakistan	Islamabad
Purpose	To inform the school community about the contest	To tell the world about Malala's attack	To tell a friend about the trip

Activity 2 (continues)

- Ask them which publication might use each oral testimony and why.
- Emphasize the differences between topic, general meaning, style, acoustic features, etc.

Activity 3

- Complete the chart with each detail from the text.
- If students have different answers, they should support their choices with relevant arguments. For example, they might think that the story about the trip could appear in the school newspaper as a cartoon.
- Encourage students to provide broader reasoning as to why they selected each option.
- Check their answers and make sure they all agree.

Activity 4

- Explain why students are going to describe unexpected situations in a conversation and what is expected of them when they finish the practice.
- Elicit the steps that are needed to give an oral testimony in a conversation and what they need to do.
- Involve students in the planning of the product.
- Ask students to form pairs for the oral testimony. They will work together throughout this practice.
- Encourage students to look for oral testimonies about unexpected situations to use in the first part of this practice. There are a few in their Reader's Book, but we recommend looking for others elsewhere.



4. Look at the chart below. Read the activities you will complete in this practice in order to describe an unexpected situation in a conversation. Remember to tick each activity as soon as you finish it.



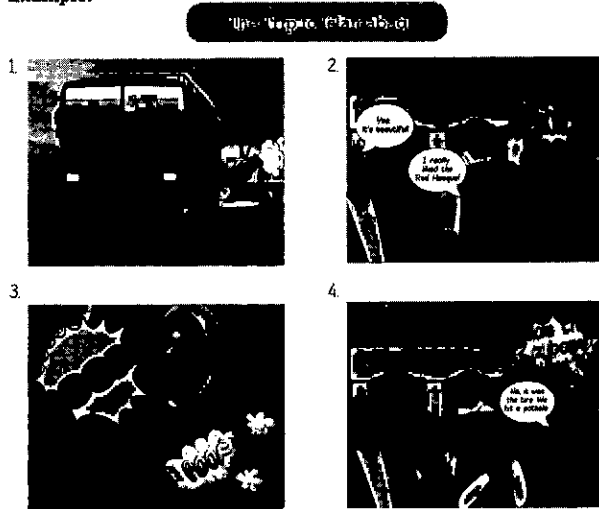
Activity	Completed
1. Read the text and identify the unexpected situation.	<input type="checkbox"/>
2. Write a short oral testimony about the unexpected situation.	<input type="checkbox"/>
3. Read the text and identify the unexpected situation.	<input type="checkbox"/>
4. Write a short oral testimony about the unexpected situation.	<input type="checkbox"/>
5. Read the text and identify the unexpected situation.	<input type="checkbox"/>
6. Write a short oral testimony about the unexpected situation.	<input type="checkbox"/>
7. Read the text and identify the unexpected situation.	<input type="checkbox"/>
8. Write a short oral testimony about the unexpected situation.	<input type="checkbox"/>



- Look for some testimonies of unexpected situations to use throughout this practice. There are plenty of resources online, or you can use the ones in your Reader's Book, which are situations that happened to Malala when she was a schoolgirl in Pakistan.

5. Choose a testimony and draw a short comic strip about it.
- Include the setting and some sound effects. Look at the example of Malala's testimony about her trip to Islamabad.

Example:



6. Reread the testimony you selected and imagine the person's facial expressions while telling it.
- Draw the emoji that best describes the emotions in each line. Look at the example.

The Speech Competition			
	It was OK.		I kept losing my place as the pages danced in my shaking hands, but as I ended I looked up at Father.
	Yes, she did. She was very composed and her speech was more emotional and poetic than mine, though mine might have had the better message.		He was smiling.

Continue this activity on the next page

Activity 5

- Elicit what the comic strip is about. They should retell Malala's story about her trip to Islamabad.
- Help them identify what is going on in each panel, and encourage them to focus on the setting, details, dialogues and the sound effects.
- Allow some time for students to read one of the testimonies they brought about unexpected situations.
- Encourage them to draw a short comic strip about it.
- Help teams identify the main ideas that must appear in each panel.
- Ask them which details they can include in the setting and which should be included as sound effects.

Activity 6

- Role-play one of the testimonies students brought with a volunteer and use non-verbal language while acting it out. Move around and make appropriate facial expressions.

- Go through the example with students and make sure that everyone understands what the expected outcome of this activity is.

Activity 6 (continues)

- Tell them to use the emoji that best portrays the speaker's emotion or to create one if they need to.
- Encourage them to role-play the conversation they selected, using the emojis as a guide to create the facial expressions they need to portray.



Activity 7

- Go through the example with students.
- Model how the intonation rises when asking a question or how Malala emphasizes some words, such as "very" and "more" to stress the fact that she was nervous.
- Provide some examples by reading the fragment with different changes in intonation.
- Play the track and encourage students to include other variations. Their answers will be right as long as they can support them with evidence and convincing arguments.
- Ask students to role-play the conversation they selected and vary the intonation according to what they are saying.

Continue Activity 6 below

	I was very nervous. I was trembling with fear.		When the judges announced the results at the end, Moniba had won. I came in second. It didn't matter. I was used to being top of my class.
	I remembered what Father had said about taking a deep breath before starting, but then I saw that all eyes were on me and I rushed through.		Thanks! breath (n): respiro

- Role-play the testimony you selected and include the appropriate body language and expressions.
- Use the emojis you just drew to remind yourself of how to react on each line of the dialogue.

7. Listen to the audio, follow along in your Reader's Book, page 79, and underline there the changes in intonation with different colors.

- Highlight some words to indicate emphasis.
- Pay attention to rhythm and speed. Look at the example.

Example:

ATAL: Were you nervous? ↓

MALALA I was **very** nervous I was trembling with fear.

ATAL: Were you nervous because Grandfather went to see you? ↓
He was very excited

MALALA Yes, I knew he really wanted me to win the competition, which made me even **more** nervous

TRACK 66

Acoustic features, Topic, Purpose Addressed

session 3

- Role play the testimony you selected and include the changes in intonation.

8. Think about some stories of unexpected situations that describe an emotion.

- Ask your friends and family for stories they remember about you. You can also check photos, letters or journals
- Draw a timeline of your life and include the unexpected situations that have happened to you. Look at the example.

Continue this activity on the next page

166 | Student's Book / Practice 10

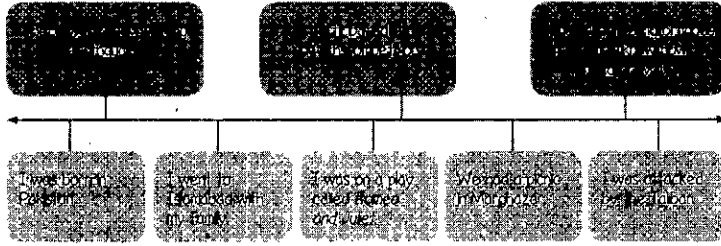
edebé

- Go through the REMEMBER with them. You can compare this information with what happens in Spanish, where we can say things like "No vi a nadie," or "No había nada de comer." In these examples, the words in italics express a double negative.

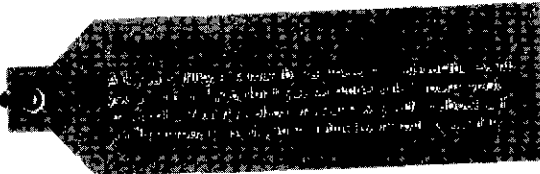
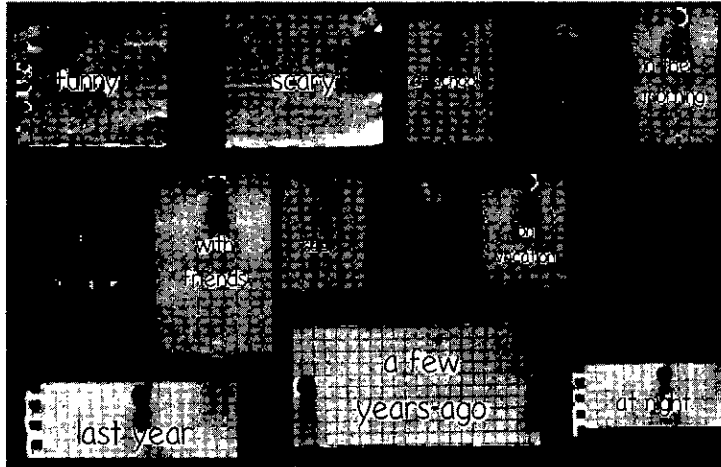
Activity 8

- Provide some examples of unexpected situations that happened to you. This will allow students to get to know you better, since you will be discussing how you felt in each situation. You might have a funny story that happened at home, or you can talk about a job interview that didn't go as expected.
- Allow time for students to think of a few events that have happened to them.
- Encourage them to exchange anecdotes and to talk freely about unexpected situations.

Malala's timeline



- Choose one of the events from your timeline to talk about in the conversation about unexpected situations.
- Circle the details that best describe the event you chose.



Activity 8 (continues)

- Go through Malala's timeline and help students draw theirs.
- Ask them questions about each event and make sure they are all stories about unexpected situations.
- Elicit the events they selected and check they all suit the characteristics. Expect short answers, such as "I want to talk about the time when I ran into my neighbor on the subway," or "The story I chose is about a surprise party."
- Go through the REMEMBER with them and make sure they are happy with the story they selected.
- Encourage students to describe the story they selected and to circle some of the characteristics provided in the Student's Book.
- Model the activity with one of Malala's testimonies.

Activity 9

- Encourage students to think about the details of their testimony.
- Go through the example with them and ask if there are any questions.
- Read the REMEMBER with them and ask a volunteer to tell you the story he or she selected. Narrow the topic, using his or her example as a guide.
- Work with the pairs of students and check how they are doing. If necessary, help them identify the purpose of their story by asking them why they feel the need to tell this story and not another one.
- Read the REMEMBER and ask students how it impacts the purpose of their story. Encourage them to adjust it if necessary.

Activity 10 Building stage

- Model the activity with the example provided.
- Help students identify that the words in italics come from the box in Activity 9 or are adaptations of those words.
- Allow some time for them to complete the activity.
- Help them come up with several sentences and provide help if necessary.
- Ask a few volunteers to share the general meaning they just wrote and make sure that all the elements are there.

General meaning Main ideas

8. Complete a chart in your notebook with the information about the story you are going to share.

- Look at the example of one of Malala's testimonies.

FOR OUR ORAL TESTIMONY

Example:

TITLE	My experience in the 2005 Kashmir earthquake.
SETTING	My village, in Swat Valley.
CONTEXT	The school community
PURPOSE	To share how I was affected by one of the most devastating earthquakes in Pakistan in recent years.

FOR OUR ORAL TESTIMONY

Example:

I am going to share my testimony about the 2005 earthquake that occurred in the region of Kashmir *WITH the SCHOOL COMMUNITY*, what my classmates and I did at the moment, how I felt and what happened in the *following days*.

session 4

10. Determine the general meaning of your story, with your teacher's help.

- Include all the details you circled in Activity 8 and the information from the chart in Activity 9.
- Look at the example below that has the details in italics.

168 | Student's Book / Practice 10

ēdebé

Activity 11

11. Go to back to Activity 5 and reread the comic strip bullet. You will differentiate the main ideas from those that are not.

- Identify the four numbers in the panels and match them with the main ideas presented in this chart.
- Identify the other four ideas that only describe details. Write a letter D next to them. Look at the examples.

The Trip to Islamabad			
1	We were on the bus on our way back from Islamabad.	D	The radio was playing some music.
2	The tire exploded with a loud bang!	2	My brother was sleeping.
D	I was telling my dad what I had liked about the trip.	3	The bus hit a pothole.
4	My brother thought it was a bomb blast.	D	My mom calmed my brother down.

- Write the main ideas for your oral testimony.

FOR OUR ORAL TESTIMONY

Example:

- One day, our desks started to tremble and shake.
- We ran outside and gathered around our teachers.
- Afterwards, we were all sent home.
- It took a while for us to realize how bad it was.
- We started to collect money and donations to help people.

shaka (v):
temblar
gather (v):
reunir
pothole (n):
bache

12. Organize the main ideas in a flowchart, according to what happened first, what followed and what happened last. Look at the example.

FOR OUR ORAL TESTIMONY

Example:



ēdebé

Student's Book / Practice 10 | 169

- While reading the comic strip, ask a few students to tell the class what the panel shows. Their answers may vary, but they should express the main idea instead of details.
- Go through the example with students and ask them why the fact that the radio was playing music is a minor detail.
- Answer any questions that might arise.
- Read the REMEMBER with them and allow some time for students to complete the activity.
- Go through the example with students.
- Ask them why these five sentences are main ideas and not details. You can develop them by adding a few details, such as "my notebook fell on the ground", "Moniba was crying", "we found our mother in the kitchen", among others.
- Go through the REMEMBER with students and ask if they agree. Encourage a few volunteers to arrange their main ideas out of chronological order and ask which order is easier to understand.

Activity 12

- Go through the REMEMBER with students.
- Encourage your students to use a flowchart to organize the main ideas chronologically and remind them that flowcharts summarize information in an efficient way.
- Ask them to come up with different ways of presenting the information. They can choose different flowcharts that express a process.
- If you have access to a computer, there are lots of resources in Word to make flowcharts. Students will find them quite useful and will be able to work more quickly.



Translate icon / Additional definitions:

- **shake** (v): temblar (agitar, estremecerse)
- **gather** (v): reunir (recoger, juntar)
- **pothole** (n.): bache (cueva subterránea)

Activity 13

- Read the questions in the box with students.
- Ask students in which texts we can find them. You can provide some examples such as essays, interviews, conversations, short stories, among others. They should say these can be a part of an interview or a conversation.
- Explain that questions will help them think of details to enrich the oral testimony, they will also add character to the story.
- Remind them to check the flowchart that serves as an example in the previous activity and allow some time for students to select the questions that could best broaden the oral testimony.
- Check their answers. If they selected a question that does not appear in the answer key, they should support their choice with relevant arguments.
- Help students think of questions that will suit their oral testimony and provide help if necessary.

Acoustic features

session 5

13. Check the flowchart in Activity 12 and think about the questions that could appear in the conversation about the 2005 Kashmir earthquake.

- Tick the ones that would suit the oral testimony. Look at the example.

The Trip to Islamabad

What did you do afterwards?	What happened next?
Did you start to sing and dance?	Were you scared?
Are you used to earthquakes?	How bad was the earthquake?
Were you happy about it?	Did you do something to help the refugees?


- Determine which questions from the box suit the conversation and write them in your notebook.

session 5

14. Look the chart below. There are two stories. Each one have two ways to narrate outloud. Listen the four tracks to compare them.

a. Tick the best track for each story and explain why you selected it.

b. Pay attention to rhythm, speed and intonation.



TRACKS
49 to 79

Example:

Testimony	(Character)		Why
The Speech Competition	69	70	The first track was too slow. The second one transmitted Malala's feelings and we were able to understand the story better.
The Trip to Islamabad	71	72	The first track included sound effects that made it more interesting. The second one did not have any pauses, and it was too plain.

Rephrase ideas. Adjust volume and speed. Negotiate meaning

session 6

15. Listen to the tracks and follow along, using the transcripts below.

- Decide which questions and phrases from the box would be appropriate to include.
- Write the number of the question or phrase in the appropriate parenthesis in the transcript below. Look at the example.

Continue this activity on the next page →

session 6

170 | Student's Book / Practice 10
edebé

Activity 14

- Go through the directions with students and answer any questions that might arise.
- Explain that there are two tracks with the same story and that they must select which is told better. For the first story, they can choose between tracks 4 and 5. For the second story, they should tick track 6 or 7.
- Allow some time for them to provide convincing arguments to support their choices.
- Remind them that they must describe both tracks in the space provided and determine which is better.

Activity 15

- Encourage students to read the questions and phrases from the box and to tell you when we usually use them and what for.

Example:

1	What did you say?	4	Pardon?	7	Speak more slowly, please.
2	Can you elaborate on that subject?	5	I didn't understand that, can you backtrack a little?	8	Can you explain what that is?
3	Could you repeat that a little louder?	6	What do you mean by that?	9	Excuse me?

Track 69

There was a public speaking competition and Moniba, my friend, and I both decided to enter. She spoke well (4). She did a good job, but I was so nervous before the speech I was trembling with fear; I remembered what my father had said about taking a deep breath before starting, but then I saw that all eyes were on me and I rushed through (1). I rushed through I kept losing my place, as the pages danced in my shaking hands. But as I ended I looked up at my father: He was smiling (3). He was smiling when the judges announced the results, Moniba had won I came in second.

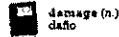
Track 72

On our way back from Islamabad, our bus hit a pothole (8). It's a hole in the ground. It sounded like an explosion. My brother Khushal, who had been asleep, jerked awake. "Was that a bomb blast?" he asked (7). That was the fear that filled our daily lives. Any small disturbance or noise could be a bomb or gunfire (6). I mean that we were so scared that we were worried all the time about everything.

- Role-play the oral testimony you selected and include the appropriate features.



16. Check the oral testimony you selected and identify a couple of words you don't know the meaning of.



- Find out their meaning using contextual clues. Look at the example.

Example:

Unknown word	Potholes
Step 1: Look for contextual clues. These are the words and phrases that surround the word you don't know.	"way back", "bus", "tire", "explosion"
Step 2: Guess what the unknown word means using the contextual clues.	The tire exploded because the bus hit a pothole on the highway. I know that tires can be <i>damaged</i> when they hit holes in the ground."
Step 3: Check your definition by inserting it in place of the unknown word and see if it makes sense.	"On our way back from Islamabad, our bus hit a hole in the ground. It sounded like an explosion."

Activity 15 (continues)

- Ask a few volunteers for a couple of examples. Their answers may vary, but you can expect answers such as "We say, 'Pardon?' when we don't understand what someone said," or "If somebody is talking too fast, we can tell them to speak more slowly."
- Play the tracks once for students to think about the problems in each one.
- Play the tracks one more time and pause them when there is silence, so students can write the correct number of the phrases to improve the dialogue.
- Allow some time for students to role-play the testimony they selected and to use some of the phrases in the box, if necessary. That way, they can practice them and clearly notice the effect of acoustic features.

Activity 16

- Go through the example with students and ask them about the words they don't know from the testimony they selected.

- Model the activity with one of the words students don't know.
- Ask a volunteer to read the steps one at a time and say the strategies needed to analyze the contextual clues aloud.
- Remind students to pay attention to the words in *italics* and ask them what they are for.
- Repeat the steps with one of the words they selected and answer any questions that might arise.
- Allow some time for students to complete the activity.

Activity 17

- Ask students to tell the story that will be part of their oral testimony.
- Remind the rest of the class to take notes on each performance, so they can provide constructive criticism to their peers.
- 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.

Activity 18

- Remind students of the importance of going back to previous activities and reusing what they have already done.
- Go through the example with students and tell them that the details and the questions will provide more information for the main ideas.
- Read the REMEMBER so students know what type of details they should include in each main idea.
- Encourage students to provide both types of details so there is a good balance when they write the paragraphs.

CHECKPOINT

17. Tell your story and pay attention to how others react to it.

- Provide your partner with feedback and adjust the testimony to be sure everything is understood.

These are some examples of oral testimony. They are not real testimonies, but they are examples of how to write them.

18. Decide the order of your oral testimony and organize the information in a flowchart.

- Use the main ideas and the questions from Activities 11, 12 and 13 and include some details. Look at the example.

TOP OUR ORAL TESTIMONY

One day, our desks started to tremble and shake.

aftershocks
landslides
power

Afterwards we were all at home.

It took a while for us to realize how bad it was.

We were very sad and we didn't know what to do.

...

session 7

Sequence of anachronism

172 | Student's Book / Practice 10
edebé

Activity 19

19. Organize the main ideas, details and questions in an oral testimony.

- Take the flowchart from Activity 18 as an example.
- Answer the questions to provide more details. Look at the example.

FOR OUR ORAL TESTIMONY

MALALA One day in October, our desks started to tremble and shake. I was in primary school. All the boys and girls yelled, "Earthquake!" We ran outside and gathered around our teachers, as this is what we were taught to do. All the buildings around us seemed to be shaking and the rumbling didn't stop. Most of us were crying and our teachers were praying.

FRIEND What did you do afterwards?

MALALA We were all sent home. Our mother was relieved to see us and hugged us.


FRIEND Were you scared?

MALALA Yes, because the aftershocks kept coming all afternoon. It took us a while to realize how bad it was. Entire villages had been turned to dust. Landslides blocked access to the worst affected parts. All the phones and power lines were down.

FRIEND Did you do something to help the refugees?

MALALA We started to collect money and donations to help people. My father went to everybody he knew, asking for donations of food, clothing and money. I helped my mother collect blankets.

relieved (adj.): aliviada
blanket (n.): cobija



20. Adjust the draft you just made to add some more details.

- Discuss what you imply with each newly added phrase to provoke a specific effect on the addressee. Look at the example.

Continue this activity on the next page

ēdebé

Student's Book / Practice 10 173

- Tell students that it is time to write the first draft of the oral testimony.
- Remind students that they should use the flowchart with the main ideas, details and questions to organize what each person is going to say.
- Model the activity by comparing each line of dialogue with the information in the flowchart.
- Emphasize the fact that all the details are in the example, they're just organized in the form of a conversation. Due to lack of space, we were not able to include the complete conversation, but the first main ideas are there.
- Help students to think of natural ways of responding to the questions and to adjust the information in the flowchart, as needed.
- Read the REMEMBER and encourage students to apply these tips to their draft.

Activity 20

- Encourage students to reread the draft they wrote in the previous activity and to come up with other ways of saying things.



Translate icon / Additional definitions:

- **relieved** (adj.): aliviada
- **blanket** (n.): cobija (manta)

Activity 20 (continues)

- Go through the example with students and answer any questions that might arise.
- Help them write sentences that have other implications.
- Ask students to think of extra details for their oral testimony and to include them in the paragraphs when writing a second draft.
- Read the REMEMBER with students and elicit what would change if Malala was addressing a big audience in a formal style.

Activity 21

- Allow some time for students to scan the new draft of Malala's testimony and ask them to contrast it with the previous version. Their answers may vary but they should notice that there were no opening questions before, hence this looks more like a conversation and the other draft was more like an anecdote.
- Encourage students to do the same with their own testimonies.
- Provide help if necessary, as they might need some guidance to adjust the draft to appear more natural.

Continue Activity 20 below

With this phrase, Malala wants to highlight the fact that in secondary schools, students must attend same-sex school.

We can infer that she knew something was not right, and that this earthquake was quite severe.

One fine October when I was still in primary schools our desks started to tremble and shake. Our classes were still mixed at that age, and all the boys and girls yelled "Earthquake!" We ran outside as we had been taught to do. All the children gathered around our teachers as chicks swarm to a mother hen. Swat lies on a geological fault line and we often have earthquakes, but this felt different. All the building around us seemed to be shaking and the rumbling didn't stop.

21. Write another draft of the oral testimony.

- Include the details you discussed in Activity 20, depending on the reaction you want to provoke in the addressee. Look at the example.

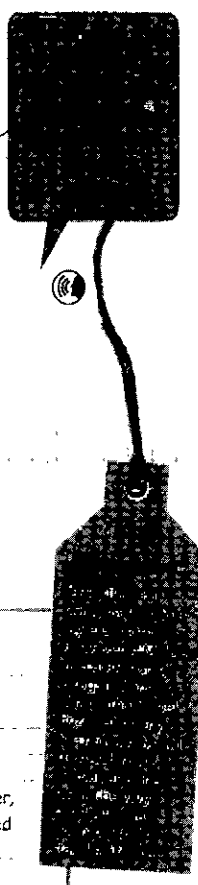
FOR OUR ORAL TESTIMONY

FRIEND: Do you remember the 2005 Kashmir earthquake?
 MALALA: Yes, I do! How could I forget?
 FRIEND: Where were you?
 MALALA: At school I remember that one fine day in October, when I was still in primary school, our desks started to tremble and shake. Our classes were still mixed at that age, and all the boys and girls yelled, "Earthquake!" We ran outside as we had been taught to do. All the children gathered around our teachers, like chicks swarm to a mother hen.
 FRIEND: Are you used to earthquakes?

Continue the activity on the next page

Ado details to ruana iteas

session 8



Continue Activity 21 below

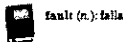
MALALA Yes, we are, because Swat lies on a geological fault line and we often have earthquakes, but this felt different. All the buildings around us seemed to be shaking and the rumbling didn't stop.

FRIEND So, you knew it would be more severe than other earthquakes.

MALALA Well, I guess I did, even though it took me a while to realize how bad it was.

FRIEND What did you do afterwards?

MALALA Once the shaking had stopped, we were all sent home. We found our mother sitting on a chair. She was relieved to see us and hugged us, tears streaming down her face. But the aftershocks kept coming all afternoon, so we remained very scared.



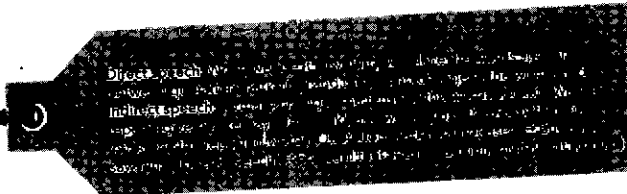
- Role-play the conversation and try not to look at the chart.
- Improvise, but have it close by so you can check what goes next if you get stuck.

22. Read the extracts from Malala's oral testimony about the 2008 Kashmir earthquake in the chart below.

- Write a new version for each, using direct or indirect speech. Look at the example.

Example:

Original version	New version
All the boys and girls yelled, "Earthquake!"	<i>All the boys and girls yelled that it was an earthquake.</i>
Miss Rubi told us to stop crying and to stay calm.	<i>Miss Rubi said, "Stop crying and stay calm."</i>
My father asked the neighbors for donations of food, clothing or money.	<i>My father asked the neighbors, "Do you have donations of food, clothing or money?"</i>



- Read both versions in the previous chart aloud and discuss if the general meaning changes.
- Check your oral testimony and decide if you need to include something using direct or indirect speech.



edebé

Student's Book / Practice 10 | 175

Activity 21 (continues)

- Ask students to role-play the conversation without reading it. At this point, they know what they prepared and will be able to focus more on the fluency of the oral text, while staying on topic.
- Remind them that it is OK to improvise and to use other words, as long as they don't change the general meaning of the oral testimony. One clue is that the conversation should sound natural.

Activity 22

- Ask students what changes they find in the example.
- Help them contrast both versions and allow some time for them to complete the activity.
- Go through the REMEMBER with students.
- Check their answers and ask a couple of volunteers to explain how they changed the extracts.
- Elicit why the general meaning does not change.
- Encourage students to check

SESSION 9

Direct and indirect speech

their testimonies and to decide if they need to include something using direct or indirect speech.



Translate icon / Additional definitions: **fault** (n.): falla (defecto, fallo, tener la culpa)

Activity 23

- Ask students to identify the reporting verb in each sentence and check if they know what they mean.
- Encourage students to role-play the sentences and remind them to have fun.
- Elicit other ways of saying the sentences and have them use as many reporting verbs as they can think of.
- Start a conversation to discuss how each version changes depending on the reporting verb and to choose the best one in each case. Their arguments may vary, but they should all be able to identify that most cases sound silly because of the reporting verb.
- Allow some time for students to check the reporting verbs in the parts where they use direct or indirect speech.
- Encourage them to use some synonyms, so they do not sound repetitive.

Activity 24

- Go through the example with students and ask them to identify the added details in italics.
- Elicit what these add to the oral testimony and why they are relevant at this point.
- Encourage students to think about extra details to provide some more information in their oral testimony. Some examples might be the time of the day, what they were listening to when the unexpected situation happened, among others.
- Remind students to go back to the REMEMBER about types of details in Activity 18 if they can't come up with anything.

23. Perform the following sentences for the rest of the team.

- Pay attention to the reporting verb in *italics* in each sentence.

All the boys and girls <i>yelled</i> , "Earthquake!"	All the boys and girls <i>whispered</i> , "Earthquake!"	All the boys and girls <i>stated</i> , "Earthquake!"
Miss Rubi <i>said</i> , "Stop crying and stay calm."	Miss Rubi <i>giggled</i> , "Stop crying and stay calm."	Miss Rubi <i>threatened</i> , "Stop crying and stay calm."
My father <i>asked</i> the neighbors, "Do you have donations of food, clothing or money?"	My father <i>demande</i> d of the neighbors, "Do you have donations of food, clothing or money?"	My father <i>begged</i> the neighbors, "Do you have donations of food, clothing or money?"

- a) Discuss what happens when the reporting verb changes.
- b) Reread your oral testimony and pay attention to the reporting verbs. Consider changing them, using synonyms to have a better effect on the addressee.

24. Check the new version of your oral testimony and add some extra details.

- Look at the example below with the added information in *italics*.

Example:

FOR OUR ORAL TESTIMONY

FRIEND: Were you able to understand the devastation the earthquake caused?

MALALA: We saw the effects of the earthquake on the TV news and it was *overwhelming*.

FRIEND: What did they show?*

MALALA: Entire villages had been turned to dust. Landslides blocked access to the *worst* affected parts and all the phones and power lines were *down*. Around *three and a half million* people had lost their homes. Roads, bridges, water and power had all gone.

FRIEND: Did you do something to help?

MALALA: Yes, we started raising money at school in the *following days*. Everyone brought what they could. My father went to everybody he knew, asking for donations of food, clothing and money. I helped my mother collect blankets.



25. Practice your oral testimony without aids.

- Improvise and use strategies to reformulate ideas you don't remember. Look at the example.

Example:



Activity 25

- Go through the example with students and ask them what is going on.
- Ask them some questions about the dialogue, such as how many people are participating in it, why Malala appears twice, if what Malala says are two different ways of answering the questions posed by her friend or if she says both things at the same time, among others.
- Elicit why there are two options and how they're different. You can also elicit other ways of responding to the question from the friend, such as "Do you know the word for...?", "What's it called when...?", "I forgot the name of...", among others.
- Ask them if they could use them during their conversation.
- Allow some time for them to practice their oral testimony and to use some strategies if they do not remember something.

Activity 26

Closure stage-socialization

- Encourage students to practice their conversation and to focus on the acoustic features.
- Go from pair to pair to check their work and provide help when necessary.
- Remind them to switch roles and to decide who will say what.
- Brainstorm different dates for the round table. They should discuss different options for the duration of it.
- Ask students to think of pros and cons for each option and remind them to support their opinions with valid arguments.

Activity 27

- Encourage them to use the chart, to answer the questions on it and to complete the activities to make sure their oral testimony has everything it needs.
- Tell them to look for spelling mistakes, synonyms, or if there are ways of summarizing information. They might want to merge two topics into one or change a word to eliminate a detail that could be included in another one.
- Remind them to focus on practicing their oral expression skills. They must participate in their conversation to become more fluent in expressing ideas in English.
- Ask them to use body language to reinforce what they are saying.

Activity 28

- Remind them to adjust the conversation and to make sure it sounds fluent and natural.
- Tell them to include all the adjustments they have made throughout the previous sessions.
- Encourage them to write it on a separate piece of paper the final version of their oral testimony, since they will need it during the discussion and it is more discreet than a notebook.

Activity 29

- Play the track and use it as an example of a conversation to give an oral testimony about an unexpected situation.
- Discuss the best way to present the oral testimonies and help them decide who goes first.
- Arrange the space, so the audience is comfortable. You can change the layout of the furniture in the classroom if necessary.
- Remind students to have the written conversation nearby in case they get stuck, but encourage them to improvise and to solve any failed communication with the phrases they used in Activities 23 and 25.
- Ask them to take notes on each pair's discussion, so they can provide some feedback at the end of the practice.
- Tell them to be respectful while others are giving their oral testimony.

Oral exchange with the support of non-verbal language

session 11

- 26. Practice your oral testimony and use the correct rhythm, speed, and pronunciation.
- 27. Check your written oral testimony using the chart.

Questions	Suggestions	Techniques to improve it
1. Does the opening question allow the interlocutor to describe an unexpected situation?	Underline the opening question.	If necessary, add an opening question or adapt the one you already have.
2. Does the oral testimony provide enough details to allow the addressee to understand the situation?	Circle the phrases that answer the following questions: what, to whom, when and where the situation occurred.	If necessary, include more information using these questions.
3. Are the action details organized in chronological order?	Number each detail and check that the numbers relate to the order in which everything happened.	If necessary, arrange the details in chronological order.
4. Do sensory details help the addressee to imagine how you felt?	Highlight the sensory details.	If necessary, include some sensory details near each action detail to describe what you saw, heard, tasted, felt or smelled.
5. Does the oral testimony mention why the unexpected situation impacted the person?	Add a cross where you explain how or why the unexpected situation is relevant.	If necessary, add some information to conclude the oral testimony and to talk about what makes it stand out.

- Apply the techniques suggested in the previous chart to improve your oral testimony.

28. Write the final version of the oral testimony.

- Include the sentences in direct or indirect speech you wrote in Activity 22.
- Add the final details you included in Activity 23.
- Consider the revision you made in Activity 27.

29. Give oral testimony about an unexpected situation.

- Listen to the track with Malala's oral testimony to a friend about the 2005 Kashmir earthquake and follow along with your Reader's Book.
- Pay attention to how she describes unexpected situations in a spontaneous way.
- Use non-verbal language when giving your oral testimony.



Activity 30

- Encourage students to reflect on their performance.
- Help your students complete the self-evaluation chart.
- Take into account that insofar as they are able to detect their strengths and needs, they will be more autonomous.
- Go back to the chart in Activity 4 to check if you completed it, and if there is something you need to go through again.
- Check the students' answers and, if necessary, offer options to improve. For example:
 - Unable to keep appropriate eye contact with interlocutors at all times
 - Does not answer questions clearly and expand on information
 - Unable to correct themselves if they make a mistake
 - Offer solutions (check the relevance of non-verbal language, elaborate on the topic, reflect on their performance, etc.); implement them.

Session 12

Assess the process and the product

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

Individual assessment					
I keep appropriate eye contact with interlocutors at all times.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I answer questions clearly and expand on information.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I use strategies to restart a failed conversation.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I provide general meaning, main ideas and details in order to give an oral testimony.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I correct myself if I make a mistake.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

31. Tick the box that best describes the following aspects of your oral testimony.

Giving an oral testimony	Product				
Did we respect our agreements?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we work together as a team?	<input type="radio"/>	<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"/>	<input type="radio"/>
Was the conversation natural?	<input type="radio"/>	<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"/>	<input type="radio"/>

32. 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"/>	<input type="radio"/>
Did we work together as a team?	<input type="radio"/>	<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"/>	<input type="radio"/>
Was the conversation natural?	<input type="radio"/>	<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"/>	<input type="radio"/>

We have arrived at the end of this practice.

edebé Student's Book / Practice 10 | 179

Activity 31

- 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.
- Make sure your students complete the evaluation chart appropriately.
- Elicit their impressions, which parts they enjoyed the most and which they found a bit difficult.
- Ask them to exchange their overall impression.

Activity 32

- Ask students to fill in the chart with the strengths they noticed in their teammates and the ways they can improve.
- 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.
- Tell them to focus on the details they can improve, and not much on the mistakes.
- Remind them to take into account the skills and attitudes involved in this practice.
- Encourage them to check the notes they took during each conversation.

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 set 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 both the teaching and learning processes, as well as their outcomes. In other words, what is assessed becomes the focus of attention for the teacher, the students and the parents. It affects the interaction among students, and between them and the teacher inside 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 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, suggesting precise ways of improving their performance in different moments. A successful formative assessment:

- gives students, from the beginning, insight on what it is expected from them.
- eases access to good models of tasks students are expected to carry out.
- provides many opportunities to give and receive constant feedback about students' strengths and areas to review regarding their progress while learning English.

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 means by which to explore the role of language and other means of communication in the youngsters' cultural and social life as they progress through the educational system towards attaining knowledge about the world.

In order to monitor your students' progress, it is important to be aware of their level of mastery and proficiency in English, its descriptor and the social language practice and key learnings for 3rd grade of secondary school.

Cycle 4 purposes

The purposes established in the English Syllabus show links to the four pillars of education, as set 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 the aforementioned progress on 3 separate occasions throughout the schoolyear. You can access the instrument in full on the CD.

¹ Vargas, M.R. y Ban, R.A. (2011). *Paso a paso con el PN|EB en las aulas*. Latin American Educational Services, Inc. Ciudad de México.

Learning to live together

Student's name	Purpose 1: Analyzes details to improve intercultural understanding.					Purpose 2: Applies 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

Learning to learn

Student's name	Purpose 3: Transfers strategies to consolidate performance in learning situations involving a foreign language.					Purpose 4: Uses a simple, but wide linguistic repertoire in 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

Learning to do, know and be

Student's name	Purpose 5: Exchanges information on current interests.					Purpose 6: Interacts using a neutral register in social exchanges in a variety 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

On Cycle 4 level of proficiency and its descriptors

To monitor students' progress regarding level of proficiency and mastery in English, for Cycle 4, comparing each grade's descriptors and taking them into account during work in class is useful. It will allow you to detect the differences between them and recognize where your students are with respect to them. In turn, this will help monitor your students and guide them to achieving the level established by the end of secondary school. It is important to mention that the descriptors are embedded in the expected learning outcomes in 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 written and oral texts, when they are in clear and standard language, about known issues (study, work, leisure activities). Knows how to act in very basic ways in community situations and those that may arise while traveling in areas where a language is used. <u>Interprets, describes</u> and shares information. Describes and justifies in a brief, basic way some experiences, events, wishes and desires, and <u>understands and expresses some warnings. Understands</u> some cultural details by means of ludic and literary activities.</p>	<p><u>Understands and exchanges</u> opinions on the general meaning and main ideas of different written and oral short texts, when they are in clear and standard language, about known and current issues (study, work, leisure activities). Knows how to act in basic ways in community situations and those that may arise while traveling in areas where a language is used. <u>Describes and justifies in a brief, basic way</u> some experiences, events, wishes and desires, and understands and <u>expresses directions and explains plans briefly. Contrasts</u> cultural details 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 written and oral short texts, when they are in a clear and standard language, about known and current issues (study, work, leisure activities). Knows how to interpret and act in many ways in community situations and those that may arise while traveling in areas where a language is used or even in some unexpected situations. <u>Describes and justifies, in a basic way,</u> some experiences, events, wishes and desires, and understands and <u>expresses directions and explains plans and points of view briefly. Develops empathy towards other cultures</u> 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 about the students' performance and progress regarding expected learning outcomes, it is possible to use different techniques, such as observations, interviews, and products or activity portfolios done by the students.

The election of a specific technique depends, among other factors, on the information required, the treatment it will be given, the people involved in the 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 for you to 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 third grade of secondary school, show some ways in which the aforementioned progress can be registered. Remember that you may use the instruments shown below or those you have prepared on your own, depending on the kind of information you need.

Social language practice 1: Talk about cultural habits in different countries.

- **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
Negotiates a topic of conversation (cultural habits).			
Exchanges approaches and opinions to begin a conversation.			
Asks and answers questions to further examine a conversation.			
Uses strategies to hold and finish conversations about cultural habits.			

Social language practice 2: Read poems.

- **Anecdotic notes examples.** This instrument is used to register short descriptions of direct observations made by teachers within classrooms. It should help a teacher to recognize and interpret learning patterns over time. Teachers may choose to record anecdotal notes, for example: in tables in a notebook, on cards, adhesive notes, etc.

Social learning environment: Ludic and literary			
Expected learning outcomes	Anecdote	Expected learning outcomes	Anecdote
Selects and reviews poems	<i>AM: Brought some poems he got at the local library to class.</i>	Understands general meaning, main ideas and some details.	<i>MC: Showed outstanding comprehension and he shared a few strategies with his peers.</i>
Describes states of mind	<i>AV: Her descriptions were not very long, but they were precise and at the expected level.</i>	Composes sentences based on words and expressions that convey states of mind.	<i>MC: It's quite dependent on the model.</i>

Social language practice 3: Interpret and write instructions to carry out a simple experiment.

- **Assessment scale example.** This is used to register, in an orderly and systematic way, what will be assessed about a student. The different degrees of achievement are expressed in a descriptive way. These scales may be numerical or graphic.
 - **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 sets of instructions and assesses their content and structure.						Interprets sets of 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 sets of instructions.					
	1	2	3	4	5	6	1	2	3	4	5	6

Social language practice 4: Exchange emotions and reactions caused by a television program.

- **Rubrics** example. These are recording frameworks that 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 examine television programs.	I can examine some types of television programs.	I can examine one type of television program.
I can interpret general meaning and some details.	I can pinpoint general meaning.	I can understand general meaning.
I can write notes about emotions and reactions to participate in an exchange of impressions.	I can write notes about emotions and reactions with help.	I need a lot of support to write about emotions and reactions.
I can share emotions and reactions.	I can share emotions and reactions with help.	I need a lot of support to share emotions and reactions.

Social language practice 5: Guess and formulate hypotheses about past events.

- **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

	Selects a past event.	Describes enigmatic situations.	Formulates hypotheses to solve enigmas to explain past events.
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

Social language practice 6: Write a short report about a historical event.

- **Questionnaire** example. This is made up of open or closed questions that can be asked orally or in written form. The example shown below is a closed-question questionnaire.

Social learning environment: Academic and educational

Expected learning outcomes:	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 descriptions of historical events?	✓	✓	✓	✗	✓	✓	✓	✓	✓	✓	✗
Can she/he review descriptions of historical events?	✓	✗	✓	✓	✗	✓	✓	✓	✓	✗	✓
Can she/he read and understand the content of historical texts?	✓	✓	✓	✓	✓	✗	✓	✗	-	✓	✓
Can she/he write short reports?	✓	✓	✗	✗	✓	✓	✗	✓	✓	✓	✓
Can she/he edit reports?	✓	✗	-	✗	✓	✗	✓	✗	✗	✓	✗

Social language practice 7: Discuss concrete actions to address youth rights.

- Descriptive assessment scale example.

Social learning environment: Family and community

Student name	Expected learning outcomes					
	Presents initial approach.			Takes a stance and expects that of others.		
	On one occasion	On some occasion	On every occasion	On one occasion	On some occasion	On every occasion

Social learning environment: Family and community

Student name	Expected learning outcomes					
	Offers counter-arguments and defends her/his stance while discussing the topic.					
	On one occasion	On some occasions	On every occasion	On one occasion	On some occasions	On every occasion

Social language practice 8: Read fantasy or suspense literature to evaluate cultural differences.

- Checklist example.

Social learning environment: Indic and literary												
Student name	Expected learning outcomes											
	Selects and reviews narrations.			Reads narrations and understands general meaning, main ideas and details.			Describes characters			Writes sentences based on characters' actions and features		
	Always	Sometimes	Not yet	Always	Sometimes	Not yet	Always	Sometimes	Not yet	Always	Sometimes	Not yet

Social language practice 9: Write agreements and disagreements to participate in a debate about fine arts.

- Anecdotic notes example.

Social learning environment: Academic and educational			
Expected learning outcomes	Notes	Expected learning outcomes	Notes
Reviews a topic of interest in different sources.	<i>AM: Checks different sources of information but has some difficulty with complex texts.</i>	Reads texts and interprets general meaning, key ideas and details.	<i>TU: Seems at ease when reading silently.</i>
Assesses agreements or disagreements about a topic of interest to compose arguments	<i>RC: Fosters positive and constructive relationships, but is silent most of the time.</i>	Intervenes in a debate	<i>MV: He shows great enthusiasm and behaves according to the rules.</i>

Social language practice 10: Interpret and offer descriptions of unexpected situations in a conversation.

- Graphic assessment scale example.

Social learning environment: Family and community			
Expected learning outcomes: Agrees with others a trip schedule.			
	Listens to and assesses descriptions about unexpected situations shared in an oral exchange.	Interprets general meaning, main ideas and details.	Describes unexpected situations.
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

PRACTICE 1

TRACK 2 (Practice 1, Activities 1, 11, 13, and 14)

Teo: Hey! I read about a strange topic.

Paola: Really? What is it?

Teo: Well, you're never going to believe it: people's sleeping habits around the world.

Regina: What?! I can't believe it. Did you read an article in the newspaper?

Teo: Yes, I read it last Saturday. Or was it Sunday? Yes, it was on Sunday because it was in the magazine you get with the newspaper on Sundays. Anyway, I read it and found it fascinating, so I did some research online.

Regina: Oh, OK. I started it but couldn't finish it. From what I read, it looked interesting.

Teo: Yes, because one would think that everybody sleeps at night and there's not much difference between countries, but it turns out that there are traditions regarding sleep, as well.

Regina: I know! For example, as Mexicans, we are used to siestas in the afternoon, but people from other countries find it strange. I have never cared for napping, it's a waste of time. But...

Paola: What?! I can't believe that! I love napping, it's the best way to recharge energy.

Regina: Oh, no. I don't like it at all. But anyway, as I was saying, the Hispanic culture has a very rooted tradition of taking a nap after lunch, and historians believe it originated to give farmers time to rest and restore energy in hot climates.

Paola: Well, I'm not sure about the last part, but I know that in Spain stores close for three hours in the afternoon, so the salespeople can have lunch and a nap.

Teo: What?! Are you sure? That sounds weird. How can a store close for that many hours during the day? What about the customers? They should be open all day, so people can buy things.

Paola: Customers don't mind, they are also eating lunch and taking a nap.

Teo: I don't believe you.

Paola: Well, look it up! I'm sure of it because my uncle found this custom quite strange when he visited Barcelona.

Teo: Oh, I guess you're right. Most websites say that most stores close from 2:00 to 5:00 pm, but I feel that's a waste of time.

Regina: Well, that's up to you. Let's move on. The weather has a lot to do with sleeping habits. In Scandinavia, parents often leave their babies outdoors to nap, even in the middle of winter. It's common to see infants parked in strollers outside a store while parents are indoors eating or shopping. Parents believe the fresh air is good for their kids and that being outside will help keep young children from getting sick.

Paola: Wow! Nobody in Mexico would do that.

Everybody covers their babies with lots of blankets. I find that to be extreme, because sometimes it's too hot for that.

Regina: Turns out that blankets and sheets are another cultural habit.

Teo: How come? There's only one way to make a bed.

Paola: Actually no. Many Europeans don't use a top sheet and instead sleep on a fitted sheet, underneath a comforter or duvet. This method avoids excess layers in the summer while still keeping sleepers warm in the winter.

Regina: We do it differently in Mexico, and I think it's, again, because of the weather. We need a top sheet and a heavier blanket or duvet, because if it's too hot we can cover ourselves with just the top sheet.

Teo: Another thing we learned is that not everyone sleeps on a bed. In Yucatán, most people prefer hammocks, as they help avoid the heat.

Paola: Yes, and in Afghanistan, people sleep in the same room where they hang out during the day, so they must fold away mattresses and blankets to make room for daytime activities.

Regina: Of course, the whole family sleeps in that same room. That happens in other cultures, as well. Lots of parents sleep with their children in the same room and sometimes in the same bed.

Teo: Yes, they do, especially when children are very young. I think it's a good idea because they wake up a lot.

Paola: But some families have separate rooms for each person. I read about couples sleeping in different bedrooms when they live in a large house.

Regina: Well, it looks like sleep habits are unique from culture to culture.

Teo: Indeed. We all need sleep, but the way we do it changes depending on our values and traditions.

Paola: Exactly. It was an enriching conversation and quite enlightening.

Regina: Yes, I agree.

TRACK 3 (Practice 1, Activity 6)

Luis: What cultural habit would you like to talk about in our conversation?

Natalia: We chose these three: unusual jobs, eating breakfast and a regular school day in different countries.

Isabel: I don't find the last one interesting, because teenagers don't find school interesting.

Luis: Well, that's not true! But I guess it wouldn't be as interesting for secondary school students because, from what I read, school days vary in primary, but secondary stays mostly the same.

Natalia: OK, so we'll get rid of that one. What about unusual jobs? I think that might be fun.

Isabel: I agree, but I don't think it reflects most cultures, as they will be unusual and not the most common jobs in a country.

Luis: Right. And they won't apply to different contexts, since most of the jobs we encountered were set in an urban environment.

Natalia: Well, I guess we'll talk about breakfast around the world, then.

Isabel: Yes. I find that topic quite interesting because I think food says a lot about where people come from.

Luis: I agree. Traditional cuisine is passed down from one generation to the next and it's an expression of cultural identity.

Natalia: Totally. For example, I read that in China, harmony is a vital trait in almost every aspect of life. This is reflected in Chinese cuisine, where almost every flavor (salty, spicy, sour, sweet, and bitter) is used in a balanced way, creating delicious dishes with flavors that go well together.

Isabel: Yes. They have a type of brunch called dim sum that includes a variety of steamed buns, dumplings, rice noodle rolls, congees, noodle soups, sticky coated chicken, and fried veggies.

Luis: Exactly. You can find all five flavors in all those dishes, reflecting the balance and harmony they care so much about.

Natalia: Well, it's settled. We are going to talk about breakfast in different countries.

Isabel y Luis: Great!

TRACK 4 (Practice 1, Activity 10)

Ale: What are you reading? It looks interesting.

Isaac: I am reading about wedding traditions around the world and there are a few that are quite fascinating.

Ale: Really? Tell me more.

Isaac: Well, it turns out that couples in Congo are forbidden to smile on their wedding day.

Ale: How come?

Isaac: I don't know yet, but I'll tell you as soon as I find out.

TRACK 5 (Practice 1, Activity 10)

Iri: What do we have for homework?

Teo: I don't know. Did you know that in some countries people have soup for breakfast?

Iri: What? What does breakfast have to do with homework?

Teo: Oh, nothing, but I found that interesting.

Iri: Well, it is, but we can talk about it later. Right now, we have to focus on the homework for tomorrow.

Teo: OK.

TRACK 6 (Practice 1, Activity 10)

Son: Mom, remember that I was reading about cultural habits?

Mom: Oh, yes. What have you found out?

Son: I found an article about different types of houses.

Mom: Oh, that sounds interesting!

Son: It is! I learned that some people live in igloos, caves, or even floating boats.

Mom: Wow! Do you have any pictures? I would like to see them.

TRACK 7 (Practice 1, Activity 13)

Luis: I was listening to a radio program on Saturday and they were talking about breakfast in different countries.

It was very interesting, because I thought everyone had eggs for breakfast.

Natalia: Yes. Did you know that in Asia people would rather have soup in the morning?

Isabel: No, I didn't know that. Which countries do that?

Natalia: Mmm, I can't remember all of them, but I do recall that they do it in Vietnam. Their national dish is a delicious soup and the Vietnamese have it in the morning.

Luis: Well, actually we have soup for breakfast sometimes...

Isabel: You're right! In Mexico we have *pozole* and *pancita*.

Luis: Don't forget about *menudo*.

Natalia: It turns out our breakfast is not that different!

TRACK 8 (Practice 1, Activity 14)

Isabel: How did you know those statements were opinions?

Luis: The word should have given it away. We cannot say that someone should do something without providing evidence. Besides, that's good advice according to whom?

Natalia: Exactly. The same happens with the expression "a waste of time". Says who? Nobody can determine that something is a waste of time just because. It might be a waste of their time, but that's their opinion.

Isabel: OK, I see. What I found easy was identifying the facts, because the interlocutors state concise evidence, such as "in Spain, stores close for three hours in the afternoon, so the salespeople can have lunch and a nap." They even check the facts online and they are correct.

Luis: Exactly. That's why facts can be proven, but that's not the same with opinions.

Natalia: Right.

TRACK 9 (Practice 1, Activity 18)

Luis: I was listening to a radio program on Saturday and they were talking about breakfast in different countries. It was very interesting because I thought everyone had eggs for breakfast.

Natalia: Yes. Did you know that in Asia people would rather have soup in the morning?

Isabel: No, I didn't know that. Which countries do that?

Natalia: Japan, China, Myanmar and Vietnam. The Vietnamese national dish is a delicious soup and they have it in the morning. It's called pho.

Luis: Well, actually, we have soup for breakfast sometimes...

Isabel: You're right! In Mexico we have *pozole*, *pancita* and *menudo*.

Natalia: It turns out our breakfast is not that different!

Luis: Well, not in that respect, but they don't drink coffee, like us. They prefer tea.

Regina: Exactly, I think that's because the Asian breakfast is not as sweet as in other countries. I think countries that eat a sweet breakfast like to wash it down with a strong coffee.

Paola: What do you mean?

Regina: For example, France, Spain, Italy, Turkey,

Greece, Argentina and Australia have coffee for breakfast and they drink it with some pastries, such as croissants, biscotti or media lunas. Those are all pastries. In Turkey and Greece, they prefer yogurt with honey and nuts, and Australians eat muesli.

Luis: I see. Those are all different examples of a sweet breakfast.

Paola: Oh, so you're saying that they need the bitterness of the coffee to wash down the sweetness of the food.

Regina: Yes!

Paola: I agree.

Luis: Me, too.

TRACK 10 (Practice 1, Activity 21)

Luis: I was listening to a radio program on Saturday and they were talking about breakfast in different countries. It was very interesting, because I thought everyone had eggs for breakfast.

Paola: Well, I imagine that some places eat something else in the morning, but there are quite a few countries that like eggs just like in México.

Regina: Oh, definitely. Across the world, you can find people eating eggs for breakfast.

Luis: Really? I know about the typical ham and eggs in the US, but where else do they eat them in the morning?

Regina: Well, Asian countries usually put hard-boiled eggs in their soup to make it more nourishing.

Paola: In Scandinavia they have them in their sandwiches.

Luis: Scandinavia? Where is that?

Regina: That's what people call the region of Denmark, Norway and Sweden.

Luis: Oh, all right. What else?

Paola: I think Egypt and Greece have them boiled, as well.

Luis: So, maybe Turkish people like them hard-boiled, too, since it's right next to Greece and they share some of the same recipes.

Regina: Actually, no. In Turkey, people have them fried in a skillet.

Paola: However, in Poland, the UK and Australia they usually have them scrambled. In Costa Rica, you can find them either fried or scrambled, just like in Mexico.

TRACK 11 (Practice 1, Activity 23)

Luis: We've already discussed how other countries eat their eggs for breakfast. However, we haven't discussed if they eat beans with them, like Mexicans do.

Regina: You're right. Beans can be found right next to some scrambled eggs on many Mexican tables.

Paola: OK, but what countries have eggs and beans?

Regina: I heard there's a dish called English breakfast and it does include beans.

Paola: Why don't we ask Andrés? He lived in London for a year, and I'm sure he will know about this English breakfast.

Luis: Hey, Andrés! Have you heard about the English breakfast?

Andrés: I have! It's delicious, but intimidating.

Regina: What do you mean?

Andrés: It's too much food! You get eggs, sausage,

thick-cut bacon, beans, mushrooms, toast, a cooked tomato, and perhaps blood sausage. Oh, and, of course, a cup (or pot) of tea.

Paola: Aha! So there are beans! Great, thanks a lot!

Andrés: No problem. We can cook an English breakfast on a weekday, if you like.

Paola, Regina and Luis: Sure!

TRACK 12 (Practice 2, Activity 3)

Alone

by Edgar Allan Poe

From childhood's hour I have not been
As others were; I have not seen
As others saw; I could not bring
My passions from a common spring.
From the same source I have not taken
My sorrow; I could not awaken
My heart to joy at the same tone;
And all I loved, I loved alone.
Then- in my childhood, in the dawn
Of a most stormy life- was drawn
From every depth of good and ill
The mystery which binds me still:
From the torrent, or the fountain,
From the red cliff of the mountain,
From the sun that round me rolled
In its autumn tint of gold,
From the lightning in the sky
As it passed me flying by,
From the thunder and the storm,
And the cloud that took the form
(When the rest of Heaven was blue)
Of a demon in my view

TRACK 13 (Practice 2, Activity 7)

Life is Filled with Magic

by Emile Pinet

Navigating oceans of pain,
love flounders on depression's shore.
And yet time helps heal broken hearts,
so that they don't hurt anymore.

Anchored in hope dreams are salvaged,
and cleansed of all lingering shame.
And fantasies fully restored,
reignite passion's dormant flame.

An indescribable feeling,
love enters your heart like a dream.
And once inside your hurting soul,
your self-esteem rises like cream.

As a wave of joy surges forth,
euphoria engulfs your heart.
For life's once more filled with magic,
and all your fears quickly depart.

TRACK 14 (Practice 2, Activity 7)

Sonnet 18

By William Shakespeare

Shall I compare thee to a Summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And Summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And oft' is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd:
But thy eternal Summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wanderest in his shade,
When in eternal lines to time thou growest:
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

TRACK 15 (Practice 2, Activity 7)

Dirty Face

by Shell Silverstein

Where did you get such a dirty face,
My darling dirty-faced child?
I got it from crawling along in the dirt
And biting two buttons off Jeremy's shirt.
I got it from chewing the roots of a rose
And digging for clams in the yard with my nose.
I got it from peeking into a dark cave
And painting myself like a Navajo brave.
I got it from playing with coal in the bin
And signing my name in cement with my chin.
I got it from rolling around on the rug
And giving the horrible dog a big hug.
I got it from finding a lost silver mine
And eating sweet blackberries right off the vine.
I got it from ice cream and wrestling and tears
And from having more fun than you've had in years.

TRACK 16 (Practice 2, Activity 15)

As Much As You Think

by Edgar Guest

You can do as much as you think you can,
but you'll never accomplish more;
if you're afraid of yourself, young man,
there's little for you in store.
For failure comes from the inside first,
it's there, if we only knew it;
and you can win, though you face the worst,
if you feel that you're going to do it!

TRACK 17 (Practice 2, Activities 23 and 27, Reader's Book, practice 2)

A Poison Tree

by William Blake

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.
And I watered it in fears,
Night and morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine.
And he knew that it was mine,

And into my garden stole
When the night had veiled the pole;
In the morning glad I see
My foe outstretched beneath the tree.

TRACK 18 (Practice 2, Reader's Book, practice 2)

Hope Is the Thing with Feathers

by Emily Dickinson

Hope is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all.

And sweetest in the gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.

I've heard it in the chilliest land
And on the strangest sea;
Yet, never, in extremity,
It asked a crumb of me.

TRACK 19 (Practice 3, Activity 5)

Girl: It has five steps, one tip and a Questions and Answers section.

Boy: Right, each step goes after a cardinal number.

Girl: Yes, look. One, and two, three...

Boy: Thus, the numbers are used to organize the steps.

Girl: Indeed, the numbers indicate which step goes first and which follow.

Boy: Of course, so instructions are organized as a series of steps.

TRACK 20 (Practice 3, Activity 11)

Girl: I think it's an experiment about light.

Boy: But the title says something about a clock, so it's about time.

TRACK 21 (Practice 3, Activity 12)**Girl:** Yes, it's a sundial and they use light and shadow.**Boy:** Ok, so both of us are right. Although it's about a clock, because it is used to find out the time.**TRACK 22** (Practice 3, Activity 16)**Narrador:** Select a suitable, safe outdoor site.**Narradora:** Locate an object at the site that casts a narrow shadow.**TRACK 23** (Practice 3, Activity 22)**Juan:** I like the experiment about the sundial.**Marcela:** But it already has instructions.**Daniel:** I suggest we go with the experiment about the paper spiral moved by heat.**Juan:** I agree. It's simple, but it looks spectacular.**Virginia:** Yes, but since you need a candle, it cannot be done by small children.**Daniel:** Yep, although it can be done with the help of an adult.**TRACK 24** (Practice 3, Activity 28)**Marcela:** The first step should be "draw the spiral".**Juan:** Agreed. Then, the second one should be "cut out the spiral".**Virginia:** But how should we indicate which goes first and which follows?**Daniel:** We can write "First, second, third".**Juan:** I suggest using numbers. I think it's clearer that way.**Virginia:** I go for that option.**TRACK 25** (Practice 4, Activities 7, 12, 16)**Narrador:** Running the show**Presenter:** And today is February 16th, 2018! All around China, over a billion people are now celebrating the beginning of the Year of the Earth Dog! Our reporter, Mark Spitz, has the following chronicle.**Reporter:** Families gathered last night for dinner as fireworks and firecrackers were heard all across the big cities and small towns in China. Chinese New Year is the most important festival for Chinese people. In the capital Beijing, celebrations began with huge crowds gathering to watch the Lion Dance. Drums, cymbals and gongs accompany the movements of dancers, which, tradition tells, is meant to frighten away evil spirits and bring luck for the new year. In northern China, dumplings, called jiaozi, are a common dish; while niangao, a rice cake, is eaten in Southern China, for good luck.**Lau Wei, Shanghai resident:** I manage a store founded by my great-grandparents almost a century and a half ago. We sell niangao during these days. As you can see, there are some in the form of carp, others are shaped as ingots and here you can see some resembling Caishen, a deity of wealth. In the last few years, we have added some niangao that can people can scratch to reveal a lucky number, you know, for the lottery. It's a hectic time

for us and though we're really busy, it's nice to spend time with our families.

Reporter: This year will be the Year of the Dog. You can see people dressed in red all around the city and couplets with slogans and poems are pasted on or tacked up to doors. Others are ready to go to the Longtan fair, to see martial arts competitions and demonstrations of other sports.**Sun Xiantang, Beijing resident:** I'm going to Longtan park with my friends. They're participating in the ping pong tournament. I like watching the arm-wrestling competitions and chess. Others may think it's boring, but the crowds are greeeeaat! It's really, really, exciting. You can't hear a thing. It's fantastic.**Reporter:** Chinese people's children and grandchildren who live abroad come to visit their relatives. Others with Chinese partners or spouses have come for the season.**Jocelyn Brooker (London):** My mother-in-law lives in Sichuan and we will be staying with her on the weekend. We're having a short holiday trip afterwards. We shall also go to Macau where I have some friends I studied with at university. We're really full of beans!**Reporter:** Tourists coming at this time of the year usually gather at the Chaoyang International Festival.**Kathy Ebert (San Francisco):** We'll go have a look. For our vacation, we're gonna visit the festival. We've also gotten tickets for the festival in the Old Summer Palace here in Beijing. It's gonna be a blast.**Reporter:** While the vacation period ends on February 21st, celebrations will continue for two weeks with the Lantern festival, so there will be a thrilling atmosphere here in China in the days to come.**TRACK 26** (Practice 4, Activity 7)**Girl:** They use banners to show which event they are referring to: "Chinese New Year. Celebrations Begin in China".**Boy:** They use credits to put the name of the people appearing onscreen and where they are from.**Girl:** How many people were there? I saw five people. Three women and two men.**Boy:** Yes, but you're forgetting about the reporter, who is off-camera. And we also had a glimpse of different places in China.**Girl:** Yes, since it is a TV news broadcast all the reporting is done outdoors.**Boy:** But the anchor is on the TV news set. You can see the TV screens in the background.**TRACK 27** (Practice 4, Activity 10)**Girl 1:** When I saw the first interviewee, the man who inherited the store, he seemed really animated and enthusiastic, and he looked overjoyed.**Boy:** But the second interviewee was way more enthusiastic! You remember how he was almost shouting at the end of his answer to the reporter.**Girl 2:** The first girl interviewed had a really tranquil demeanor. Like a real homebody. She spoke fondly of her in-laws.

Girl 1: I think the captions with the names were on the screen for too short a time. I think they could have been on longer.

Boy: On the other hand, the montage of the images was really excellent. The food looked gorgeous.

Girl 2: I think the background noises could have been louder. I could only hear some of them, like the cars on the streets, and the people talking.

TRACK 28 (Practice 4, Activity 11)

Girl: There is not that much action, because it's mainly a series of interviews.

Boy: Right, on the other hand, there are lots of dialogues because the reporter gives them the chance to speak and they explain the different situations.

Girl: Yes, and we can see the shot where they are speaking to the reporter.

Boy: There are also plenty of images showing the different dishes and traditions for the Chinese New Year.

Girl: I can't hear any sound effects.

Boy: Wait, wait, what about the background noises? Because they are on the street, you can hear the crowds and I think you can faintly hear the fireworks.

Girl: Oh, my bad! I hadn't realized. There is a bit of music, although I don't know whether it's original or it was added by the TV network.

Boy: Not many sound effects, eh? Yes. I agree that, on the whole, you rarely hear the ambient noise.

TRACK 29 (Practice 4, Activity 27)

Girl: And tell us, what was it that you did not like about the program.

Boy: Are you asking a question? Because it didn't seem like it... Let's try it again.

Girl: And tell us, what was it that you did not like about the program?

Boy: That's more like it.

TRACK 30 (Practice 4, Activity 27)

Girl: What was the main issue dealt with in this program?

Boy: Sorry, could you say that again? You were almost shouting, but I didn't really catch what you tried to say.

Girl: OK. So. What was the main issue dealt with in this program?

Boy: Much better.

TRACK 31 (Practice 4, Activity 27)

Girl: And tell us, what was it that you did not like about the program?

Boy: MMM...

Girl: Oh, you don't remember. But a long pause is uncomfortable. You know, when you are in a situation like that, you can use an Mmm, to give yourself some time to think. Let's try again, shall we?

Boy: Ok.

Girl: And tell us, what was it that you did not like about the program?

Boy: Mmm, I would like to have seen more of the Lion

Dance and to find out more about the first person in the store. If only they had shown more scenes, it would've been great.

Girl: Great! I think our interview is going very well.

TRACK 32 (Practice 4, Activity 29)

Girl: Let's talk about a program called *Chinese New Year Celebrations Begin in China*. In this news report about the Chinese New Year, you have some impressions to share.

Boy: Yes, it was a really interesting report for a wide audience.

Girl: What was the main issue dealt with in the program?

Boy: Well, the report was about how Chinese people are celebrating the festivities and the different events they have for the New Year.

Girl: That sounds interesting!

Boy: Yes, it was. The program was about the celebrations for the Chinese New Year, because it is a celebration for good luck and prosperity, as well as a time for family gatherings.

Girl: What was your favorite thing about the program?

Boy: I was interested in the footage of the street decorations. As I watched the program, I realized there were different types of decorations, which are amazing.

Girl: And tell us, what did you not like about the program?

Boy: Mmm, I would have liked to watch more of the Lion Dance and to find out more about the first person in the store. If only they had shown more scenes, it would've been great.

Girl: How did you feel about the content?

Boy: When I saw the first part, I thought, "Oh, this does not seem that interesting," but some lively scenes caught my eye, because there are some things we share. For example, the Chinese use firecrackers to drive away bad spirits, and I know there are similar beliefs in some places in Mexico.

Girl: Were those your only reactions and impressions?

Boy: Oh, no. I really liked that they showed so many landmarks and different events. I felt a need to go to China, although I've heard it can be quite chilly in February. And, you know, it seemed that people were really busy, but at the same time, so enthusiastic. I was a little bit envious, because my family doesn't celebrate the New Year so exuberantly. They just eat the grapes at midnight and they go to sleep.

Girl: Do you think you learned something by watching this TV show?

Boy: Yes, I learned about the festivities and many places in Beijing where people spend their New Year. I also didn't know there are special dishes to be eaten on New Year's Eve. The, er---, dumplings, whose name in Chinese I don't remember, looked really delicious.

Girl: What can be done to improve the program?

Boy: It would have been great if the report had been longer. If I had known beforehand, I would have looked up a documentary instead.

TRACK 33 (Practice 5, Activity 1)**Narrador:** The Mystery of the Bitten Carrots**Voice A:** Please tell me something interesting, a story that makes me think.**Voice B:** OK, if that is what you want. A few years ago, some very strange things happened to my uncle that we cannot yet explain.**Voice A:** What happened to your uncle?**Voice B:** Well, my uncle is a farmer and one day he decided to plant vegetables on fifteen square meters of his land. He cleaned almost all the soil of weeds and planted carrots. However, he knew that there were rabbits around that could come and eat the carrots.**Voice A:** What did your uncle do to prevent the rabbits from eating the carrots?**Voice B:** He installed a wire fence around the garden. The fence was two meters high and reached two meters below the ground.**Voice A:** Why did he put the fence at that height and at that depth?**Voice B:** So, the rabbits could not jump the fence nor dig under it. Rabbits never, never dig more than a meter and a half underground.**Voice A:** And what happened next?**Voice B:** Well, some time passed, and the carrots were growing very well, they were almost ripe. But one day, he began to find bitten carrots on the ground. My uncle could never explain how the rabbit had gotten in and out.**Voice A:** Rabbits don't fly, they don't do magic and they never dig more than a meter and a half under the ground... There has to be a logical explanation.**Voice B:** What do you think happened?**Voice A:** Mmmm... Let me think...**TRACK 34** (Practice 5, Activity 4)**Narrador:** The Teleportation of My Cousin.**Octavio:** Two years ago, I visited my cousin Hector for the weekend. It was the first time I had visited Mexico City. He was in his second year of high school. We had a lot of fun on Saturday and Sunday. We visited museums, department stores and went to watch our favorite team play a football game.

I was going to leave on Monday afternoon. My cousin asked me to go to his school with him before going home. So, on Monday morning we took the subway and got off at the closest station to his school. Outside the station, my cousin said:

Hector: Let's go have breakfast, Octavio. There is a *taquería* nearby that makes the best tacos in the area and it's on our way to school.**Octavio:** We walked four blocks and arrived at the place. The tacos were really good. Then we walked another five blocks, we arrived at the school and, before saying goodbye, my cousin asked me if I remembered how to get back to the subway station. Of course, I remembered it.

Then, I walked back to the subway station exactly through the same streets we had traveled before. I walked fast and did not stop for a second. However, when I got to the subway station, there was my cousin.

Hector: Hello, Octavio! My first class was cancelled and I came walking back to look for you. Do you want to play a game of basketball with me and my friends?**Octavio:** Hector was very calm, he was not sweating nor was he breathing hard. I was very confused. Yes, but... how did you get here before me? Did you take a taxi or a bus? My cousin just laughed.**Hector:** Ha, ha, ha, no, not at all. Come with me, I'll show you how I did it.**TRACK 35** (Practice 5, Activity 18)**Boy 1:** The original version is very simple and boring, why don't we put in more details?**Girl 1:** I agree, it doesn't seem like a very interesting riddle at the moment.**Boy 2:** I think it would be better if we composed a little story for this riddle and we added a title.**Girl 2:** But we must be careful that the story is not too long and respects the rules we agreed on.**Boy 1:** We should put a policeman in as a character. It adds a touch of mystery. We should add some details about what the policeman said and did.**Girl 1:** Then we can add something about the person who saw the pieces of coal and stuff on the ground. And we can say he lives alone.**TRACK 36** (Practice 5, Activity 20)**Boy 1:** Who could have brought all those things there? It could have been a group of squirrels.**Girl 1:** I don't know. Maybe it's more logical that it was the result of human actions.**Boy 2:** Maybe a homeless person forgot those things there.**Girl 2:** Mmm... I think that, a few days before, the policeman had wanted to make a bonfire there and now he is lying.**TRACK 37** (Practice 5, Activity 21)**Boy 1:** Could it have been some squirrels?**Girl 1:** The idea that squirrels could have done it is very funny, but it is not a logical solution. If squirrels had done it, they should have seen the tracks.**Boy 2:** Moreover, squirrels do not use scarves, hats or gloves. I rather think that this is the result of human actions.**Girl 2:** In the riddle, the policeman says that nobody put the things there, that eliminates the homeless person and the policeman himself. Although we can't discard the possibility that the policeman might be lying.

TRACK 38 (Practice 5, Activity 22)

Boy 1: Very good. No animal did it and neither did any person. What are we missing to solve the riddle?

Girl 1: Let's think about the details ... the title says that this happened at the end of winter, what do you think of when you hear the word "winter"?

Boy 2: Cold weather, snow, Christmas trees, gifts, snowmen...

Girl 2: I think I got it! Snowmen at the end of winter! I think we have solved the riddle, friends!

TRACK 39 (Practice 5, Activity 24)

Boy 1: I think we should first divide the riddles by categories: from the easiest to the most difficult.

Girl 1: That's a good idea. And then we choose between three and five riddles per category.

Boy 2: It's important to write an introduction and design the index and the answer section.

Girl 2: And what do you think if after each riddle we also include some of the questions that helped us solve it?

TRACK 40 (Practice 6, Activity 3)

Girl 1: Well, I remember that the Mexican Revolution had early success when Porfirio Diaz left the country in 1911.

Girl 2: My great-grandmother said people sold their animals to raise money to support President Cardenas and his decision.

Girl 1: When we studied history last year, we had a look at some of the changes that occurred in Mexico after the Spanish Conquest.

Girl 2: I think the most important event in our history was the War of Independence. People decided to fight because a change was needed.

TRACK 41 (Practice 6, Activity 6)

Girl 1: It is a narration that contains a historical report. I read many dates and places.

Boy: It is organized in segments that contain paragraphs.

Girl 2: Every section has a subtitle in bold letters.

Girl 1: So, there is a title and subtitles as well as paragraphs.

Boy: The title is also in bold letters, and they are bigger than the others.

Girl 2: I see the subtitles have numbers but the size of the letters is the same as in the paragraphs.

TRACK 42 (Practice 6, Activity 9)

Boy 1: I know some jobs such as "soldier", so we can list jobs.

Girl: I agree. Let's write soldier and sailor. This last one is new to me and means "marinero".

Boy 2: We can also write ships or boats, and we can write galleons.

Boy 1: I suggest we write transports, since we can include others besides water transports.

TRACK 43 (Practice 6, Activities 12 and 13)

Girl 2: In my opinion, the fact that the Spaniards were truly convinced that they were superior to the Aztecs, made the conquest of the Aztec Empire possible.

Boy 1: I think that the knowledge the Spaniards had about their beliefs was a key factor in the conquest.

Girl 1: I do agree with that, because Cortés took advantage of Moctezuma's belief that he was Quetzalcoatl.

Boy 2: Well, that is true, but we have to acknowledge the technological superiority of the Spaniards, for instance, they had firearms.

TRACK 44 (Practice 6, Activity 16)

Boy: I think you should add another event to answer what happened between 1520 and 1521.

Girl: You should also detail the events along Cortez's route in 1519.

Woman: (teacher): However, guys, don't be too detailed, or your report will be excessively long.

TRACK 45 (Practice 6, Activity 28)

Teacher: Take a good look at the verbs you used. When you want to sound more formal, change the two-word verbs to one-word verbs. If you speak Spanish, you may remember them because they are similar to words you use daily.

Girl: Ok, so we can change ran away, put together and came back.

Teacher: That's right, Montse.

TRACK 46 (Practice 7, Activity 2)

Girl: What are your thoughts about the freedom of opinion and expression as a right?

Boy: I think that, in a democracy, freedom of expression is essential.

Girl: Do you think that people who criticize what you think and do have a right to do so?

Boy: I think they do, as long as they are respectful and show responsibility in their comments.

Girl: What arguments can you wield to support your opinion?

Boy: Well, I think that expressing an opinion is a right, but it involves a great deal of responsibility, for, before doing so, you need to consider others' feelings and needs.

TRACK 47 (Practice 7, Activity 5)

Girl: I propose that we discuss the right to free movement in and out of the country.

Boy: Really? Why?

Girl: Because someone's life may be at risk in her/his own country and she/he may have to flee in order to be safe. Which one do you want to discuss?

Boy: Well, you may be right. I had not given much thought to it, but I agree. If your life is in peril, you have the right to get away. As for me, I would like to discuss freedom of opinion and information.

Girl: That's fine with me, but why are you interested in discussing it?

Boy: Because I think it is important to raise your voice and condemn unjust acts.

TRACK 48 (Practice 7, Activity 9)

Inés: I consider Lorena to be right in writing about the teacher's tardiness, because it has a negative impact on his student's education.

Adrián: Yes, that's true. I also think she has the right to have this issue in the school newspaper.

Manuel: I agree it is important to criticize the teacher about this problem; I don't believe that Lorena should publish it the newspaper.

Samara: Well, I think that if the teacher is always late, Lorena should not be impeded from publishing her criticism in the school newspaper.

TRACK 49 (Practice 7, Activity 15 and 22)

Marta: I don't think that's right. In my opinion, every country should grant asylum to whomever asks for it, so they can live there.

Laío: There could be another way to do it, because not every person who asks for asylum is sincere nor do they have a good motivation for doing so. While hard to understand, some are delinquents escaping from justice.

Rocío: Let's think for a moment, it's true governments should grant asylum, however, the Declaration also states that everyone has the responsibility to respect human rights and freedoms.

Alfonso: Are you sure? But what would happen if people enter and they're undocumented? The right to free movement established in Article 13 of the Universal Declaration of Human Rights does not force any country to accept them as residents of that country.

Practice 8

Track 50 (Practice 8, Activity 2)

Emilia: It's easy to recognize which books are fantasy! They're all movies.

José: Well, yes, but there are clues on the covers. Look! *Harry Potter* and *The Hobbit* have fantastic creatures, like a gigantic snake or this large animal with wings and paws.

Clara: You're right! And the Narnia book has two children riding a lion. It must be fantasy, as well, because no one can do that in real life. Besides, the title has the word "witch", and we all know that's a common character in fantasy literature.

Emilia: Couldn't it be suspense? Witches are scary!

José: Well, they are, but they are not real, so even though there must be parts in the story that use suspense, I believe this book belongs in the fantasy genre.

Clara: Oh, OK. Besides, it looks as if the lion was flying, and they can't do that in the real world. Does he fly?

Emilia: I don't know, I guess we have to read the book to find out. What about the rest of the covers?

José: They must be about suspense, because all the covers are black and have scary images.

Clara: Well, *The Hobbit* is also black and scary, but you said it was fantasy.

José: Yes, it's scary, but the most prominent image is the big snake and the small person. It looks as if it were attacking him.

Emilia: I agree. What can we deduce about the other books just by looking at the illustrations on the cover?

José: I believe that the one about Sherlock Holmes is about a murder and the detective has to find out who did it.

Emilia: Right! What about the other two?

José: I have no idea, but they look a bit frightening.

Clara: Which of these books do you think are for children?

Emilia: I think they might enjoy *The Chronicles of Narnia* and *Harry Potter* because they're not as complex as the other four.

José: I would love to read the suspense stories and I think most people our age would find them interesting.

Clara: Yes! I think teenagers could read all of these because they would be able to understand the language.

Emilia: Let's go to the library to see if we can read these. I want to find out more!

Track 51 (Practice 8, Activity 5)

Emilia: These two comic books are aimed at different audiences.

José: Why do you say that? I think everyone can enjoy them.

Clara: Yes, I agree, but they are about completely different topics; one is about fantasy and the other is a detective story. You can tell that just by looking at the illustrations. In one, there's a detective observing the floor. Maybe he's looking for some footprints. There's also a policeman in the background. The other one has lots of imaginary creatures.

Emilia: Oh, I see! You're right! Besides, the titles support that theory; the one on the left is called "Alice in Wonderland", which is not a real place, and the other one is "Sherlock Holmes", the name of a very famous detective who solves mysteries. Even the fonts in the titles are different; the fantasy story has a curved and more playful font. However, the detective story looks like it is in bold and the letters appear to be in 3D. They make a big impact, to portray the fact that the character's name is well known and important.

José: So, we can say that this one is for people who like stories about fantasy worlds and the other one is for people who love mystery and suspense.

Clara: Exactly. What else can we say?

Emilia: Well, the fantastic creatures look as if they were

coming out of Alice's head... As if she were imagining them! She's the main character because of the title and the fact that she appears in a prominent spot on the cover, front and center.

José: She looks a bit worried, though. Maybe Wonderland is not the best place to be... Maybe it's a weird place.

Clara: What about the other one?

Emilia: Well, the colors are quite different. Everything is darker, as if depicting nighttime. It makes sense, since it's commonplace for crimes to occur at night, when no one is watching. In the first one, the illustrator used pastels, but in this one there is lots of brown, grey and black. Those are colors associated with suspense.

José: OK, so I think we have the main details we should consider when choosing our comic strip's addressee.

Clara: Let's write them down, so we don't forget.

Track 52 (Practice 8, Activity 8)

Emilia: The first paragraph of the short story starts with, "There was a merchant in Bagdad who sent his servant to market." I know that is how the story begins because the narrator introduces the characters.

José: Yes, you're right. He also mentions the setting in which the story takes place: a market in Bagdad.

Clara: OK, so this part of the structure is called "exposition", as it is where the situation is presented.

Emilia: Exactly. What happens in the second paragraph?

José: Well, we are told that the servant had a problem while he was at the market.

Clara: What was the problem?

Emilia: That he encountered Death!

Clara: Yes, but why is that a problem?

José: Because in many cultures, when characters talk to Death it means they are going to die. Don't you remember the *calaveritas* in Mexico? They always talk about people speaking with Death and dying shortly after.

Clara: Oh, of course! OK, so the main character is faced with the problem that he is going to die soon.

Emilia: Yes, that part is called the "conflict". After the conflict is presented, the character tries to resolve it.

Clara: Exactly, that's why he decides to run away as fast as he can.

Emilia: What happens in the last paragraph?

José: It's the resolution of the story.

Clara: OK, but there are two moments in it; the first one is when the merchant asks Death about the threatening gesture.

Emilia: Yes, that is the turning point of the story because the reader does not know what is going to happen or how Death is going to respond.

José: Exactly. That's why it is called the "climax". It is the moment with a great amount of suspense.

Clara: The second moment in the resolution is the result, when Death clarifies that she didn't intend to threaten the servant, she was surprised to see him there instead of in Samarra, the place the servant chose as a refuge.

Emilia: Exactly. Even though the narrator ends the story here, we infer what is going to happen next, the servant will die in Samarra.

José: So, right after the most intense moment, the climax, we discover the result of the story.

Clara: It's a great ending!

Emilia: I agree.

Track 53 (Practice 8, Activity 11)

Locutor: "The Speckled Band", by Arthur Conan Doyle (retold by Clare West). 1 Helen's Story.

Emilia: I believe we are going to hear a story about a woman named Helen, so she is the main character.

Locutor: At the time of this story, I was still living at my friend Sherlock Holmes's flat on Baker Street in London.

José: Sherlock Holmes! I have heard of him before. He is a well-known detective. So, if he is in the story, he must be one of the main characters, as well.

Locutor: Very early one morning, a young woman, dressed in black, came to see us. She looked tired and unhappy, and her face was very white. "I'm afraid! Afraid of death, Mr. Holmes!" she cried. "Please help me! I'm not thirty yet and look at my grey hair! I'm so afraid!"

Clara: Helen was a young woman who looked like an old lady, pale and with grey hair, because she was afraid of dying.

José: Exactly. So, if both Sherlock Holmes and Helen are the main characters, who is telling the story?

Emilia: I think the narrator is Sherlock Holmes' partner or assistant, because he says, "Very early one morning, a young woman, dressed in black, came to see us." There is someone else in Mr. Holmes' flat.

Locutor: "Just sit down and tell us your story," said Holmes kindly. "My name is Helen Stoner," she began, "and I live with my stepfather, Dr Grimesby Roylott, near a village in the country. His family was once very rich, but they had no money when my stepfather was born. So, he studied to be a doctor, and went out to India."

José: What does "stepfather" mean?

Clara: Well, it definitely has something to do with "father", so maybe it's a type of father.

Emilia: OK, so if it's a "type of father", it might mean the person who marries someone's mother. Once he gets married to the mother, he becomes a father figure to the children.

José: Let's see if you're right.

Locutor: "He met and married my mother there, when my sister Julia and I were very young. Our father was dead, you see."

Emilia: There you go. We were right!

Locutor: "Your mother had some money, perhaps?" asked Sherlock Holmes. "Oh yes, Mother had a lot of money, so my stepfather wasn't poor anymore."

José: What can the mystery be? Maybe her stepfather killed her mother and Helen wants Holmes to prove it.

Clara: Let's listen to the story and find out what happens next!

Track 54 (Practice 8, Activity 13)

Emilia: The main character in the story is Sherlock Holmes; because he is the detective who solves the mystery. The challenge he must overcome is to solve

the mystery and he succeeds. Even the title of the book has his name in it.

José: Right. I think we all agree, but I believe Helen Stoner is a main character, as well, because she is trying to avoid dying. That's the problem she faces. There wouldn't be a mystery to solve if it wasn't for her and everything in the story revolves around her. She is also one of the narrators, since she is the one who tells the others what happened in the house.

Clara: OK, what about Watson? I think he is the other narrator, as he is the one telling us, the readers, the story about this mystery.

Emilia: Exactly. Without Watson we wouldn't know the story, because he is the one telling it. But he is also a supporting character, because he asks questions to make Holmes explain what happened. This is very important, or else we wouldn't know what was going on inside Holmes' mind. He is Holmes' foil, because the detective is very smart and Watson is not, just like us. He helps Holmes appear smarter than the rest of us.

José: Helen is in contrast to the detective because she is afraid, and he is not, a very important trick of the trade. Detectives shouldn't be fearful, or they wouldn't be able to solve cases.

Clara: What about the other characters?

Emilia: Julia and the stepfather, Dr. Roylott, are supporting characters, as well. Julia is in contrast to Helen by the fact that she died and Helen didn't, she also never married and Helen did, because she survived and her sister didn't.

José: Dr. Roylott is the bad guy of the story. He is greedy because he wants all the money to himself. He is also the only one who likes the gypsies.

Clara: What about the other characters?

Emilia: Which ones?

José: The ones with no name: the mother, the gypsies, Julia's fiancé and Helen's husband.

Clara: Well, that's easy, they are incidental. They barely play a part in the story, do not interact with other characters, never say a line, do not change location and, most importantly, would not change the story if they weren't in it.

Emilia: We are missing one very important character: the snake!

José: That's not a character; it's just a prop!

Track 55 (Practice 8, Activity 22)

Emilia: Do you think the plan includes all the relevant parts of the story?

José: I do. I think that we can provoke the sense of fear in the reader, as we discussed when we were analyzing the sound effects and what goes on in the story.

Clara: OK, great. But what about the clues that lead to the killer in the story?

José: What do you mean? I don't understand.

Emilia: Well, since this is a mystery, we have to give some clues, so an attentive reader can predict that the stepfather is the killer, but we have to be careful, just like the author.

José: Oh, I see. You mean that there are parts in the

story that allow us to deduce what the speckled band is, before reading the ending.

Clara: Exactly. For example, we know that Dr Roylott has wild animals in the house. This is a real clue because the speckled band is, in fact, a snake that looks like a speckled band.

Emilia: Yes, but the author tricks us by saying that gypsies also wear a type of band around their neck. So, we have two clues and we don't know which one to choose.

José: Well, we do have two clues, but we never pay attention to the first one, because it's mentioned just as a small detail to describe Dr Roylott and his strange habits. I think the reader picks up the second clue because it sounds more convincing, even though it's fake. At the time, people didn't like foreigners and they were afraid of gypsies. Even Helen is scared of them and doesn't talk nicely about them.

Clara: OK. I think we have to make sure to provide the same two clues in our comic, so the reader believes it's the gypsies. But when he or she reads the comic again, they will notice the first and real clue that leads to the killer.

Emilia And José: Good idea!

Track 56 (Practice 8, Activity 23)

Emilia: In this panel, Watson is waking up and Mr. Holmes is standing right next to him. It is very early in the morning. In the second panel, they are both in the living room and there's a young woman dressed in black. She looks tired and unhappy, and her face is very white. Holmes greets her and tells her that he is aware that she has traveled a long way to meet with them.

Track 57 (Practice 8, Activity 24)

Emilia: In this panel, Watson is waking up and Mr. Holmes is standing right next to him. It is very early in the morning.

José: What do they look like?

Emilia: I don't know. The story does not say.

Clara: Well, how do you visualize them? You have to think of something, because you will have to draw them in the comic strip.

Emilia: OK, let me see... Watson is wearing his pajamas and is sitting on the bed. He just woke up, so he could be yawning and stretching his arms. He is performing the typical actions of a person who just woke up.

José: What about Holmes?

Emilia: He is fully dressed. He is wearing a suit and a tie.

Clara: What about their physical appearance?

Emilia: Holmes is tall and thin, and Watson is shorter and a bit chubby. He also has a grey moustache.

José: OK, so they are not young.

Emilia: They are middle-aged men. Not young, but not old, either.

Track 58 (Practice 9, Activity 2)

Eric: What topic should we discuss in the debate? Can you think of anything interesting?

David: I think we should talk about illegal downloading.

Paula: I don't agree. There's not much to say about it. It is illegal. That's it. What do you think, María?

María: It sounds like a good idea because lots of people do it and that's why it might be interesting, but it's not right.

Eric: OK, then what about the fact that record companies are making too much money off the artists' work?

David: I don't think that's fair, but I can't say much more. I don't know how the industry works or what companies do to promote an album. It's a relevant topic and I like that you suggested it, but we don't work in the industry, so we'll find it difficult to discuss.

Paula: Yes, you're right. Let's talk about making music using a computer instead of traditional instruments.

María: Oh, yes! That could be a heated discussion. Do you like that topic, Eric?

Eric: I do! I agree that we could have an important discussion about this, as some people don't think that computer-made music can have the same quality or merit as music made with instruments.

David: Yes, that's a great idea! However, there are lots of artists making good music with computers, robots, and other stuff. Because good music is good music, regardless of where it came from, or how it came about.

Paula: OK, good!

Track 59 (Practice 9, Activity 7)

David: We now have these texts to use in our debate, and they all come from reliable sources.

Paula: Yes, but not all of them will help us write our arguments.

María: How come?

Eric: Well, for example, these two are descriptive, so the reader has a general idea about the topic.

David: Yes, but I don't think this one will work, because it's Beethoven's biography.

Paula: Exactly, it describes the main points in his life and it also has a portrait of the musician, but we won't need any of this information in our debate.

María: Oh, I see. But the encyclopedia entry will work, right? It describes what computer music is, the music apps a computer has, and so on.

Eric: Yes. I think this text will help us define our topic. We can start from here.

David: What about the image at the bottom of the page?

Paula: Well, it's a video about electronic music made with a computer and there's also an interview with someone who specializes in that kind of music.

María: So, we can say that the video provides more information on the subject. I think we should watch it and see if it works for our research.

Eric: Good idea!

Track 60 (Practice 9, Activity 9)

Paula: I think we have too many issues on our list and some of them should be deleted. What do you think?

María: Yes, I agree. I don't think we should delete them completely, but they could be merged.

Eric: OK. Maybe we can cross off "Can computers substitute traditional instruments to make music?" because we can talk about it while we are discussing "Are computers musical instruments?"

David: Yes, let's do that. I think "Does computer music have the same quality as the music made with traditional instruments?" should include "Which has more merit: the skills required to make computer music or the ones needed to play traditional instruments?" and "Are people less interested in playing traditional instruments?"

Paula: OK, so let's cross those off the list, as well.

María: What about the last one: "Does computer music provoke the same feelings in people as music made with traditional instruments?"

Eric: I believe we should keep it. So, we have three main issues to discuss: if computers are considered musical instruments, the skills in play while making music, and the effect it has on people.

David: Great! I think we're covered.

Track 61 (Practice 9, Activity 15)

Eric: How do you feel about the fact that it's now very common for people to compose and perform music with a computer instead of using instruments?

David: Well, I don't find it strange, since music has evolved over time, and if technology is present in most aspects of our lives, it's obvious that it's going to be present in music, as well.

Paula: Yes, I agree, but I think that producers are overusing it. For example, the vocals in pop music are so computer-manipulated and altered that the voice loses its humanity.

María: I'm afraid that's not true! I mean, yes, they are exaggerating the fake quality of the sound, but it's because people like the computer kind of sound in music.

Eric: That's right! It happens with instruments, as well, not just with the voice. Electronic musicians just don't care enough to mimic real instruments anymore and they are making their own new sounds.

David: As far as I'm concerned, I like the versatility of computer music, as it can produce as many subtle nuances as a competent performer could want. It depends on the skill of the person behind the computer.

Paula: Well, I guess you're right.

Track 62 (Practice 9, Activity 16)

David: What do you think about the texts we have and the ideas in favor of and against computer music?

Paula: I think we have plenty of information about both points of view.

María: Let's check our three main issues to make sure we're not missing anything.

Eric: Well, we have a lot of information about whether or not computers are musical instruments. I don't think we need any more. The interview with Robert D. James provides a thorough explanation about how he makes his music. Bottom line: he wouldn't be able to make it without his computer, and even his child makes music that way.

David: OK, what about the quality factor? Does computer music have the same quality as music made with traditional instruments?

Paula: We may need a bit more about this issue, as most of our ideas come from online forums.

María: Yes, I feel the same way. The forums are great because they allowed us to understand what the discussion was about, but they are mainly opinions on the subject and not real evidence.

Eric: OK, then let's do some more research on this. However, some answers on the forums provide quite compelling arguments.

David: Yes, they sure do, but we should read a bit more about digital music production.

Paula: What about the last issue?

María: I think we're good. Let's focus on the second one.

Track 63 (Practice 9, Activity 20)

Paula: I think we should reorganize the information we're going to use in our arguments.

María: Yes, you're right. We should leave "Music has evolved over time..." where it is. It highlights the evolution of music and the fact that it has been happening since we started making music.

David: OK. Then we can continue with "Electronic musicians create music...", as it links the changes in music and how new musicians still use theory developed in the classical world.

Paula: I agree. Then we can include the case of Robert D. James and his work with robots. That could be an example of what we stated before.

María: All right. Then we can talk about "Computer-based sound is so versatile nowadays..." and finish with the fact that "Music is not created by computers..." but by musicians manipulating the computer. I believe this is a compelling argument.

Eric: Indeed! So, with this we'll be able to elaborate on the humanity of computer-made music, since it is a person who is composing it.

David: I agree. This new order highlights the fact that the computer compliments music in general and does not compete with traditional instruments.

Track 64 (Practice 9, Activity 28)

Moderator: Are computers musical instruments?

Eric: Yes, because people can create good music with them. I reckon that manipulating a device to make sound for a musical purpose makes it a musical instrument; computers can be musical instruments, too.

David: Exactly! Besides, we can all agree with the fact that music has been evolving, because if technology

is present in most aspects of our lives, it is going to be present in music, as well.

Pablo: That may be true, but I believe these "musicians" are cheating, as they use the computer to copy sounds.

Paula: Quite the opposite. They are making much more. As a person on an online forum said, "Computer-based sound is so versatile nowadays; it can produce as many subtle nuances as a competent performer could want."

Moderator: OK, OK. Can you provide examples of the work electronic musicians are doing right now?

María: Of course! There is a DJ called Robert D. James who is working with robots that play traditional instruments and he records them. In an interview with *Pitchfork*, the magazine, he stated that he has been doing electro-mechanical music with drum robots. He also records the sounds made with MIDI pipe organs, a Disklavier-controlled piano and computer-controlled percussion.

Moderator: What do you think about this?

Clara: I didn't know all of the work involved in making music this way. I thought it was just an amateur job. However, you must admit that not everyone can make good music.

David: Oh, I completely agree. Good music is good music, no matter where it comes from.

Paula: Indeed! The result depends on the skills of the person making the music. It doesn't matter if he uses a traditional instrument, a computer, or both.

Pablo: That is just what I think.

Track 65 (Practice 9, Activity 29)

Moderator: Good morning, ladies and gentlemen. We are here today to discuss if computer-made music can provoke the same feelings as music made with traditional instruments. We will start with the first issue of the debate: Are computers musical instruments? What your position on this, María?

María: I believe they are. We can all agree with the fact that music has been evolving and if technology is present in most aspects of our lives, it is going to be present in music, as well. Therefore, computers can be used as musical instruments if people are manipulating them to make sound for a musical purpose.

David: Exactly! The computer doesn't replace traditional instruments; it's a new expressive tool in and of itself. It depends on the skills of the person behind the device.

Moderator: What do you think, Pablo?

Pablo: I believe these "musicians" are cheating, as they use the computer to copy sounds. The vocals in pop music are so computer-manipulated and altered that the voice loses its humanity. It sounds totally fake!

Moderator: I think those comments take us to the second issue of this morning: Does computer music have the same quality as the music made with traditional instruments? Paula, what can you respond to this "fake sound" Pablo mentioned?

Paula: It sounds fake because musicians are exaggerating the production. Very few people can tell the difference between a recorded traditional

instrument and a decent computer simulation of those instruments. Besides, listeners like this computerized effect, and DJs are not interested in just copying sounds, quite the opposite. They are making much more. As a person on an online forum said, "Computer-based sound is so versatile nowadays; it can produce as many subtle nuances as a competent performer could want."

Moderator: Can you give me an example of the work these DJs are doing right now?

Eric: Sure. There is an electronic musician named Robert D. James that is working with robots that play traditional instruments and he records it. In an interview, he stated that he has been doing electro-mechanical music with drum robots. In the interview with *Pitchfork*, the magazine, he stated that he records the sounds made with MIDI pipe organs, a Disklavier-controlled piano and computer-controlled percussion.

Clara: What's MIDI?

Eric: MIDI stands for Musical Instrument Digital Interface, so it is a language that allows computers, musical instruments and other hardware to communicate.

Clara: OH, I see. Thanks.

Moderator: Clara, do you think that computer music has the same quality as the music made with traditional instruments?

Clara: I don't think so. As Pablo stated before, commercial music sounds over-manipulated. Besides, how can the final product be as good something made with traditional instruments? The years dedicated to mastering the art of playing an instrument provide a better result.

María: Well, actually, most electronic musicians play the piano, since the controllers they use look and operate like keyboards. I read this in an article called "Are virtual instruments and musical software solutions a threat to classical instruments?" Besides, I created computer music using principles and terminology developed in the classical world. Thus, the two forms of music making complement each other and the computer won't displace traditional instruments.

Moderator: Let's move on to the third issue of the debate: Does computer music provoke the same feelings in people as music made with traditional instruments? What's your take on this, Eric?

Eric: I really do think so, as music connects people with each other.

Pablo: I'm afraid I disagree. I understand that music connects people, but what about the fact that these electronic musicians always make music on their own? They believe they can play all the instruments and they do, or they even use robots, as in the example David provided. Computer-made music takes something away from the collaboration process. When you learn a classic instrument, you understand that you can't do everything yourself.

Moderator: Can you elaborate?

Pablo: Sure. A rock band isn't the same if it's just a guitarist or just a drummer, it takes different musicians coming together to create something bigger than themselves.

Clara: Exactly. That is why it's helpful to encourage children to pick up classical instruments, even if they love electronic music. Being part of a band or orchestra is a great way to learn teamwork skills and make friends. If electronic musicians are like boxers, stepping into the ring alone, then classical musicians are like members of a sports team. No one player can do it all on their own. That's one of the lessons that you learn playing a classic instrument.

María: I agree with that, and I would love to see DJs composing and performing with their peers. I think they should work on this particular detail.

Clara: Then, how can a musician connect with people if he would rather work by himself or there is a machine, not a person, making the music?

David: I agree with what María said, but I think the trends will change, as they always have, and we will soon listen to DJs combining their forces.

Pablo: However, it's not just this. As you may know, commercial music done by computer is cheaper to make because you don't have to pay as many people as you may need if you had hired an orchestra. Machines don't eat.

Paula: Well, you are right, but I think this has more to do with the employers' politics and not just with music.

Moderator: Let's summarize the issues we've discussed.

Clara: I didn't know all of the work that making computer music involves. I thought it was just an amateur's job. However, you must admit that not everyone can make good music.

David: Oh, I completely agree. Good music is good music, no matter where it comes from.

Paula: Indeed! The result depends on the skills of the person making the music. It doesn't matter if he uses a traditional instrument, a computer, or both.

Pablo: That is just what I think.

Eric: We also talked about the social factor lost in computer music, and we all agree DJs should work on this, but we also now understand that "music is crafted not by computers and other musical instruments used but by the person who uses them".

María: It might help to see computers integrating and not displacing traditional instruments. Music connects people, and computers are just another way of creating that connection.

Moderator: Thank you very much for being here. I hope you enjoyed the debate and I look forward to discussing another interesting topic with you. Have a good day. Goodbye!

Track 66 (Practice 10, Activities 2 and 7, Reader's Book Practice 10)

Narrador: The Speech Competition

Atal: How was the competition?

Malala: It was OK.

Atal: Who participated? Anyone I know?

Malala: Yes, Moniba, my friend. There were eight or nine other boys and girls, but I didn't know anyone else.

Atal: Did Moniba speak well?

Malala: Yes, she did. She was very composed and her

speech was more emotional and poetic than mine, though mine might have had the better message.

Atal: Yes, I listened to it while you were practicing and I liked it very much! Were you nervous?

Malala: I was very nervous. I was trembling with fear.

Atal: Were you nervous because Grandfather went to see you? He was very excited.

Malala: Yes, I knew he really wanted me to win the competition, which made me even more nervous.

Atal: Did you calm down? What did you do?

Malala: I remembered what Father had said about taking a deep breath before starting, but then I saw that all eyes were on me and I rushed through.

Atal: Hahaha! Oh, no!

Malala: I kept losing my place as the pages danced in my shaking hands, but as I ended I looked up at Father. He was smiling.

Atal: What happened next?

Malala: When the judges announced the results, Moniba had won. I came in second. It didn't matter. I was used to being top of my class.

Atal: Don't be too harsh on yourself. You still got second place, congratulations!

Malala: Thanks!

Track 67 (Practice 10, Activity 2, Reader's Book Practice 10)

Narrador: The Attack

Reporter: What happened on October 9, 2012?

Malala: I was on my way home from school when a man boarded the bus I was riding in and demanded to know who Malala was.

Reporter: Did your classmates point at you?

Malala: No, they didn't, but they looked towards me, so he knew who I was, they gave me away.

Reporter: Then what happened?

Malala: The gunman fired at me, hitting me on the left side of my head; the bullet then travelled down my neck.

Reporter: Was anyone else hurt?

Malala: Yes, two of my friends were also injured in the attack.

Reporter: What happened next?

Malala: After the shot I don't remember anything, but my parents told me that I was in critical condition. So, I was flown to a military hospital in Peshawar. To receive further care, I was transferred to Birmingham, England. Once I was in the United Kingdom, I was taken out of a medically induced coma. Though I would require multiple surgeries, I had suffered no major brain damage.

Reporter: When were you able to go back to school?

Malala: Five months later. In March 2013, I began attending school in Birmingham.

Reporter: I'm so glad that you were able to go back to school.

Malala: Me, too.

Track 68 (Practice 10, Activity 2, Reader's Book Practice 10)

Narrador: The Trip to Islamabad

Moniba: What did you do on vacation?

Malala: Adām took us to Islamabad.

Moniba: Really? What fun! Had you been there before?

Malala: No, it was the first time I had ever visited.

Moniba: And how was it? They say it's amazing.

Malala: Yes, it is. Islamabad is a beautiful place with nice white bungalows and broad roads, though it has none of the natural beauty of Swat.

Moniba: Wow! I love cities. What places did you visit?

Malala: We saw the Red Mosque, the wide, wide Constitution Avenue leading to the white-colonnaded buildings of the Parliament House and the Presidency.

Moniba: That sounds great. What else did you do?

Malala: We went to shops where I bought school books and Adam bought me DVDs of American TV programmes like *Ugly Betty*.

Moniba: What's that about?

Malala: It's about a girl with big braces and a big heart.

Moniba: Oh, OK. Did you go to any museums? You like those a lot!

Malala: Yes! We visited the Lok Virsa museum, and it was a joy to celebrate our national heritage once again. I miss our museum here in Swat.

Moniba: Everything sounds incredible.

Malala: Well, actually, I have a scary story. We were riding the bus on our way back, when suddenly, the bus hit a pothole and the tire exploded. My brother Khushal, who had been asleep, jerked awake. 'Was that a bomb blast?' he asked. Then, my mom calmed him down and explained what had happened.

Moniba: That must have been terrifying!

Track 69 (Practice 10, Activities 14 and 15)

Locutora: There was a public speaking competition and Moniba, my friend, and I both decided to enter.

She spoke well. She did a good job, but I was so nervous before the speech, I was trembling with fear. I remembered what my father had said about taking a deep breath before starting, but then I saw that all eyes were on me and I rushed through.

I rushed through. I kept losing my place as the pages danced in my shaking hands, but as I ended I looked up at my father. He was smiling.

He was smiling. When the judges announced the results, Moniba had won. I came in second.

Track 70 (Practice 10, Activities 14 and 15)

Locutora: There was a public speaking competition and Moniba, my friend, and I both decided to enter. She spoke well, but I was so nervous before the speech, I was trembling with fear. I remembered what my father had said about taking a deep breath before starting but then I saw that all eyes were on me and I rushed through.

I kept losing my place as the pages danced in my shaking hands, but as I ended I looked up at my father. He was smiling. When the judges announced the results, Moniba had won. I came in second.

Track 71 (Practice 10, Activities 14 and 15)

Locutora: On our way back from Islamabad, our bus hit a pothole. It sounded like an explosion. My brother Khushal, who had been asleep, jerked awake. 'Was that a bomb blast?' he asked. This was the fear that filled our daily lives. Any small disturbance or noise could be a bomb or gunfire. I mean that we were so scared, that we were worried all the time about everything.

Track 72 (Practice 10, Activities 14 and 15)

Locutora: On our way back from Islamabad, our bus hit a pothole. It's a hole in the ground. It sounded like an explosion. My brother Khushal, who had been asleep, jerked awake. 'Was that a bomb blast?' he asked. That was the fear that filled our daily lives. Any small disturbance or noise could be a bomb or gunfire. I mean that we were so scared, that we were worried all the time about everything.

Track 73 (Practice 10, Activity 29, Reader's Book Practice 10)

Narrador: The 2005 Kashmir Earthquake

Friend: Do you remember the 2005 Kashmir earthquake?

Malala: Yes, I do! How could I forget?!

Friend: Where were you?

Malala: I remember that one fine day in October, when I was still in primary school, our desks started to tremble and shake. Our classes were still mixed at that age, and all the boys and girls yelled, "Earthquake!" We ran outside as we had been taught to do. All the children gathered around our teachers, like chicks swarm to a mother hen.

Friend: Are you used to earthquakes?

Malala: Yes, we are because Swat lies in a geological fault line and we often have earthquakes, but this felt different. All the buildings around us seemed to be shaking and the rumbling didn't stop.

Friend: So, you knew it would be more severe than other earthquakes.

Malala: Well, I guess I did, even though it took me a while to realize how bad it was.

Friend: What did you do afterwards?

Malala: Once the shaking had stopped we were all sent home. We found our mother sitting on a chair. She was relieved to see us and hugged us, tears streaming down her face. But the aftershocks kept coming all afternoon, so we remained very scared.

Friend: When were you able to understand the devastation?

Malala: We saw the effects of the earthquake on the TV news and it was overwhelming.

Friend: What did the news show?

Malala: Entire villages had been turned to dust. Landslides blocked access to the worst affected parts and all the phones and power lines were down. Around three and a half million people had lost their homes. Roads, bridges, water and power had all gone.

Friend: Did you do something to help?

Malala: Yes, we started raising money at school in the following days. Everyone brought what they could. My father went to everybody he knew, asking for donations of food, clothing and money. I helped my mother collect blankets.

Friend: Were you in shock?

Malala: Yes, we all were. The whole nation was in shock for a long time after the earthquake. Already so unlucky with our politicians and military dictators, now, on top of everything else, we had to deal with a natural disaster.

Friend: It sounds like it was quite a difficult experience.

Malala: It sure was.

Friend: Thank you for sharing it with me.

References

- Alderson, J. C.** (2005), *Assessing reading*, Cambridge, Cambridge University Press.
- Altenberg, E. P. & Vago, R. M.** *English Grammar: Understanding the basics*. Cambridge: Cambridge University Press, 2010.
- Biddle, B. J., Good, T. L. & Goodson, I. F.** (1997). *International Handbook of Teacher and Teaching*. Berlin: Springer.
- Buck, G.** (2001), *Assessing listening*, Cambridge, Cambridge University Press.
- Council of Europe** (2001), *Common European Framework of Reference for Languages*. Available on: <https://bit.ly/2BTYztg> (retrieved in October 2017).
- Council of Europe** (2017), *Common European Framework of Reference for Languages: Learning, teaching, assessment. Companion volume with new descriptors*. Strasbourg: Council of Europe.
- Cushing Weigle, S.** (2002), *Assessing Writing*, Cambridge, Cambridge University Press.
- Delors, J. et al.** (1996), *Learning: The Treasure Within. Report to UNESCO of the International Commission on Education for the Twenty-first Century*, Paris: UNESCO.
- Department of Education and Training, Western Australia** (2003), *First Steps Series. Second Edition. Addressing Current Literacy Challenges*, Port Melbourne, Rigby Heinemann.
- Ellis, R.** (2003), *Task-based Language Learning and Teaching*, Oxford: Oxford University Press.
- Ferreiro, E. & Teberosky, A.** (1982). *Literacy before Schooling*. Exeter, NH, & London: Heinemann, 1982.
- Huddleston, R. & Pullum, G. K.** (2005), *A Student's Introduction to English Grammar*. Cambridge: Cambridge University Press.
- Goody, J.** (1987), *The Interface between the Written and the Oral*, Cambridge: Cambridge University Press.
- Kress, G.** (2010). *Multimodality: A Social Semiotic Approach to Contemporary Communication*. New York: Routledge, 2010.
- Neuner, G.** (2012). *The Dimensions of Intercultural Education*. In: J. Huber (ed.), *Intercultural Competence for All. Preparation for Living in a Heterogeneous World*. Strasbourg: Council of Europe.
- Petty, G.** (2009). *Teaching Today*. Cheltenham: Nelson Thornes
- Purpura, J. E.** (2004), *Assessing Grammar*. Cambridge: Cambridge University Press.
- Rogoff, B.** (1990). *Apprenticeship in Thinking: Cognitive Development in Social Context*. New York: Oxford University Press.
- Stone Wiske, M.** (comp.) (1997), *Teaching for Understanding: Linking Research with Practice*, San Francisco: Josey Bass Publishers.
- Thornbury, S.** (2005) *How to Teach Speaking*. Harlow: Pearson Education Ltd.
- Vygotsky, L. S.** (1978), *Mind in society: The Development of Higher Psychological Processes*, Cambridge, MA, Harvard University Press.

Websites to work with students

These references were the main source of the adaptations that appear in the Student's and Reader's Books. Since these are commercial websites, we suggest you guide and accompany students if you want to visit them. However, the didactic package does not require you nor students to go to these original sources in order to work with the social practices throughout the books.

Reader's Book. Practice 1:

Adaptation: <https://goo.gl/xUXB6w>

Adaptation: <https://goo.gl/KRMLMG>

Student's Book. Practice 9:
Adaptation. <https://goo.gl/8nucxs>

Reader's Book. Practice 9:
Adaptation. <https://goo.gl/9LqfvK>

Suggested readings and websites

Arnold, N. (2018). *Shocking Electricity*. New York: Scholastic

Finden, S. (2010). *Casper the Commuting Cat. The True Story of the Cat Who Rode the Bus and Stole Our Hearts*. New York: Simon & Schuster.

Gerstein, M. (2003). *The Man Who Walked Between the Towers*. London: Roaring Book Press.

Macaulay, D & Ardley, N. (2016). *The Way Things Work New*. Boston: Houghton Mifflin

Meltzer, B. (2014). *I Am Rosa Parks*. New York: Dial Books

Myers, W. D. (2017). *Frederick Douglass: The Lion Who Wrote History*. New York: Harper

Stanley, D. (1996). *Leonardo Da Vinci*. New York: William Morrow

- National Aeronautics and Space Administration (NASA): <https://go.nasa.gov/2PX3h5o>
- National Geographic Society: www.nationalgeographic.com
- National Wildlife Federation: <https://bit.ly/2B8R6tL>
- A Science Odyssey: <https://to.pbs.org/2K5Sfp1>
- Smithsonian Institution: www.si.edu/kids/
- Human Rights Watch: <https://www.hrw.org>
- United Nations Human Rights Office of the High Commissioner: <https://bit.ly/2FoSYTy>
- United Kingdom Government: <https://www.gov.uk>
- UNESCO Culture Themes: <https://bit.ly/2B9bk6B>
- Malaysian Poets Society: <https://bit.ly/1wYA3in>
- Science Experiment for Kids: <https://bit.ly/MBRKTV>
- Public Broadcasting System: <https://www.pbs.org>
- US History: <http://www.ushistory.org>
- Art: <https://bit.ly/2zURnlz>

Distribución gratuita
Prohibida su venta



editorial
edebé
Iluminar la mente para abrir el corazón

www.edebe.com.mx