



G E T

AHEAD! **3**
Reader Book



Laura Alicia Meza Martínez

 **ríos de tinta**
S.A. DE C.V.

TRAS
CEN
DER 



GET AHEAD! 3

Reader

Get Ahead! 3 Reader Book de Laura Alicia Meza Martínez se editó y publicó por Ríos de Tinta, S.A. de C.V.

D.R. ©Ríos de Tinta, S.A. de C.V.
Morelos 16, Centro,
México, Ciudad de México, C.P. 06040.
Teléfono (55) 51404900, ext. 31957
www.riosdetinta.com
Primera edición, 2020
ISBN: 978-607-8495-57-3

Dirección editorial Ma. Georgina Adame Moreno
Coordinación editorial Arturo Cruz Pérez
Coordinación de diseño e iconografía Jorge Alejandro Reyes Romero
Coordinación autoral y desarrollo editorial Letra Cardinal®
Ilustraciones Abraham Salgado, Berenice Dafne Cortez Díaz,
Jorge Mendoza, Mario Daniel Garza.

Impreso en México
Miembro de la Cámara Nacional
de la Industria Editorial Mexicana.
Registro número 3483.

Queda estrictamente prohibida la reproducción parcial o total de esta obra por cualquier sistema o método electrónico, incluso el fotocopiado, sin autorización escrita del editor.

Agradecimiento
A los archivos fotográficos de los museos y las entidades públicas que nos han proporcionado material iconográfico.
La editorial está a disposición de los poseedores de los derechos eventuales de fuentes bibliográficas e iconográficas no identificadas.

INDEX

Index 3

Introduction 6

Reading 1 *Playing with Light*
 (Related to Unit 1) 10

Get into the Text 20

Get the Words & Get Together! 21

Follow-up Suggestions 22

Reading 2 *An Unexpected Evening*
 (Related to Unit 2) 23

Get into the Text 33

Get the Words & Get Together! 34

Follow-up Suggestions 35

Reading 3 *TV Shows: What We Like and What We Don't*
 (Related to Unit 3) 36

Get into the Text 46

Get the Words & Get Together! 47

Follow-up Suggestions 48

Reading 4 *Poetry Night*
 (Related to Unit 4) 49

Get into the Text 59

Get the Words & Get Together! 60

Follow-up Suggestions 61

Reading 5 *History and Fall of Constantinople*
 (Related to Unit 5) 62

Get into the Text 72

Get the Words & Get Together! 73

Follow-up Suggestions 74

Reading 6 *Should sixteen and 17-year-olds have a right to vote?*
 (Related to Unit 6) 75

Get into the Text 85

Get the Words & Get Together! 86

Follow-up Suggestions 87

Reading 7 *Cultural Differences*
 (Related to Unit 7) 88

Get into the Text 98

Get the Words & Get Together! 99

Follow-up Suggestions 100

INDEX

Reading 8 <i>Knights and Dragons: The Spell</i>	
(Related to Unit 8).....	101
Get into the Text	111
Get the Words & Get Together!	113
Follow-up Suggestions	113
Reading 9 <i>Graffiti: Art or Vandalism?</i>	
(Related to Unit 9).....	114
Get into the Text	124
Get the Words & Get Together	125
Follow-up Suggestions	126
Reading 10 <i>The System of Dr. Tarr and Prof. Fether</i>	
(Related to Unit 10).....	127
Get into the Text	137
Get the Words & Get Together	138
Follow-up Suggestions	139
Glossary	140
References	144

Welcome to YOUR READING BOOK!

This book is part of your *Get Ahead 3* learning package, but it can be used outside of the program to consolidate your knowledge of English and to give you extra practice with language use through interesting and relevant material.

Your teacher will help you decide when you are ready to work with the texts in this book. As you advance through a unit in your Student Book, you should be ready to read the text that corresponds to that unit.

All of the topics in this book are closely connected to what you will learn in each unit of the Student Book, but you will notice a fresh outlook that will make the content different and more interesting.

Reading is an essential part of the language learning process, and being able to access different types of texts will help you improve your vocabulary and will also give you the flexibility to understand and use English in a variety of situations. Different people relate to different types of texts; therefore, we hope that by having a variety of topics and formats, you can find interesting options to relate to many of the texts.

In this book, you will find articles, stories, a comic, and a play, so you can experience reading different genres. Each text has words in **bold** that may be new for you. You can look up their meaning in the glossary at the end of the book (page 140). We recommend that you try not to use your dictionary very much when reading, as you should focus on getting the main idea and important details, not every single thing. There are exercises at the end of each unit that will give you an idea of the essential information you should aim to understand in each text.

The exercises at the end of each reading text start with the section :

Get into the Text

Get into the Text Contains two separate sub-sections:

Get the Main Idea

Get the Main Idea A short set of questions or a brief exercise that will help you check if you understood the most important information in the text.

Get the Details

Get the Details A set of questions that will guide you into more in depth information in the text you read.

The next page will contain two more sections:

Get the Words

Get the Words! A section that will help you practice vocabulary you know by going back to the text and finding a word on a page that has the same meaning.

Get Together!

Get Together! A section designed to give you a few questions to discuss with your classmates after you have read the text. These questions will help you connect what you have read to yourself, your experiences, and your world. Connecting to a text at a personal level and then to our reality helps us become critical readers and thinkers, so we hope you don't miss the opportunity to exploit this section.

The last page of each unit features a section called **Follow-Up Suggestions**. On this page, there will be recommendations on where to read more about the topics in the unit. The recommendations will direct you to sources with similar types of texts; in other words, if you read a story and liked it, the follow-up section will tell you where to find more stories to read. Use these ideas to develop your ability to read in English, as this will help you improve in all aspects of language learning.

Playing with Light

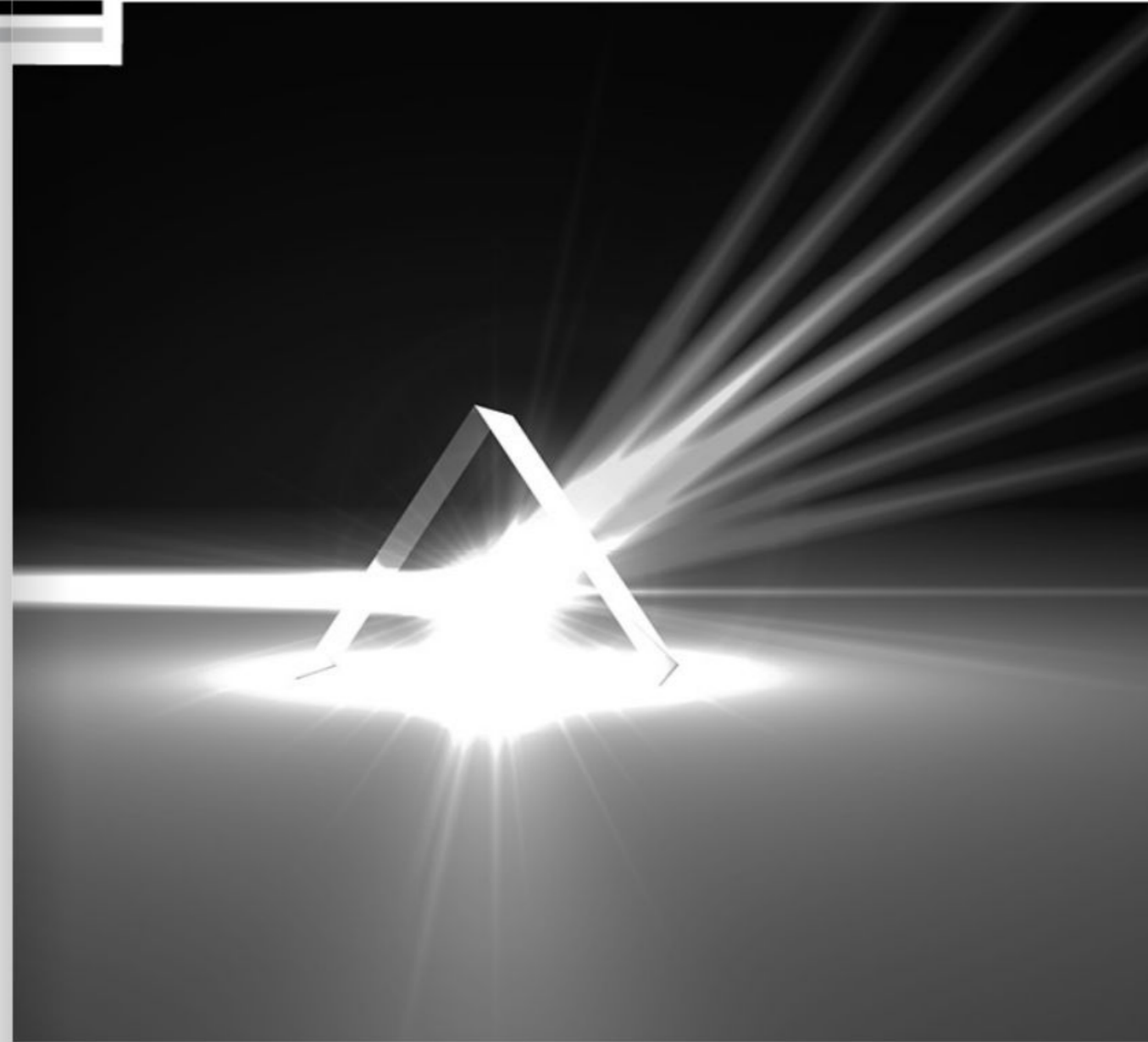
Alicia Cruz and Damien Prescott

On this same page, you will find ideas for additional projects. Under **Possible Projects**, there are ideas for working in groups and doing interesting work connected to the topic of the text you read and of the abilities you acquired in the corresponding unit of your *Student Book*. Discuss the possibility of conducting these optional extra projects with your teacher, as they will help revise and consolidate language and knowledge acquired in the unit.

The final page of this book lists **references** used to get information for the stories and articles presented to you. For those units with 100% original work, there is no reference listed. The references could help you and your teacher gain more detailed information about the topics you will be reading about.

Enjoy your journey through this reading path, where the texts have been carefully selected to help you *Get Ahead! 3* in English!

Sincerely,
The Authors



Playing with Light

A science experiment can be a lot of fun. By following a few simple steps you can transform everyday things into something wonderful and entertaining, and eventually, those things will become a normal and everyday **matter of fact** life improvements. Take, for instance, a cell phone: there was a time where cell phones as they exist right now were too far a possibility for the human brain. However, after conducting research, experimenting and playing with ideas, a sophisticated **gadget** like that is a very normal reality for many.

So, today we will try to do the same, we will use common objects you may have around to create something different. Perhaps not something new, because the science in the two experiments we will describe today has been around for some time, but we will create something that can still impress many and that may evolve into new ideas - our hope is that you find inspiration in these experiments to learn more about the principles behind them and then (why not?) use the principles learned here to create something new.

matter of fact *v.* a reality that we know to be true.

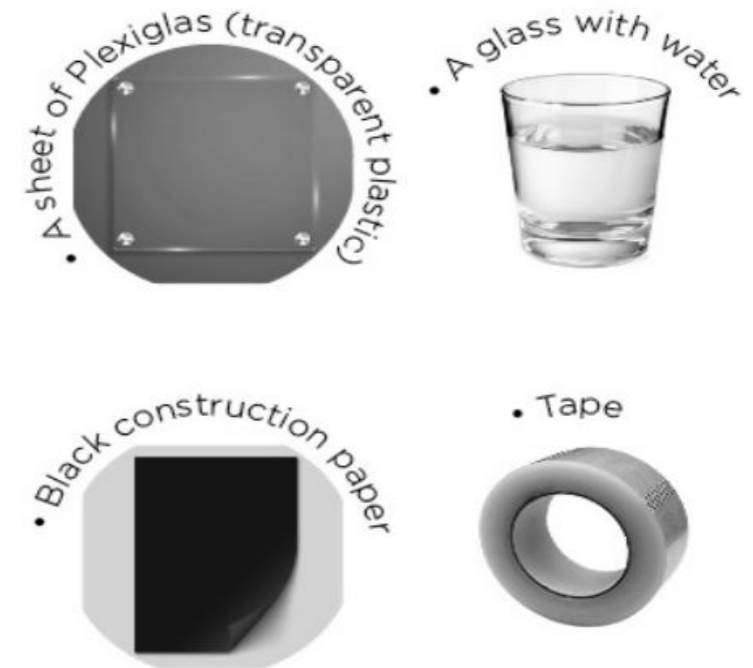
gadget *n.* artifact, device

Today we will consider light, the **phenomena** of refracting rays of light and the way our eyes can be **tricked** to see something that is not there.

Let's start with **ghosts**. Whether you believe in them or not, you can create one. The following is an experiment named after a British Scientist (John Henry Pepper) who made the demonstration popular. If you play with laws of refraction and reflection, something fun can come out of that.

Pepper Ghost Experiment

You will need:



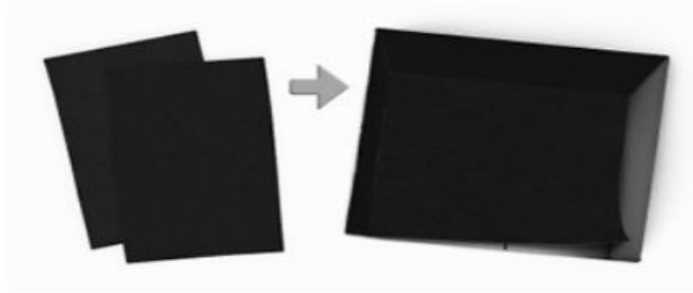
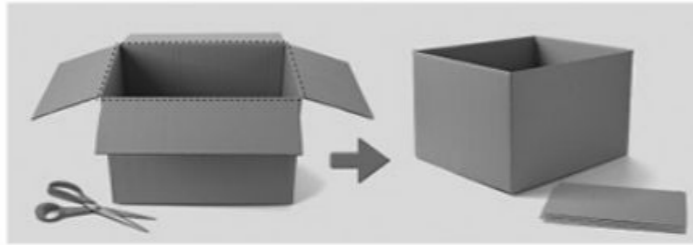
phenomena *n.* the plural non of phenomenon, a remarkable event

(to) **trick** *v.* to deceive, to convince sb. of something that is not true

ghost *n.* an apparition typically believed to be the spirit of a dead person

Procedure:

1. Open the box and remove the **flaps**.
2. Use the black construction paper to cover the inside of the box.
3. Place the box on its side with the opening facing you.
4. Fill in the glass with water and place it in the center inside the box, 20 cm from the opening of the box.

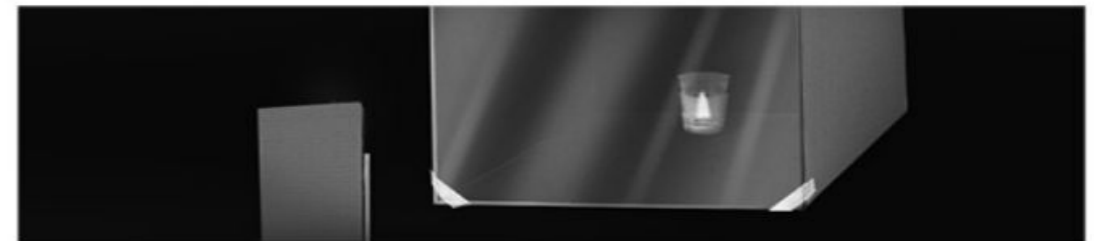


flap *n.* one of the parts that covers the opening of a box.

5. Place the Plexiglas over the **mouth** of the box and secure it with tape.



7. Finally, light the candle and turn off the lights in the room.



6. Place the candle in front of the box and in front of the glass of water. It should be 20 cm away from the Plexiglas.

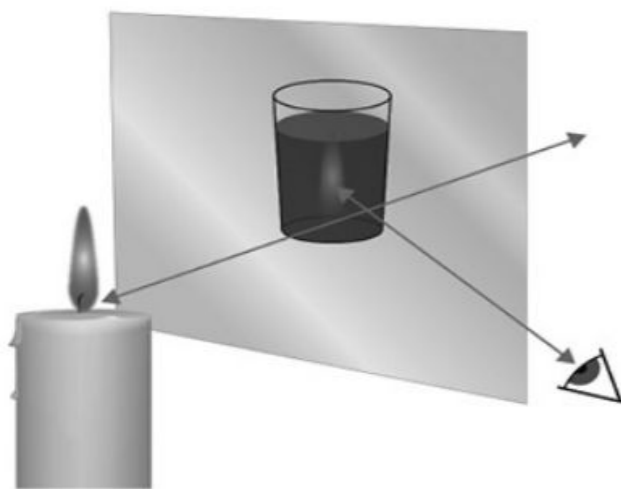


The flame from the candle will appear to be burning inside the glass of water! If you cover the side of the lit candle, to block it from viewers, it will seem that you have a ghost burning candle inside the water!

mouth *n.* The opening of a box or container.

The experiment we just proposed is a simple way of demonstrating that through **manipulation** of light, the eye can be **deceived**. What happens here is very similar to what might happen if you are in a dark room, looking through the window and an object that is behind you and that emits the right light, appears to be outside.

When light meets an object it can be bounced (reflected), bent (refracted) or absorbed. In the experiment we just conducted, the light emitted by the candle allows you to see the glass that is behind the Plexiglas. The light goes through the transparent surface and is absorbed by the glass of water. The Plexiglas also reflects a significant amount of the light that hits it, very much like a mirror would, and



this allows you to see the candle's reflection on the other side of the **pane**, as if it were inside the glass. The reflection dominates when the background is dark, which is why we turn off the light in the room and use the black box as a frame for our glass of water.

manipulation *n.* the action of handling or operating sth. (to) **deceive** *v.* to trick, to make sb. believe something that is not true.

pane *n.* a single sheet of glass or similar material.

Still playing with the same principles, it is possible to create a much more **sophisticated** image. This next experiment is cool to try, but if you don't have the materials, we guarantee it is still fun to read and it will help you reflect on what makes the illusion we will describe possible.

A hologram can be easily created if we continue playing with light and the principles of reflection.

Holograms are three-dimensional (3D) images that are created by **interference** of light **beams**. They should be seen as complete, full objects from any angle, but they are illusion, they are not actually there.

To create our own hologram we will need:

- A sheet of Plexiglas (or hard transparent plastic, like the one from a CD case)
- Drawing paper
- Scissors
- Cutter
- Transparent tape
- Tablet or smart phone
- 3d videos
(such as the ones found on <http://bit.do/peppersghost>)

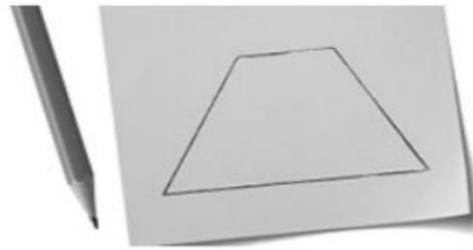
sophisticated *adj.* refined, more complex or developed.

interference *n.* the combination of waves (of light) into a new one.

beam *n.* ray, stream of light.

Procedure:

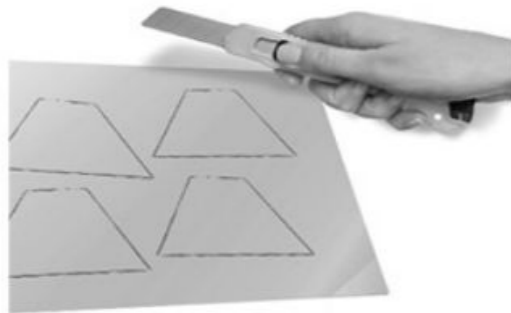
1. Use the paper to draw a trapezoid with the following measures: base, 1 cm, height 3.5 cm and top, 1 cm.



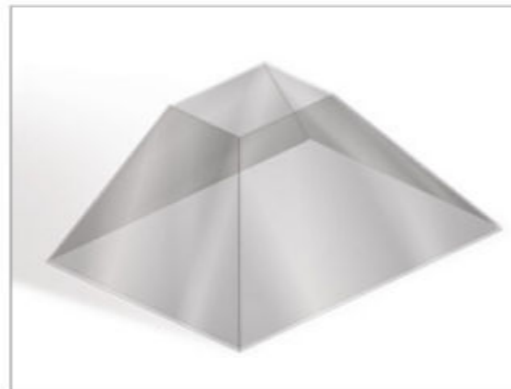
2. Cut out the drawing and use it as a template to draw 4 shapes on the Plexiglas.



3. Use the cutter to cut out the shapes.



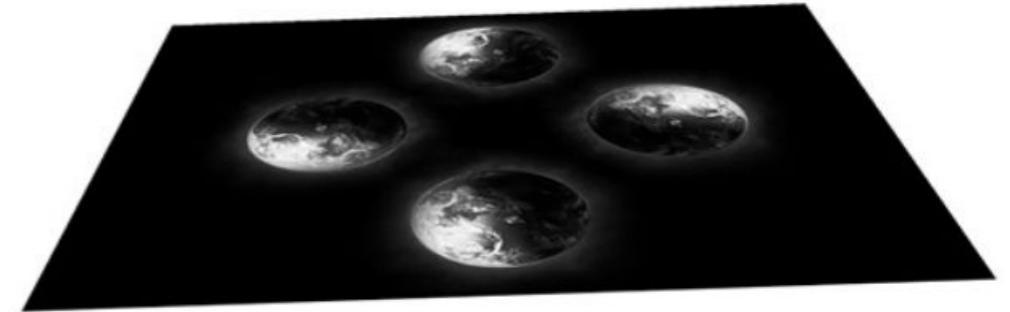
4. Form a pyramid with the four shapes, taping them together.



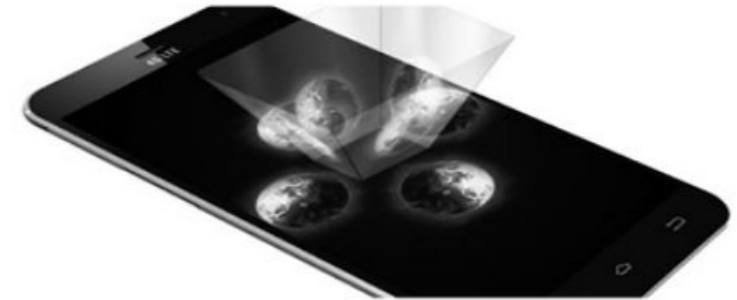
.....
trapezoid *n.* a shape with four sides with one pair of parallel sides.

(to) **tape** *v.* to use adhesive tape to paste something together

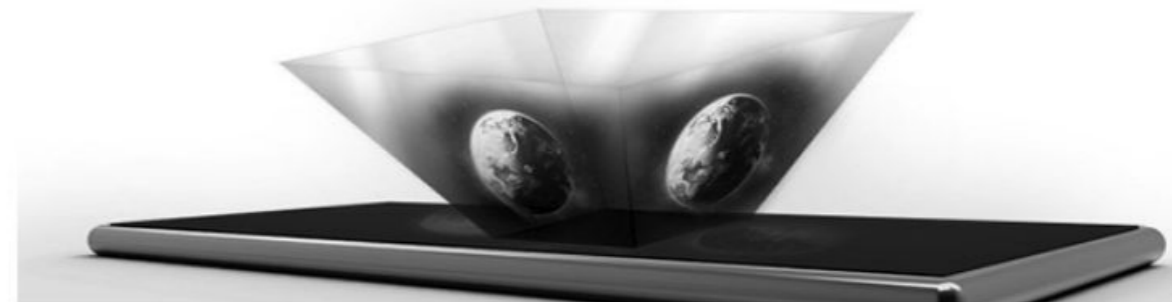
5. Place the tablet or smartphone on a flat **surface** and play the 3D video.



6. Place your pyramid at the center of the phone or tablet and watch what happens!

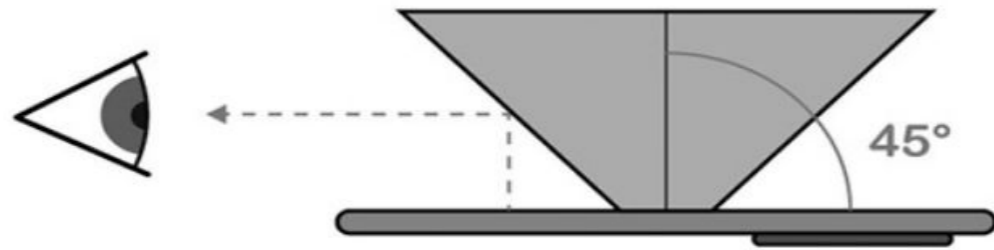


What you should be able to see, is a beautiful hologram that appears to be floating at the center of your pyramid.



.....
surface *n.* the exterior or outside part of something.

What happens in this seemingly sophisticated result is that your eye is receiving the image that comes from different reflections of two-dimensional (2D) images. Because the four different images are reflected on the surface of the different sides of the pyramid, the illusion that we get is that of a full-bodied object.



Conclusions:

After reading about the two experiments we presented here –or actually conducting them – you are now more aware on how light and the phenomena of reflection affects our sense of sight. The study of optics, which is the scientific study of sight and the behavior of light, can help you **dig deeper** into phenomena like this. We sincerely hope you keep looking into experiments that help you question the world around you, and finding answers that transform what we see today into something new.

(to) **dig deep** *idiomatic exp. to investigate completely and in detail..*

Get into the Story

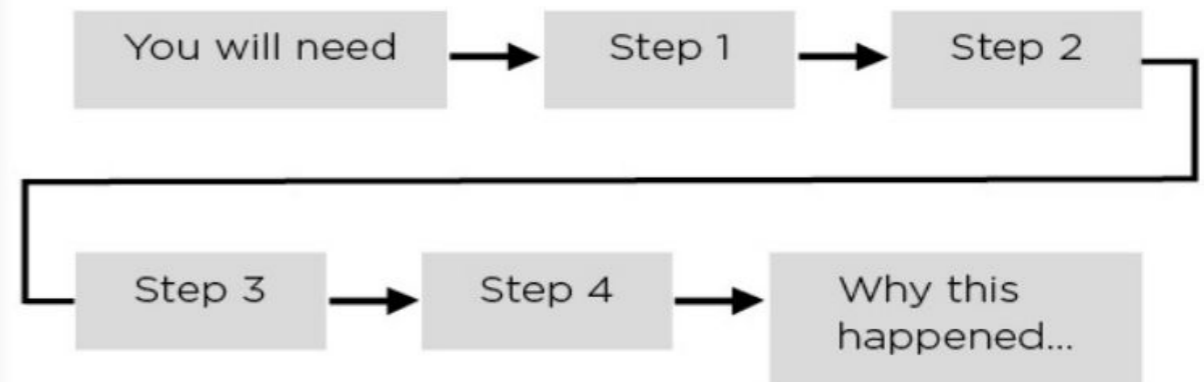
Get the Main Idea

Work in small groups and discuss the following questions.

1. Why is the article called “Playing with light”?
2. Who is the article written for?
3. What is the purpose of the authors?
4. What do the two experiments prove?

Get the Details

Choose one of the experiments described in the text and create a flow chart that explains in a summarized way, how to conduct it. You can use the following model of a diagram and adapt it according to your needs. Work in groups and share your diagrams.



Get the Words

Choose the correct meaning of the underlined words.

- The science ... has been around for some time.
 - existed
 - been round in shape
 - been difficult
- Place the box on its side with the opening facing you.
 - behind
 - appearing
 - looking at
- If you cover the side of the lit candle, to block it from viewers...
 - stop
 - tackle
 - cover
- ...the illusion that we get is that of a full-bodied object.
 - intense
 - 3D
 - fat

Get Together!

Work in small groups and discuss the following questions:

- Has your sight ever deceived you? How?
 Which experiment in the article is easier to explain?
 Why?
 What real-life applications could the experiments you read about have?

Follow-up Suggestions

Extra Reading:

Read about more experiments with light.

"Activities for Ages 15 and Up" The optical society.
<https://www.optics4kids.org/classroom-activities/15>

Read about experiments you can try and the science behind them.

Connolly, Sean. (2010) *The Book of Potentially Catastrophic Science: 50 Experiments for Daring Young Scientists*.
 Workman Publishing Company.

Possible Projects:

- Working in groups, conduct one of the experiments and create a poster that you can use to show the class what you did and the results you obtained.
- Working in groups, find another experiment you can conduct that shows how playing with light can produce illusions. Create a poster with the instructions to follow and share it with the class to see if others would like to try it.

An Unexpected Evening

Alec Martinez

TRACK 24



The last time Brandon and Diego saw each other was last month. Brandon wanted to buy new skates for ice-hockey practice and Diego promised to go with him. After spending sometime at the store, they stopped for ice-cream at a place near Brandon's house. They were chatting, and Diego had an interesting story to tell: *You really have to hear what happened to me and Dana last weekend. She's already told all of her friends, did you hear about it?*



About what? No, I haven't heard anything. Said Brandon, with some curiosity.

On Saturday, we went to the small theatre in Lakewood to watch a movie. Said Diego starting his story.

The one near the freeway, close to where my dad lives? Brandon asked.

Yeah, the one we went to on your birthday. Remember? Diego replied.

Yes. So... what happened there? Did you do something stupid? Said Brandon, **teasing** his friend like friends do.



freeway *n.* highway, a main road built to travel fast in long distances

(to) **tease** *v.* to make jokes about someone, or make fun of them in a playful way



I think I did... but you have to listen. You're not going to believe this. We were sitting there, waiting for the movie to start and then we see Leonardo DiCaprio walk in with another guy. Diego told Brandon.

Seriously? DiCaprio? The super famous actor? That guy is a legend! Brandon was now paying attention with all his might. *What was he doing in Lakewood?*

I don't know what he was doing there. But that is really not important. Let me go on. Diego was **eager** to continue with his anecdote.

OK, go on! Brandon said.

(to) **walk in** *v.* to enter

eager *n.* impatient and enthusiastic

Diego continued his story: *I saw him come in with another guy when the room was already dark. I don't think other people saw him. We were soooooo excited! But he looked so relaxed and we didn't want to interrupt his day out. We didn't want to make noise or **disturb** other people while the movie was on. We did not want to jump from our seat and ask for an autograph.*

Wait a second? What??? Brandon sounded **annoyed** but also amused at this point. *You cannot tell me you just sat there and did not even take a picture or something.*



(to) **disturb** *v.* to interrupt, to distract, to bother
annoyed *adj.* irritated, angry

TRACK 25



Diego went on: *Wait, because the story gets even better... the movie hadn't started, the initial ads and **trailers** were on and Leonardo went somewhere. Maybe the restroom. His friend stayed there, and started looking at his phone. So, I got up and moved near Leo's friend and I asked him if he believed Leo would mind if we asked him for an autograph. I thought I was being polite by doing this, and I remember saying something like 'We didn't want to ask him directly because my friend and I think that Mr. DiCaprio may be annoyed when recognized by fans.' This guy said Leo could be very **private** sometimes, but he said 'Go back to your seat and I'll give you a signal if you can come for the autograph when he's back. Let's hope he's back before the movie starts.'*



trailer *n.* the advance short shown for movies
private *adj.* reserved

What a nice guy! interrupted Brandon, or was he trying to **trick** you into leaving them alone and never gave you a signal?

Oh, no! Diego replied. He was really nice. And he laughed a little to himself, because he knew something his friend didn't yet. He continued his story: Sure enough, after Leo was back, this guy gave the signal and we went over there to get the autograph. You should have seen Dana! She was almost crying with happiness. We both could not believe our luck. I asked the guy to take our picture and he took a picture of the three of us...



(to) **trick (sb. into sth.)** v. to pretend something so that a person takes a course of action they did not plan to



Are you **kidding** me? You have DiCaprio's autograph and also a picture with him? You're lucky my friend. Wow, that's a story! Can I see the picture? Brandon replied.

Sure you can. Look, here it is! Diego happily showed Brandon the picture on his phone. Leo DiCaprio in the middle, smiling and holding both Dana and Diego.

It's a great photo too! I can see how happy Dana was. Brandon had a huge smile as he was inspecting every detail in the picture.

But the story doesn't end there. Said Diego with an uncomfortable smile.

There is more? Wow! OK, go on! Brandon said.

(to) **kid (sb.)** v. deceive or fool someone for fun

Diego **blushed** a little and then continued: *We went back to our seats, we watched the movie. Leonardo disappeared as soon as the movie was over. Dana and I prepared to leave, and then, as we were going out of the theater, the manager ran to us and she gave us free tickets for a few more movies.*

Leo left movie tickets as a present to you? Brandon asked.

That's the same question I asked the manager. And you won't believe what she told me! Diego said.

What? Brandon asked.

Diego continued: *She said; 'No, these tickets are from... Tom Cruise.' And when she saw our confused faces she added, 'Yeah, you know, the famous American actor from Mission Impossible and all those movies? The one who was watching the movie with Leonardo DiCaprio?'*



(to) **blush** v. go red in the face, usually because one is embarrassed

Wait, what!?!? Brandon was really surprised because he never saw this twist coming.

Diego said: *I know, right? I told you I was a bit stupid. We were so excited to see Leonardo DiCaprio and we never **realized** Tom Cruise was with him. He was the friend that gave the signal and took our picture!*

Brandon's eyes **widened** as he began to see the whole picture. Then he **burst** into really loud laughter: *Ha ha ha- oh, Diego! Tom must have been so amused by the whole thing! That's why he gave you the tickets!*



(to) **realize** v. to fully understand something

(to) **widen** v. to amplify, to go wider or more open

(to) **burst** v. to erupt violently, to break into

Get into the Story

Get the Main Idea

- How many main characters are there in the story?
a) two b) three c) four
- What type of unexpected situation is Diego telling his friend?
a) two b) three c) four

Get the Details

Underline the mistake in the following sentences. Write the correction in your notebook.

- Diego and Dana are having an ice cream.
- Diego and Dana saw a famous book author at the movies.
- Dana talked to Leo's friend to ask if it was OK to get an autograph.
- The friend took a picture of Diego and Leo.
- The owner of the cinema talked to Diego and Dana.
- She told them that Tom Cruise had given them tickets to a play.
- Diego and Dana knew that Tom Cruise was Leo's friend.

Get the Words

Find in the text a word that means...

- informal conversation (p. 24) _____
- interest (p. 25) _____
- a story funny from one's life (p. 26) _____
- calm, free of stress (p. 27) _____
- a follower or admirer (p. 58) _____
- two (p. 29) _____
- with no cost (p. 31) _____

Get Together!

What was your reaction to the story? Why?

Have you ever met someone famous? If so, give details.

Extra Reading:

Read interesting and real inspiring stories at:

"Inspiring Stories." BBC News.

<https://www.bbc.com/news/topics/cz4pr2gdgvgt/inspiring-stories>

Read about the unexpected situations a teenager faces in the Drama club.

Telgemeier, Raina. (2012) Drama. GRAPHIX

Possible Projects:

Roleplay.

- Work in pairs and assign each of you a role: one of you is Tom Cruise and one of you is Leonardo DiCaprio.
- Take turns re-telling Diego's anecdote from your character's point of view.
- Prepare to share your version in front of the class.
- Have a class vote on the best impersonation of the famous actors telling the anecdote.

TV Shows: What We Like and What We Don't

Ana Barajas



What is the purpose of television?

Since its invention in the 1930's, television in the world has served the important role of mass media **provider** of communication, entertainment and education. Writer and director Stephen Poliakoff describes the role of television as "an emotional and intellectual experience", and he might be right, as the information we receive from television has an effect in the viewers. That effect is sometimes superficial, but it can be deep and meaningful, depending on what we see and how much attention we pay to the messages we receive.



What type of shows are there?

Television started with a limited variety of programs because shows were expensive to produce and not many people had TV sets.

Decades later after its invention, television now offers a **wide** variety of shows that **cater** to a wide range of interests. The types of shows television can offer range from simple and direct information sharing programs like news broadcasts, to complex movie-like produced series or shows. Here is a list of several types of shows available for TV audiences.

provider *n.* a supplier, the person or organization who gives
wide *adj.* considerable, varied
 (to) **cater** *v.* to satisfy



- Cartoons

- Children's programs



- Comedy series (or sitcoms)



- Documentaries



- Drama series



- Gameshows



- Late shows



- News broadcasts



- News satire shows



What type of shows do audiences prefer?

It is difficult to answer that question on the face of the broad variety of options described above. There is an audience for every type of show and people might watch the same channel or show depending on their needs or preferences. For example, did you know that there is a TV channel **devoted** only to weather? The channel (on cable television) **airs** shows like Tornado Chasers, which bring certain type of viewer thrill and emotion. When people watch this type of reality shows they feel connected to the weather and they enjoy the extreme adventures of the protagonists. The same channel airs weather forecasts most of the day, and many people watch this in order to plan activities or prepare in the face of possible natural emergencies.



- Reality shows



- Soap operas

All types of TV shows, however, could basically fit into any of the three following **broad** categories that have to do with their purpose:

- Entertainment
- Information
- Education

- Sports



- Talk shows



devoted *adj.* dedicated

(to) **air** *v.* to transmit or broadcast a program on TV

broad *adj.* general

TRACK 27



Rebecca, in Washington DC, tells us that she turns on the TV to any program they air because she likes it as a non-distracting **background** noise that makes her feel accompanied.

To find out more about what audiences prefer we interviewed different people and discovered that 78% watch TV for entertainment. Some of the reasons we heard were like this:

I get home after school and I all want to do is relax, and not really think – that's why I watch sitcoms. Watching re-runs of sitcoms just makes me happy. Serious stuff does not work for me.

Lacey, 17



background *n.* what is in the back, not interfering with main object or event

*It's **weird** but I find that crime shows are most of what I watch on TV. They can be a little bit educational, because they give you lots of scientific facts. But I like getting into the drama*



*of discovering the criminal. It's exciting! I get **immersed** in the show and I can forget about everything else. I have a lot of fun when I watch my crime shows!*

Dania, 19

*I love soap operas. Not all of them. Just the good ones – the ones with a good story and good acting. They make you curious about what will happen next and they also give you an excuse to chat with friends about what may happen next. They can make you laugh, cry, or even feel terror, depending on the **soap**, but they always keep you intrigued and entertained.*



Ray, 15

weird *adj.* strange, peculiar

(to) **immerse** *v.* involve in an absorbing way in something

soap *n.* in this context, the abbreviation of "soap opera"

The informal study we conducted showed that 15% prefer informational TV and a minority, 7%, prefer educational programs. These are some of the answers we recorded.

I am practical and I like to know about what happens around me so I watch the news at least three times a week. Knowing about what is happening gives me security. I like learning about things that may affect me directly, like decisions from politicians, for example.

Guadalupe, 22



I enjoy documentaries because I like learning new things. I love animals, so watching shows where they tell you where different animals live and all about them is fascinating for me. Recently I saw a show on wild cats and it made me fall in love with them! It also made me aware of how much we have to do to help endangered species. Nature shows have that thing: you feel amazed.

Bertrand, 15



What is the future of TV?

The use of the internet seems to be changing the way in which people watch TV. Younger generations with access to technology ask: Why wait for a set time to watch a show when you can **stream** it online without commercials? The death of TV was, in this way, expected by some. However, a strange phenomenon has occurred: television sales have increased in recent years. Online TV is taking over regular TV for some audiences, and internet streaming services are **flourishing**. The business of TV and its technology is **evolving**, but human beings seem to need entertainment, information and education as much as ever.



(to) **stream** v. to transmit or receive video or audio through the internet

(to) **flourish** v. to grow, to become successful

(to) **evolve** v. to change gradually into something better or more complex

Get into the Story

Get the Main Idea

Choose a new title for the article you read.

- a) The past and future of TV
- b) What TV offers and what audiences like
- c) Why people love TV

Work in groups and discuss: Can you find a better title for the article?

Get the Details

Complete the following task in your notebook.

1. Write two things you learned as you read the text.
2. Write the most interesting fact mentioned in the article.
3. Whose opinion stated in the article do you identify with? Write the name of the person and explain why.
4. Whose opinion do you identify the least with? Write the name of the person and explain why.
5. Why do you think the writer chose to write about this topic?
6. What do you think the future of TV is?

Get the Words

Find in the text a word that means...

1. aim, objective (p. 37) _____
2. educational programs about real events (p. 38) _____
3. programs that make fun of real news (p. 39) _____
4. feeling of excitement, adventure (p. 40) _____
5. repetition of old TV programs (p. 41) _____
6. interested, captivated (p. 42) _____
7. end, expiration (p. 45) _____

Get Together!

- Working in small groups, find an example on your local TV listings for each type of show on pages 38 and 39.
- Organize the list of programs you wrote from your favorite to the one you like the least. Discuss your reasons as you organize the shows.

Follow-up Suggestions

Extra Reading:

Read about someone's opinion on TV watching. You could post a comment on the TV shows you watch!

JenniferBlogger *"An Excuse to Watch Television"*
LearnEnglish Teens, The British Council [http://
learnenglishteens.britishcouncil.org/magazine/
entertainment/excuse-watch-television](http://learnenglishteens.britishcouncil.org/magazine/entertainment/excuse-watch-television)

Read about television for teenagers analyzed from different perspectives.

Ross, Sharon Marie and Louisa Stein (Eds.) (2008) *Teen Television*. McFarland

Possible Projects:

Survey.

- Work in small teams.
- Conduct a quick team survey on your 3 favorite shows.
- Prepare a short interview (3-5 questions) for students in your class so they can give you their opinion on the programs chosen by your team.
- Prepare a poster or graph to show the rest of the class what your findings were.

Poetry Night

A collection of poems

TRACK 28



It's OK to Want More

A poem by Sam Bee

I see the beauty around me,
I value all I have.
I know somethings are ugly,
I know how lucky I am.
And still, I want more... is that bad?

It's OK to be thankful and settle for what's there,
I don't think less of people who want nothing else.
But if my dreams for the future are far, far away,
Shouldn't I walk the distance that will take me to
them?

I will walk the distance,
and will **stand** the cold
I will **endure** hardship
and do my best in all,
Because my heart sings
softly every night the
same song:
Go on, go on...
It's OK to want more.



(to) **stand** v. to tolerate, to endure
(to) **endure** v. to tolerate, to stand
(to) **go on** v. to continue, to carry on

Grim Good bye*A poem by Alice Lamm*

Great, you'll grow and you'll get a great job;
 We'll graduate together with very good grades,
 And you'll forget things, like the green grass we
 played in.
 You'll gradually forget my name,
 But I'll forever remember your magnificent grace.
 I get it, you're grand,
 And I'm lonely and grey.
 I'm grateful I met you - I have no **regrets**.
 With this **grim** goodbye, I remain your friend.



grim *adj.* sad and ugly

regret *n.* remorse, something from the past you feel sorry about

Contemplations*A poem by Luis Angel Galindo*

Two-headed giraffe,
 four eyes **scanning** the future;
 I will not look down.



Elephant sunshine
 and three zebras
 on its **path**; oasis,
 they'll find.

Two lionesses,
 dark water and yellow eyes
 they will never share.

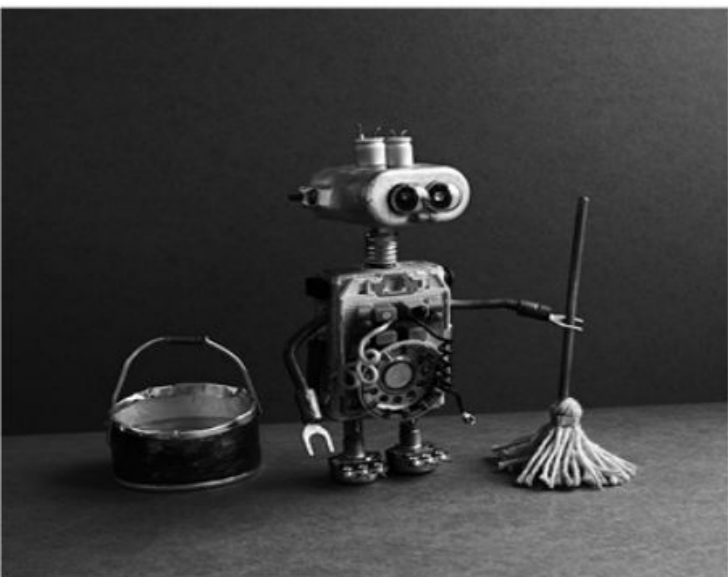


(to) **scan** *v.* to look quickly, to examine with a quick look
path *n.* road, way

Traveler crosses
mountains of sad toxic waste;
the ground will burn shoes.



Greetings and kisses,
doors opened,
rooms very clean;
the robot won't **moan**..



(to) **moan** v. to cry and complain, to lament



Perseverance

A poem by Hugo Martinez

If the bird flies to a new **nest**, I will fly away, too.
If the cloud moves to the west, I will move quickly,
too.
If the samurai chooses his destiny, I will choose
wisely, too.
If the world changes, I will change, too.

If the distance is long, I'll walk forever.
If the volcano **rages**, I will find shelter.
If the heart chooses a girl, I will fight for her.
If I am not good enough, I'll become better.

If the exam is hard,
I will study again.
If the game is over,
I will begin again.
I won't **surrender**.
Never, never again.



nest *n.* the shelter built by birds

(to) **rage** *v.* to express anger violently, to react in this way

(to) **surrender** *v.* to admit to the fact that one has lost

Smart Boy

By Jenny Halston

George was a boy who always got one-hundred,
 "How can he do it?" his teacher always wondered.
 His secret was a phone, hidden in his lunch box;
 The boy thought he was the smartest fox,
 Until mommy called and his treasure got
plundered!



(to) **plunder** *v.* to steal something from a person or a place

Her Future

By Sonia Rojas

Lisa thought she was going to be a singer
 Every day her Selena **skills** got bigger
 But the football coach had another thought
 "You're so fast, I'm going to give you a spot!"
 She is now one of the guys and she is the best
 striker!



skill *n.* an ability or talent

I'll Get Ahead!

By Edith Townsend



Flowers will Bloom

By Richard Murphy

"Life's going to be hard,"
They said to me one day
And then they went away.
They never held my hand.

"Life's going to be great!"
My friends then said to me,
Oh! I wanted to believe,
But then I was **betrayed**.

Sometimes in the corner
Of this big, black room
I hate all, and feel lonely -
I want to break the rules,
But even here in darkness,
I know that flowers bloom.



(to) **betray** v. to be disloyal to someone

Get into the Poems

Get the Main Idea

- 1 Why do people write poems?
- 2 Who is the audience for these poems?
- 3 Is there a common topic in most of the poems?
If so, which one?

Get the Details

In the poem...

- | | | |
|---------------------------|---|---|
| <i>When I Grow Up</i> | 1 | What does the writer want to achieve in life? |
| <i>Grim Goodbye</i> | 2 | Who is the writer saying goodbye to? |
| <i>Contemplations</i> | 3 | Which places is the writer observing? |
| <i>Perseverance</i> | 4 | What is the author's intention? |
| <i>Smart Boy</i> | 5 | Was the boy smart? Why? |
| <i>Her Future</i> | 6 | Was the girl successful? How? |
| <i>I'll Get Ahead</i> | 7 | What obstacles does the writer see? |
| <i>Flowers will Bloom</i> | 8 | What do the flowers represent? |

Get the Words

Find the hidden words from the poems.

The meaning is:

- 1 Blossom, grow (p.58)
- 2 Decreasing, resolution (p. 54)
- 3 Intelligent, clever (p.55)
- 4 Observations, meditations
- 5 Prosper, become successful (2 words p. 57)

B	L	O	O	M	S
P	E	R	S	E	M
E	T	K	G	V	A
C	N	A	R	E	R
D	A	E	H	A	T

Get Together!

Which poems did you like? Why?

Which poems did you dislike? Why?

What type of poetry is your favorite? Why?

Extra Reading:

Read more poems on all kinds of different topics at:

"Poetry for Teens." Academy of American poets.
www.poets.org/poetsorg/poetry-teens

Fletcher Lauer, Brett and Lynn Melnick Eds. (2015) *Please Excuse This Poem: 100 New Poets for the Next Generation.*
 Viking Books

Possible Projects:

Write your own poem.

- Choose the type of poem you would like to write (shape poem, alliteration, haiku, etc.).
- Research the characteristics of that type of poem.
- Choose a topic to write about.
- Brainstorm words and phrases on a piece of paper (write as many words as phrases as you can in no particular order)
- Write a first version of your poem and ask your teacher, or a classmate for help with corrections.
- Write a final version and illustrate it.
- Display your poem in the classroom wall, or in the school's bulletin board.

Tip: You can use the site: <https://www.poetry4kids.com/> for support and ideas to write your poem!

History and Fall of Constantinople

A Report by: Dante Siqueiros



The city of Istanbul, known for many centuries as Constantinople.

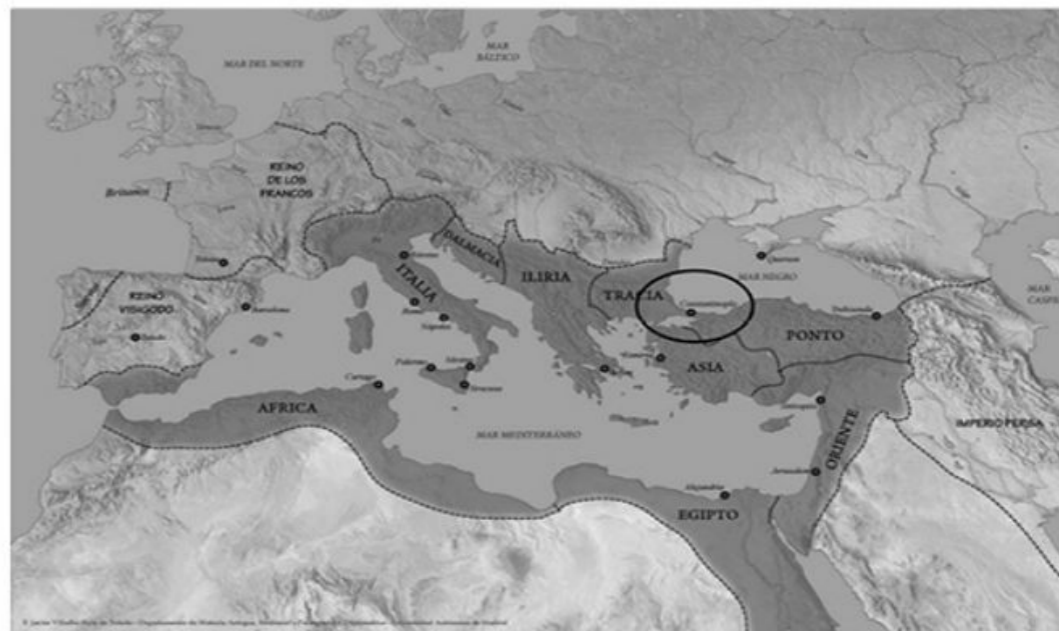
Istanbul is the largest city in Turkey, a **vibrant** urban area that rests in two continents and that was **founded** hundreds of years ago under a different name. The city was named Byzantium by the Greeks and became Constantinople under the Romans, a long time after that, it became Istanbul, the name it retains to today. The now city of Istanbul was witness and center of important moments in history that involve the most famous empires known.



Istanbul in the present day. Bridge over Bosphorus.

vibrant *adj.* lively, exciting, animated
 (to) **found** *v.* create, start or establish (a place, an institution, etc.)

In the year 330 the Roman emperor, Constantine the Great, declared the city as capital of the entire Roma Empire and gave it the name of Constantinople, in Greek meaning “City of Constantine”. Constantinople later became the last standing **stronghold** of the Eastern Roman (Byzantine) Empire, and it remained strong for many years until its eventual fall to the Ottoman Empire in 1453. The Ottomans gave the city the name of Istanbul meaning “The City” in Greek. To better understand how this happened we must understand a number of events that lead to the fall of Constantinople.



Byzantine Empire at its Height

stronghold *n.* a fortified place



The Golden Horn Bay, which gives Istanbul a privileged geographical advantage for commerce between Europe and Asia

The first event we must have clear is that the Catholic Latin Empire and the Orthodox Byzantine Empire were two parts of the once too large and successful Roman Empire. The Roman Empire was divided in the year 395. Constantinople stood as the capital and symbol of the Byzantine Empire due to its privileged location, the city itself being a bridge between the Eastern and European world as it is located in a natural **harbor** between Europe and Asia. Trade flourished in Constantinople which kept the Byzantines safe and well, even when their empire started **crumbling** all around them.

harbor *n.* a port, or place on the coast where ships are protected from open sea

(to) **crumble** *v.* to dissolve or disintegrate

A second crucial event in the history of Constantinople is the Fourth Crusade, a religious war which was **conceived** by the Latin Empire with the purpose of taking the city of Jerusalem from the Muslims. The war was afterwards refocused towards Constantinople, a major **betrayal** for the Byzantines.

In 1204, the fourth Crusade captured Constantinople and the Latin Empire of Constantinople was formed. Around the same time, Theodore Laskaris, a son in law of Byzantine emperor Alexios III, gained control of western Asia Minor and set up headquarters in Nicaea, creating the Empire of Nicaea. The Latin Empire quickly recognized that Nicaea was a **threat** to them, therefore, they proceeded to make a treaty with the Turkish Sultan and went to war against the Empire of Nicaea. Theodore defeated the Turks in 1211. The Empire of Nicaea remained strong after Theodore's death in 1225, under his successor John III. After him, Michael VIII came into power. Michael VIII was responsible for the next event we will consider: the reconquering of Constantinople for the Byzantines.

(to) **conceive** *v.* to imagine or create a plan or idea in the mind

betrayal *n.* disloyalty, treachery

threat *n.* danger, menace, hazard

1261

Michael VIII takes Constantinople back for the Byzantines.

1204

The Fourth Crusaders take Constantinople for the Latin Empire

365

The Roman Empire is divided. Constantinople becomes capital of the Byzantine Empire

330

Constantinople becomes the capital of the Roman Empire

Nicaea was a strong nation under Michael VIII. In 1261, a small band of Nicaeans noticed the absence of the Venetian **fleet** and used that opportunity to take Constantinople with little to no opposition. Three weeks later, Michael VIII was **crowned** Emperor of the Byzantines, thus achieving his goal of bringing new life to the Byzantine Empire. One might think that the new conquest by people who had waited for long to revive the Byzantine glory would bring greater times. This was not the case as, by this time, Constantinople had been through so many wars that her inhabitants did not have the strength to carry on.

Main Source: Browning (1992) *The Byzantine Empire*

fleet *n.* a group of ships, a country's naval force
(to) **crown** *v.* to give someone a crown, to name someone a King or Queen

In an effort to **stabilize** the Byzantine Empire in Europe, Michael was forced to accept the union of Catholic and Orthodox faith, but his people were never happy with this decision, going as far as denying him a Christian burial after his death. After Michael VIII's passing in 1282, Constantinople was ruled by Andronikos II, a leader who focused more on diplomacy than force to try to maintain peace, and who raised taxes to help the state cover debts left by his antecessor. He was not a popular ruler, and he died in 1341 leaving behind a weakened army and an infant son as an heir. This caused an ensuing time of civil war and conflict signified the **decline** and end of the Byzantine Empire.



Palaiologos Dynasty Coat of Arms. Michael VIII founded the dynasty in Constantinople in 1261.

(to) **stabilize** *v.* to make stable, calm
(to) **decline** *v.* to deteriorate, to go bad or decompose

As the city of Constantinople was weakening, the Ottoman Turks were growing stronger. They conquered cities around Constantinople, managing to isolate it. The Ottomans noticed the weaknesses mentioned above and understood this would give them a chance to establish themselves in this much **coveted** city.



ISTANBUL, TURKEY - OCTOBER 14, 2015: Fall of Constantinople in 1453. Captured by Mehmet. Panorama Museum Military, Istanbul, Turkey

Under Mehmed II, on the 29th of May 1453, the Ottoman army was able to break through the walls of Constantinople and this ended a short one month fight, sealing the fate of the long standing Byzantine Empire.

coveted *adj.* desired, wanted

Main Source: <https://www.thoughtco.com/istanbul-was-once-constantinople-1435547>

C
O
N
S
T
A
N
T
I
N
O
P
L
E

1922

The Ottoman Empire ruled Istanbul until its defeat and occupation by the Allies in World War I

1453

Constantinople falls to the Ottomans - the city is re-named *Istanbul*.

1328

Andronicus II dies and civil war and conflicts prevail in Constantinople.

1982

Michael VIII dies. The Greek church declares the union of the churches invalid

After conquering the city, Mehmed II gave it a new name: Istanbul, and he also took important steps to **merge** his culture in the city starting with the conversion of Hagia Sophia, the former Eastern Orthodox Church of Constantinople, into a mosque.

Hagia Sophia basilica in Istanbul, a Christian Cathedral for more than a millennium until it was repurposed as a mosque in 1453 [constantinople-1435547](https://www.constantinople-1435547)



(to) **merge** *v.* to unite, to combine in order to form one unit

The fall of Constantinople was a major **blow** to the Christian world as it allowed the Ottomans not only to **spread** their faith, but also to control an important center for trade between Europe and Asia. Pope Nicholas V made efforts to form a crusade to reconquer Constantinople, but he found no support from allies. Mehmed II brought peace and prosperity to the new conquered city, and sought ways to establish diversity and growth. Istanbul became, and was for a very long time, a major cultural, political and commercial center.

blow *n.* set back, shock
(to) **spread** *v.* to propagate or divulge

Get into the Story

Get the Main Idea

Answer the following questions.

- 1 Why was Constantinople sought after by different empires?

- 2 Which different empires did the city belong to?

- 3 What allowed the Ottomans to take the city?

Get the Details

Work in groups and complete the table below with the main events that led to the fall of Constantinople.

What happened?	When?	Reason/ Consequence

Get the Words

Find in the text a word that means.

maintain, keep (p. 63)

complete (p. 64)

for the reason of (65)

continue, advance (66)

residents, occupants (67)

one that goes before, one who precedes (68)

Get Together!

Work in small groups and discuss the following questions:

What could have the Byzantines done to keep control of Constantinople?

What would have happened if Constantinople hadn't been conquered by the Ottomans?

Follow-up Suggestions

Extra Reading:

Read more about Constantinople and plan a roleplay.

Bennighof, Mike. (2003) *The Last Days Of Constantinople: Role-Playing Adventure In The Byzantine Empire* Avalanche Press

Find out about different historical moments in the world:

"History and Culture" ThoughtCo,
<https://www.thoughtco.com/history-and-culture-4133356>

Possible Projects:

Work in teams and create a timeline for similar dates to the ones in the history of the Fall of Constantinople and find out what was happening in your country or continent at the same time. Present your findings to the rest of the class.

Should Sixteen and 17-year-olds Have a Right to Vote?

Georgina Villar



Should sixteen and 17-year-olds have a right to vote?

Greater access to information and education makes younger generations question the world



around them and demand explanations for the **status quo**. This is good news for a world that is changing at a very quick pace and that desperately needs fresh points of view on different issues. At least that is one position some people choose to adopt, especially younger people who ask themselves: why are politics under the sole control of older adults who might not represent our interests? Younger people in different parts of the world are getting more and more involved in politics and there are different movements and campaigns demanding the right to vote for sixteen and 17-year-old people. There are arguments in favor and against the idea, and there have been favorable results in both sides. While the voting age continues to be 18 in many countries, there are places like Argentina, for example, which lowered the voting age from 18 to 16 in 2012. That is right, Argentinian citizens can vote from the age of 16, the same as Austrian and Cuban citizens, to name a few examples.

status quo *n.* the way things are in the present; latin for "existing state"

The case for
So far, in many countries the voting age is 18 years old, the same age at which a younger person is considered also an adult and is **entitled**



rights such as driving, serve in a jury, make a **will**, get married, and give consent for medical procedures, among others. At the age of 16, people are **granted** certain rights that will prepare them for adulthood, or that are necessary to guarantee their livelihood. For example, among a few other things, in the UK at the age of 16 adolescents have the right to:

- Get married (with their parents' permission)
- Work fulltime
- Leave home and live independently (with their parents' permission)
- Have sex
- Learn to drive
- Leave full time education



entitled *adv.* in the state of believing that one deserves something

will *n.* testament

(to) **grant** *v.* to give, to award

They do not, however, have the right to vote (except in Scotland).

The first **argument** pro the right to vote for sixteen and 17-year-olds is that, if they are considered mature enough to vote and get married, they should be able to get directly involved in political decisions that will affect their livelihood.

The organization Vote16 U.S.A. lists the following reasons pro vote for younger people:

- We need to encourage effective and relevant civic learning.
- 16 and 17-year-olds have a **stake** in the game, and politicians must pay attention to them.
- 16 and 17-year-olds are ready to vote.
- We need to make voting a habit.

argument *n.* opinion, supporting statement

(to have a) **stake** *idiomatic exp.* to have an interest in (sth. or sb.)



Basically, their arguments state that giving the right to vote to younger people will motivate them to pay more attention to civics classes and develop civic awareness in this way.

The civic awareness is needed to know and understand the interests younger people have to defend, like the right to education, or to safe schools just to name a couple. Also, Vote16 USA cites studies that show that 16-year-olds are mature enough to **handle** such an important responsibility, and that, if people start voting at a young age, voting has better chances of becoming a habit. They believe that if voting starts at a younger age, absenteeism in elections can be reduced and therefore, democracy can be strengthened.



(to) **handle** v. to manage or control

One last reason Vote16 USA cites for their cause is:

- Demographic **trends** hurt youth elections: lowering the voting age can reverse it

This means that they feel young people are not represented fairly in elections pointing to the fact that traditionally, the **fate** of a democratic government is in the hand of adults 30 years old or older. In the U.S., for example, the number of younger voters (ages 18 to 29) for the 2016 elections was about 24 million, while the number of older adults was around 136 million. Other countries show similar disproportions in voter participation. Mexico's number of eligible voters for the 2018 elections was around 90 million, of which only 26 million were younger than 30. In a world where teenagers are getting more and more involved with what is happening around them, it is not surprising that organizations like Vote16 USA and Votes at 16 in the UK, **advocate** for the need to have younger citizens participating so that younger generations are represented.

trend *n.* tendency, inclination

fate *n.* destiny, future

(to) **advocate** *v.* to support, to believe in a cause

In the words of some of the **advocates** of the proposal:

I have seen young people **facing** extremely difficult circumstances much better than some adults. They can be as responsible as anyone when it comes to consider their rights and their interests. Why shouldn't they vote?

Christopher, 38

I care about politics and about what happens with important issues such as my salary or freedom of speech in schools. I participate as a citizen because

I work, I pay taxes, I take care of my family. Who will

defend the right I think is needed for people in my situations?

The logical answer of course has to be people in my situation, right?

Mariana, 17



advocate *n.* supporter, person who believes in a cause
(to) **face** *v.* to confront

The case against

The other side of the argument will give reasons like the ones that follow to say that people should wait until they are 18 to get their right to vote:

- 16-year-olds are not mature enough.
- They are still legally required to attend school and generally depend on **parental support**, this makes them not independent or experienced enough to vote about serious issues.
- Not even 40% of young adults voted in the 2016 election in the U.S. and the numbers are similar in other countries. If young people are not going to get involved anyway, why should they be granted this right?
- Younger voters will copy their parents or follow their **will** and not their own.



parental support *n.* livelihood, means to live given by parents or guardians

will *n.* determination, resolution

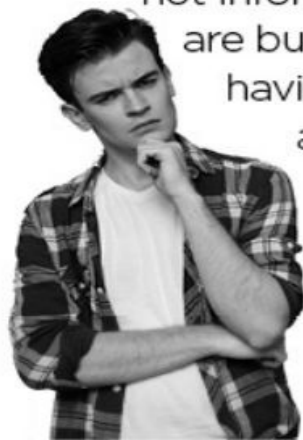
Changing the rules

Notably, most of the arguments against the vote for younger people rest on how ready people are and the real interest to be engaged. People who oppose the vote argue that 16 and 17 year-olds will not have an informed opinion of their own or will show no interest. The arguments will **tend** to be very similar to the ones we cite below:

I believe younger people are easy to influence. 18-year-olds are not mature enough and they haven't developed their own political awareness yet, that's what makes them easy to manipulate. If this happens with 18-year-olds, imagine people even younger! I don't think they would vote their own mind, they would be manipulated by others.

Daniel, 47

Many people my age don't care about politics. I know I don't. If we were given the right to vote we would make mistakes because we are not informed, or we wouldn't vote at all. We are busy with being teenagers... you know, having fun and playing videogames. We are also worried about our future, how to pass the subjects at school or what to choose as a career after school, we don't need to complicate our lives with politics. It would be too much to handle.



Ethan, 16

(to) **tend** *v.* to have the inclination to, to be likely to

Conclusion

Both sides present **compelling** arguments when it comes to deciding if 16 and 17-year-olds should have the right to vote. The real important opinion right now is yours. And the more important question would be: if you are for or against the issue, how can your voice be heard? It is very possible that this argument is being discussed and debated where you live. Do you care about the outcome? We certainly hope you do and that you decide to take action so that your opinion can be taken into account.

compelling *adj.* convincing, persuasive

Get into the Story

Get the Main Idea

Answer the questions.

- 1 What is the purpose of the article?
- 2 Who is the article written for?
- 3 Where could you find an article like this?

Get the Details

Summarize using your own words, the pros and cons the article mentions to give (or not) the right to teens to vote.

Voting at 16	
Pros	Cons

Get the Words

What do the underlined words mean? Choose the best answer

1. Vote16 USA cites studies that show...
a) promotes b) mentions c) requires
2. Demographic trends hurt youth elections interest.
a) affect b) improve c) confuse
3. I take care of my family.
a) give attention b) nurse c) support
4. The other side of the argument will give reasons...
a) part that advocates b) part that opposes
c) neutral part

Get Together!

Work in groups and discuss the following questions.

What is the situation in your country? What is the legal age to vote?

What is your opinion about the legal age to vote? Should it be lowered or stay the same?

If we define culture as “*the body of **customary** beliefs, social forms, and material traits of a racial, religious, or social group*” (Merriam-Webster’s dictionary), cultural habits could be defined as the way we conduct ourselves dictated by the customs, beliefs and social forms we grew up in. It is sometimes difficult to talk about cultural habits without **stereotyping** behavior that some

nationals may find incorrect or even offensive. If we say something like “British people drink tea at 4 o’clock” we might find someone telling us this is not true for every British person.



Traditional English afternoon tea.

customary *adj.* usual, habitual

(to) **stereotype** *v.* to label or categorize others with oversimplified ideas

Tea time is traditionally from 5 to 7 but some people have it at 4, depending on the time they started their day and their circumstances at school or work. “Elevenses” is a late-morning work break at 11 am where people might have a light snack and tea or coffee. Afternoon tea or emerged as a social event in aristocratic circles in the early 1800’s and it was served with **finger sandwiches** and **scones** or cakes, normally between 3 and 4 pm. “High tea” on the other hand, was a tradition started by the lower class who could not take afternoon lunch breaks and therefore would have tea and something **heartier** to eat like pies or cheese, before having their dinner. The result nowadays is that there are not real standards for tea-time. When to have a cup of tea and whether you have something with it or not would depend on family and personal habits. What people call “tea time” depends on



Tea and scones

finger sandwich *n.* a small sandwich that you can eat quickly

scone *n.* small cake made of flour, fat and milk.

heartier *adj.* wholesome and substantial

where you live, as in parts of the UK people use “teatime” or “tea” to refer to the meal they have in the evening.

As you see, describing a cultural habit is not as **straightforward** as it seems, but what we know for a fact is that tea plays a special and important role in British culture, because it is part of their history and their everyday life. According to a research **firm** (Euromonitor International) more than 75% of British people prefer tea over coffee, while in the Americas, coffee is almost always the preferred choice. This means that a British person would probably miss tea while travelling, or that while travelling to the UK you and I might find it strange that tea is offered before coffee.



Most people in Latin America prefer coffee over tea

straightforward *adj.* direct, easy
firm *n.* a business, company

The situation with tea serves to explain why I have decided to continue this article with **abstracts** from conversations where people gave me their personal **viewpoints**. Cultural habits in different countries may take us by surprise, but they become really interesting and they may help us learn from them as well as to value our own cultural values. Here are some extracts of cultural habits people witnessed in other countries:

Alejandra, from Veracruz

I travelled to Japan a few years ago, when I was 13. Everything was so different and new to me! But one of the things that I liked was the respect and consideration I noticed everyone had for each other. After finishing school, for example, students were in charge of cleaning the classrooms and leaving them ready for classes the next day. Harumi, my Japanese friend, explained to me that they have janitors, but they know and understand that the classroom is everyone's space and they keep it clean out of respect for each other. I thought that was a good attitude one can learn from!

abstract *n.* a summary
viewpoint *n.* point of view, perspective

Rowena, from LA

I had heard that French people were not very easy to **deal** with, that they are not very friendly towards Americans. Fortunately, when my mom took me to Paris I did not experience that. My mom had to work most of the day so the people in the hotel helped me to say things like “I don’t speak French” in French! They were very polite and friendly. Did you know that the French kiss people twice, once in each cheek, to say hello? That was a bit strange for me. I mean... we don’t kiss people at all to say hello in my country. One funny thing that I learned is that flowers should be given in **odd** numbers, but not 13 because that is bad luck. I learned that because my mom and I wanted to buy a dozen roses for the hotel manager

to say thanks, and the flower shop attendant told us about that. It was a fun and interesting fact to learn!



(to) **deal (with)** *v.* to act in order to solve a problem, to manage

odd *adj.* not divisible by 2, as in the numbers 3, 5, 7, etc.

Bernhard, from Vienna

I visited Colombia last year and I was surprised with one... well, not one, but with many things. I guess the main thing was how warm and fun people were. Everyone I met was always helpful and nice, and they were happy and proud when talking about their country’s history and traditions. Where I come from people are polite and **proper**, but maybe not as warm. Family is central in Colombian tradition, nothing seems to come before family. That was nice to see, but as a foreigner, I felt a little bit left out when my friends would leave me because they had to go to their families.



proper *adj.* correct, refined in manners

Keith, from Liverpool

My dad was sent to work to Costa Rica and we moved there for a year. I learned Spanish at school and I really liked the country. The landscapes are spectacular and the weather is fantastic. Not cold and gray like I am used to. Costa Ricans are very polite and also cheerful, fun to be with, and I really enjoyed that. I made many friends. The food was excellent, but I found it surprising that it's not **spicy** and hot. I thought that food in Central America would be similar to what they have in Mexico, but apparently, spicy hot is not something they do over there. Still, I really enjoyed the variety of fruit and their traditional dishes. My mom loved the coffee, she says is the best she's ever had.



Beef Stew - Costa Rica

.....
spicy *adj.* flavored with spices like chili and pepper

Sara, from Guatemala

I did a short English course last summer in Harrod's... oh, no sorry, I think that's a shop! It was in... Harrogate, a town in the U.K. I stayed with a family there. It was great! So much green everywhere and houses that looked like the ones I've seen in fairy-tale books. People were always polite and patient, but a bit distant in some ways, much more reserved than where I come from. Personal space is really important over there, and that was a bit confusing because, when I got near them to have a conversation, most British people would take a step back. At the beginning I thought they were being rude, but then I **realized** it was a general thing. Maybe they thought I was rude when I tried to get too close to them!



.....
 (to) **realize** *v.* to come to understand

The **perceptions** that people have kindly shared with us may be similar to what other people may experience if they visit the mentioned countries, but there is no guarantee that we will perceive things in the same way. If, for example, your family is not **keen** on hugs and kisses to say hello, you would not find the personal space issue mentioned for the U.K. very interesting or relevant. You might not even notice there is a cultural difference there. However, learning about cultural habits helps people understand that we are all different, and that what we learn in our culture is not necessarily correct or better, just different. Considering cultural habits of others in context and without **resorting** to rigid stereotypes, can also help us be more open-minded and not judge people who act differently from us.

perception *n.* a mental impression or understanding of what happens

keen *adj.* showing enthusiasm for something

(to) **resort** *v.* to adopt strategies or methods to solve a problem

Get into the Story

Get the Main Idea

Complete the following sentences about the article you just read.

1. The topic of the article is...

2. The article's purpose is to...

3. The main idea of the text is that...

Get the Details

Work in groups and use the information in the text to complete the information in the table below.

Country	Cultural habit	Opinion or Conclusion from the writer or person interviewed
England	Teatime	British people prefer tea to coffee and they drink it...

Get the Words

What do the underlined words mean? Choose the best answer.

- The way we conduct ourselves dictated by the culture we grew up in.
a) drive b) understand c) behave
- When to have a cup of tea and whether you have something with it or not...
a) where b) if c) what
- According to a research firm more than 75% of British people prefer tea.
a) in agreement with
b) as indicated by c) because of
- Not cold and gray like I am used to.
a) have never seen
b) had c) accustomed

Get Together!

Work in small groups and discuss the following questions:

Which piece of information was the most interesting for you? Why?

Which of the people interviewed said something that is difficult to believe?

How could you find more information about cultural habits in other countries?

Follow-up Suggestions

Extra Reading:

Read more about Teatime in the U.K.

MatthewBlogger "What Exactly is British Teatime?"

LearnEnglish Teens, The British Council.

<http://learnenglishteens.britishcouncil.org/magazine/life-around-world/what-exactly-british-teatime>

Read a true story about friends from two very different cultures:

Alifirenka, Caitlin and Michael Ganda (2015) "I Will Always Write Back" Little, Brown Books for Young Readers

Possible Projects:

Work in teams and create a poster for one of the following situations:

- To show a foreigner that cultural habits in your region they might find interesting to learn about.
- To present the cultural habits of a region you have heard of or are familiar with.

Take turns presenting your posters to the rest of the class.

Knights and Dragons: The Spell

Story by: Juan Carlos Torres

Illustrations by: [Nombre del ilustrador]

TRACK 30



101



Band-aid: Come on, **lad**. I was just having a laugh! How was I supposed to know there were dragons sleeping right next to us?



Shield: It's called the **cave** of the Sleeping Dragons!
Band-aid: Almost: Now you're just **fussing** about small stuff.



Band-aid: You need to relax, my --
Dagger: WATCH OUT!



lad *n.* (Br.) boy, young man

cave *n.* a cavern, a large opening in rocks or in the side of mountains

(to) **fuss** *v.* worrying too much about something usually unimportant

102



Dagger: Get ready! It's gonna circle back!
Shield: Is that an ice dragon?!



Band-aid: So we keep it away!
Dagger: No, we need to **draw** it closer!
Shield: Excuse me?!

(to) **cast** *v.* to make (magic) happen

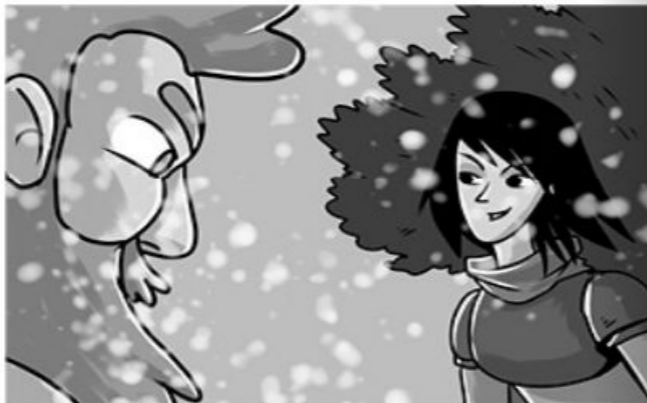
(to) **draw** *v.* to attract

paladin *n.* a brave knight

spell *n.* a magical incantation, enchantment



Band-aid: **Casting** magic barrier!
Dagger: It's an ice drake... it breathes ice, instead of fire.



Dagger: Come on you're a **paladin**, right? You have to have some **spells** to attract monsters!
Shield: Do I look suicidal to you? Let's just run!



Band-aid: We might as well try it lad, dragon's coming back!
Shield: *sigh* Fine! Let's do this. Give me another barrier!



Dagger: It's working!
Shield: Just stay behind me!



Band-aid: Barrier ready!
Shield: Divine Challenge!



Shield: Gh-k!



Dagger: Hiiiyaaaa!



Shield: Alright!



Shield: It's running away!
Band-aid: We did it!
Dagger: We need to go after it...



Shield: Wait, what?
Band-aid: What are you on about?
Dagger: If we don't go after it right now, it will destroy the nearby village

TRACK 31



Shield: Look, lady, I don't know who you are, but you should know we don't plan to die.
Dagger: Do you want to go down in history as the **coward** who **doomed** a village to an ice drake attack?



Band-aid: Give me a second to confer with my friend here...
Dagger: Eh?
Shield: Hey, what are you-- Let me go!



Band-aid: Lad, you need to relax! Why don't we just go and have a little fun?



Shield: We've never fought with a girl before. It's **awkward**. We don't even know her.

coward *n.* easily scared and of weak spirit - the opposite of brave
(to) **doom** *v.* condemn, sentence the destiny of
awkward *adj.* difficult and uncomfortable



Band-aid: We need to give people a chance, be more accepting! I gave you a chance once...
Shield: I know...



Shield: Hang on a second! Can you do something magical?
Band-aid: Yeah! I've learnt a trick or two about dimensions...
Dagger: What??? You can save everyone by taking us to a different dimension?

(to) **hang on** *v.* to wait

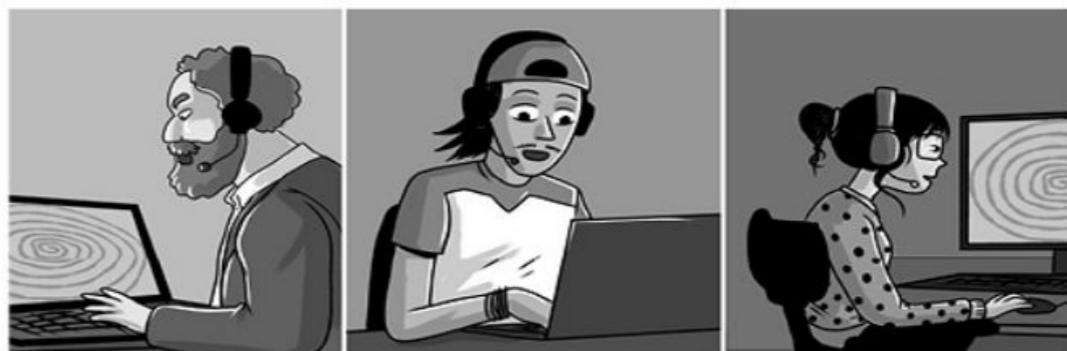
trick *n.* a clever way to do something, an act



Shield: Fine! Fine! Let's join up with her then...
Band-aid: There we go, lad! Now...I could think of something that could save us all...



Band-aid: There is a dimension where all villages are safe and where we can fight together or not... we can be together even if we are apart
Shield: So? What are you waiting for? Do the spell now!
Dagger: That ice-drake is about to strike guys... whatever you want to do...



Narration: Los Angeles

London

Japan

Luis: Wow! Did anyone else feel this game was TOO real?
Akiko: First and probably last time I play with you guys - that was **WEIRD!**
William: It worked!



weird *adj.* strange, unusual



William: have to go, kids.
Tea time.
Luis: It's only 4 o'clock
in London, what are you
talking about?
Akiko: 4 o'clock IS tea time.
Luis: Ooooh...

William: So, let's do this
some other time.
Luis: Er... yeah! Maybe...
today was too strange.
Like we were living in the
fantasy story.
Akiko: I don't know... maybe
THIS is the fantasy story.



Narration: London - 5 years later
William: Did you find the place OK?
Akiko: Almost. Luis, here was a bit confused...
Luis: Driving on the left lane can get confusing!
I learnt a trick or two about dimensions...
Dagger: What??? You can save everyone by taking us
to a different dimension

William: I guess you came all the way here to share
something...

Akiko: Well, yes! We may have something to share.

Luis: Maybe this "fantasy" life is better than the one
we lived with dragons!



Get into the Story

Get the Main Idea

- 1 What type of story is this?
a) thriller b) fantasy c) romance
- 2 What makes the characters change dimensions?
a) fear b) curiosity c) danger
- 3 What kind of ending does the story have?
a) sad b) happy c) uncertain

Get the Details

- 1 Write a short paragraph or notes explaining what you imagine happened before the story started.

 - 3 Share your ideas in small groups and decide who has the most interesting beginning and continuation.

- Share your ideas in small groups and decide who has the most interesting beginning and continuation.

Get the Words

Find in the text a word that means...

1. a fantasy big creature that breathes fire (p. 102)
2. desperate and wanting to die (p. 103)
3. escape (p. 105)
4. discuss or consult something with a person (p. 106)
5. link, get together (p.107)
6. possibly, maybe (p. 108)
7. a division of a traffic road marked with lines (p.109)

varigcgcconferinsetradragongarfcticabilojoinporfavroinflanedesbi
quisprobablyunscatherunawaybarboarisharedespertionsuicidalfer

Get Together!

Who was your favorite character in the story? Why?

How different/similar are the characters to each other?

What changes would you make in the story to make it more interesting?

Extra Reading:

Read interesting and real inspiring stories at:

"Inspiring Stories." BBC News.

<https://www.bbc.com/news/topics/cz4pr2gdgvgt/inspiring-stories>

Read about the unexpected situations a teenager faces in the Drama club.

Telgemeier, Raina. (2012) Drama. GRAPHIX

Possible Projects:

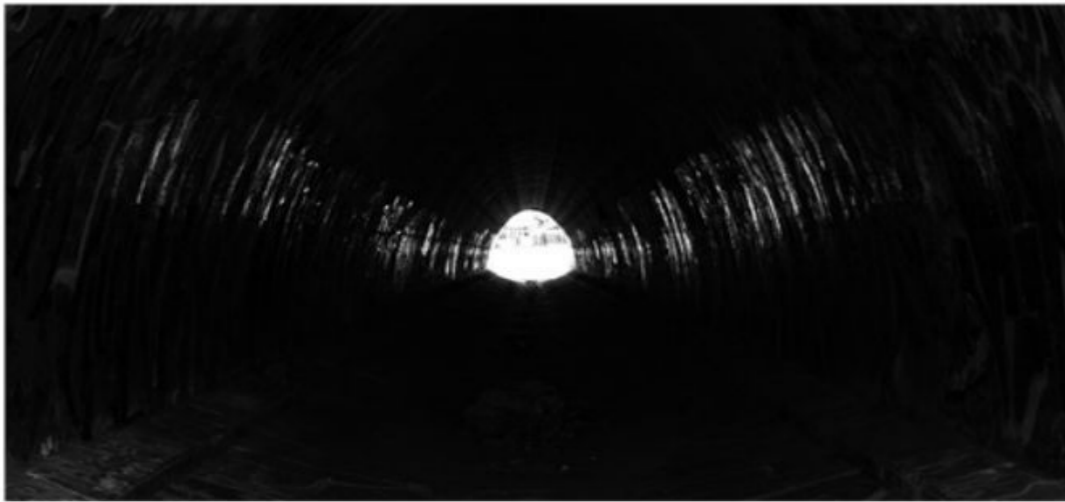
Roleplay.

- Work in pairs and assign each of you a role: one of you is Tom Cruise and one of you is Leonardo DiCaprio.
- Take turns re-telling Diego's anecdote from your character's point of view.
- Prepare to share your version in front of the class.
- Have a class vote on the best impersonation of the famous actors telling the anecdote.

Graffiti: Art or Vandalism?

L. F. Torres





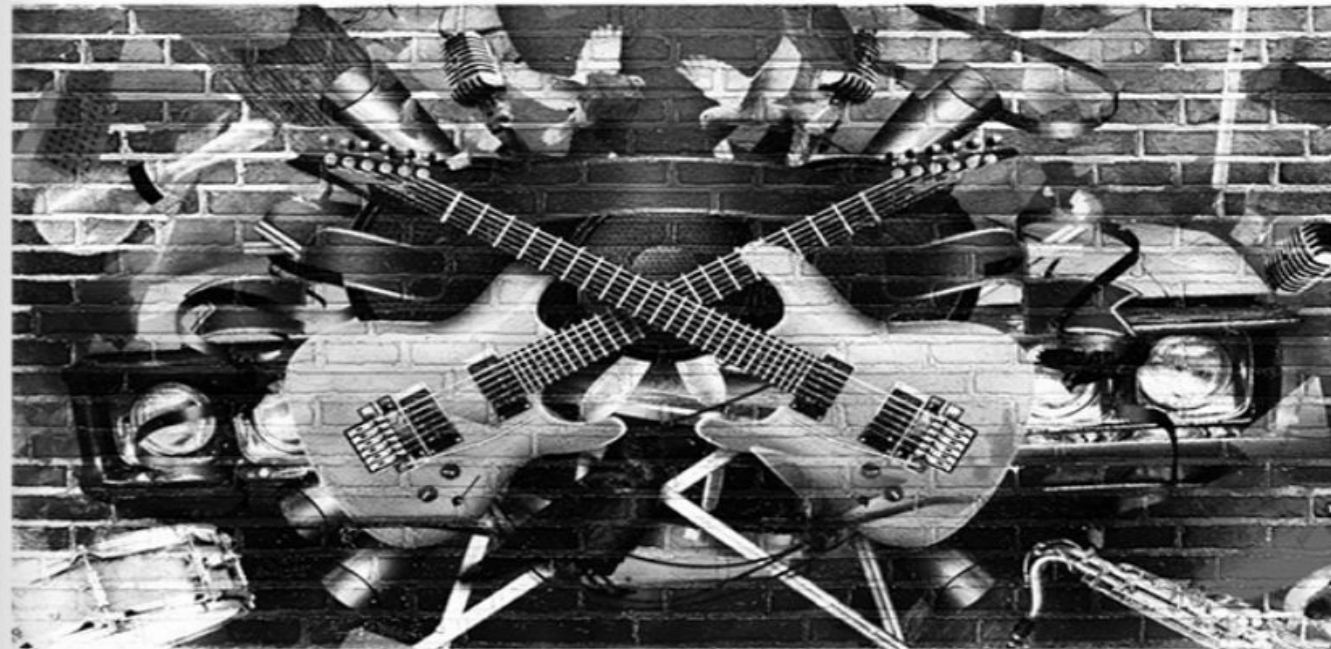
Today, almost in every city that you walk into, you are very likely to find **distinct** markings such as the ones shown in the pictures on this page. These are called "Graffiti" and they are very common in every place where people live, particularly in cities. If you, or someone you know, have woken up to find a graffiti on your wall, or on your front fence such as the one shown below, you might have been very upset.



distinct *adj.* easy to distinguish, different in nature



But if you happen to walk by a graffiti such as the ones shown here, you might appreciate their impressive beauty. Are they the same thing as the illustrations on the previous page? Are they art?





What is art?

This is a difficult question, and it has no definite answer. The Oxford Dictionary defines it as “the expression or application of human creative skill and imagination, producing works to be appreciated **primarily** for their beauty or emotional power.” Such a definition, for some, might not be problematic in connection to the image below. It is a powerful image, painted on a wall by a very skilled artist. Some may consider the image beautiful as well. However, what is beautiful and/or powerful for some may not be so to others. And if we add to this the fact that the owner of the building may not have authorized this painting, is it still art?

.....
primarily *adv.* mainly, in the first place

Considering beauty and power may be more difficult if we look at and evaluate the image on this page. The markings are not particularly nice, and they are not meant to decorate the environment.



What you see here is called a “tag”. A tag is the most basic type of graffiti and it is the writer’s personalized signature or his/her style of writing. Angie Kordic from Widewalls magazine tells us that tags became the means of communication and identity for young people in New York City during the seventies, and she tells us how these tags were “both hated as vandalism and seen as the new form of artistic expression”.

Throughout history, graffiti has been used to express the emotions of **segregated** communities. The Berlin wall, for example, was extensively covered by graffiti reflecting social pressures and concerns during the Soviet rule over East Germany.



The very often expression of feelings of anger and injustice, or political protest that graffiti traditionally reflects has brought art researchers to consider graffiti as an important form of art. Art critics and **scholars** seems to agree that graffiti is a form of public art. It may serve the practical purpose of claiming territory for gangs, but it is also created by individuals or groups who need a space to express thoughts and feelings, or who want to create something beautiful in their neighborhoods. Graffiti expresses individuality, personality and even creativity. It is not a simple act of vandalism.

segregated *adj.* separated or divided by racial, economic or other biases.

scholar *n.* academic; specialist or expert in an area of study.

What is vandalism?

Vandalism appears to be simpler to define. The Oxford Dictionary defines it as “the crime of destroying or damaging something, especially public property, **deliberately** and for no good reason.”

Graffiti lovers or creators may argue that paint on a wall does not destroy or damage property, and a lot of people may agree that sometimes graffiti brings beauty and life to an urban landscape. However, authorities do not excuse the reasons for painting or **scribbling** on walls where you do not have the proper permits. Individual expression or the acceptance from the art community does not generate a legal permit. The visual impact of graffiti is also considered dangerous for authorities in some cases.

Indeed, the Los Angeles Police Department website states that “the more social disorder and graffiti in a neighborhood, the louder the message is sent that ‘nobody cares’. This sets off a vicious cycle that encourages further crime in affected neighborhoods.” Police departments all over the world often arrest the authors of graffiti, and spend millions of dollars in cleaning up walls. The message from the LAPD is clear: communities should organize themselves to clean their walls and get rid of graffiti.

deliberately *adv.* intentionally, on purpose

(to) **scribble** *v.* to write something by hand quickly or carelessly

Let's put it like this – someone painted over your house and, of course, you're not too happy about it. No one has the right to do that without your permission and, without even looking at it, you can



call it vandalism. But would you feel the same way if you saw a really **brehtaking** piece of graffiti art on an otherwise boring and gray wall in the city? Legally, even if it is an attractive piece like the one on this page, authorities have a definite answer – if it's painted on private property without authorization, it's an act of vandals.

brehtaking *adj.* so incredible and wonderful that it takes your breath away

Changing the rules

Does that mean that graffiti is art if it's done legally? Or on a property, but with permission? That would surely explain the immense success it has within museums and art gallery walls worldwide. Artists such as Gloria Muriel (Glow) in Mexico, or Shepard Fairey in the USA have important exhibitions and make serious money from making graffiti or “street art”. For some people now, if created on a canvas and placed on a wall at a museum, graffiti becomes a respectable form of art. But does it still represent the **core** values that created it? There are graffiti writers that will tell you that the transgression of rules is the essence of graffiti, and they would argue that graffiti in museums or with special permits is not “real” graffiti.



core *n.* essential, central

Final thoughts

In conclusion, when discussing graffiti or street art, the concept of “art” is very **subjective**. Some people like and will support graffiti, as they think it is an important or beautiful form of expression. Some other people may think that graffiti is important, like a mystery to **decipher**. There will always be people who think graffiti is ugly and that people should not do it. One thing that everyone can agree on is that graffiti is (and will be) a part of urban life and expression in the world. If you are interested in this form of art, you should always consider your environment, and work towards its beauty and peace. My personal suggestion: always respect the property of your neighbors.

subjective *adj.* that depends on personal opinions
 (to) **decipher** *v.* decode, convert into understandable language

Get into the Story

Get the Main Idea

- 1 What is the main topic of the article?
- 2 What is the purpose of the article?
- 3 What type of audience is the article written for?

Get the Details

List the points of view about graffiti mentioned in the article in the correct column.

Positive	Negative

Get the Words

What do the underlined words mean? Circle the correct answer.

1. Graffiti is common particularly in cities. (p. 115)
a) especially b) only c) always
2. You might appreciate their impressive beauty. (p.116)
a) dislike b) hate c) value
3. Legally, authorities have a definite answer. (p. 121)
a) unique b) sure c) different
4. Some people like and will support graffiti. (p. 123)
a) care about b) make c) stop

Get Together!

What pieces of nice or horrible graffiti have you seen? Where?

What is your point of view on graffiti as a form of art?

Follow-up Suggestions

Extra Reading:

Read another article about opposing views on graffiti at:

Newton, Robin. "Graffiti and Street Art" British Council. <http://learnenglishteens.britishcouncil.org/study-break/graded-reading/graffiti-street-art-level-2>

Read about how to draw graffiti.

Graffiti Diplomacy. (2013) *Drama Learn To Draw A Graffiti Master-Piece*. Graffiti Diplomacy

Possible Projects:

Debate.

- The class will be divided into two sections: A and B. Each section will have a different role:
Section A will propose to ban (prohibit) graffiti and discourage people to draw it on public spaces.
Section B will defend the right people have to express through art, even if this is done in public spaces without permission.
- Nominate a moderator who will check each team has the same time to explain their views and respond to the claims of the opposite team.
- Decide, with the help of your teacher, which team made the strongest case.

The System of Dr. Tarr and Prof. Fether

An adaptation of a story by Edgar Allan Poe

TRACK 32



DURING the autumn of 18-- , while on a tour through the southern provinces of France, my route led me **within** a few miles of a certain Maison de Sante or private mad-house, about which I had heard about in Paris from my medical friends. I thought the opportunity too good to be lost; and so I decided to go. A friend of mine was kind enough to offer to take me and introduce me to Monsieur Maillard, the **superintendent**.

The Maison de Sante was a fantastic mansion in the middle of a dark and gloomy forest. The large house was in a very poor state showing undeniable signs of age and **neglect**. Its aspect inspired me with absolute dread.

Monsieur Maillard himself greeted us at the door. He was a heavy, fine-looking gentleman of the old school, with an elegant manner, and a certain air of gravity, dignity, and authority which was very impressive. My friend introduced me and mentioned my desire to inspect the establishment. After hearing that Monsieur Maillard would show me all attention he left, and I saw him no more.

within *prep.* Inside, in the area of

superintendent *n.* manager

neglect *n.* lack of attention and care

When my friend had gone, the superintendent accompanied me into a small and exceedingly well-ordered studio, in which we started a conversation and I asked about the system they used to take care of the patients.

"There have been a few changes," he said "While my former system was in operation, and my patients were permitted the privilege of walking around at will, they were often problems with visitors who mistook them for **sane** people and caused unfortunate situations. Therefore, I was forced to set a rigid security system; and now, not a soul obtains access to the **premises** unless I authorized it."



sane *adj.* rational and stable

premises *n.* building, site occupied by a business

"While your former system was in operation!" I said, repeating his words -- "do you mean that the '**soothing** system' of which I have heard so much is no longer in force?"

"That is correct," he replied, "several weeks ago we decided to renounce it forever."

"I am very much surprised," I said, "at what you tell me; because I understand that, at this moment, there is no other method of treatment for mania in the country."

"You are young yet, my friend," replied my host, "but the time will come when you will learn to judge for yourself of what is going on in the world, without trusting to the gossip of others."



soothing *adj.* having a calming effect

At six, dinner was announced; and my host conducted me into a large dining room, where twenty-five or thirty people were **assembled**. They were, apparently, people rich and educated people-- although their way of dressing was strange and exaggerated. The colors or styles of the clothes they wore did not match, or sometimes they seemed to be the wrong size. I was not sure if they were eccentric people, or maybe patients that went through the "soothing system" before. But after having a conversation with a few of them the notion of dealing with lunatics was quickly dismissed from my mind.

The table was **superbly** set out. I had never, in all my life, witnessed such an excessive, wasteful display of the good things of life. There was however, poor taste in the arrangements as well as in the room, the windows of which were covered with **planks**.



(to) **assemble** *v.* to get together in a place
superbly *adv.* wonderfully, magnificently
plank *n.* a board made of wood

TRACK 33



In conversation, I heard stories about patients with the strangest delusions, like a man who believed he was a frog and produced strange **croaking** sounds instead of speaking. The imitation of the sound was perfect, and a bit long from the gentleman who told the story. More imitations of patients came and they became absurd and exaggerated. The noise in the room came to be almost **unbearable**. The noisy and strange festivity was interrupted by a strange loud sound from outside that had everyone go silent. Monsieur Maillard smiled and told me the sound came probably from the patients, but that there was nothing to worry about, so the party continued.



croaking *adj.* with the likeness of a croak, the sound made by frogs
unbearable *adj.* impossible to bear or stand; intolerable

I took the opportunity to ask if the new system was rigorous and severe.

“By no means. The **confinement** is necessary; but the treatment -- the medical treatment, I mean -- is rather pleasant to the patients.”

“And the new system is one of your own invention?”

“Not completely. Some portions of it are from Professor Tarr, of whom you have, necessarily, heard. And there are modifications in my plan which I am happy to accept come from the celebrated Fether, whose work, I am sure, you know perfectly well.”

“I am quite ashamed to confess,” I replied, “that I have never even heard the names of either gentleman before.” And I did feel ashamed for not knowing about these notorious scholars.



confinement *n.* restriction to remain inside a place, like prison



“Well,” he explained, “in my opinion as well as in that of Dr. Tarr and Professor Fether, it is never safe to permit patients too much freedom. A lunatic may be ‘soothed,’ as it is called, for a time, but, in the end, he is dangerous. When a madman appears thoroughly sane, indeed, it is time to put him in a **straitjacket**. When patients behave too well, they might be plotting against their keepers.”

Here my host’s observations were cut short by another series of noises, similar to the ones we had previously heard. This time, however, they seemed to come from from people approaching quickly. “Gracious heavens!” I screamed -- “the lunatics must have escaped!”

straitjacket *n.* a sort of shirt with long sleeves that can be tied to control a mental patient

"I very much fear it is so," replied Monsieur Maillard, now becoming excessively pale. He had scarcely finished the sentence, before loud shouts were heard below the windows; and, immediately afterward, the door was beaten with what appeared to be a sledge-hammer.

A scene of the most terrible confusion followed. Monsieur Maillard, to my astonishment, threw

himself under the table. I shall never forget the emotions of wonder and horror I experienced, when, **leaping** through the windows, and down among us, fighting, scratching, and **howling**, in came a perfect army of what I believed were big black monsters.



(to) **leap** v. to jump from one place to another

(to) **howl** v. to produce a long cry the way dogs or wolves do

When the confusion ended, I finally understand what had in reality happened. Monsieur Maillard, had, some two or three years before, been the superintendent of the establishment, but grew crazy himself, and so became a patient. This fact was unknown to the friend who introduced me. Monsieur Maillard organized the rest of the patients to behave well and then rebel against the keepers. The keepers, ten in number, having been suddenly **overpowered**, were first well **tarred**, then -- carefully **feathered**, and then imprisoned. They had been captive for more than a month, during which period Monsieur Maillard had generously given them not only more tar and feathers (which constituted his "system"), but also some bread and water. After some time, one of them escaped and gave freedom to all the rest.

The "soothing system," with important modifications, has been resumed at the Mad House; yet I cannot help agreeing with Monsieur Maillard, that his own "treatment" was unique. I can only add that, although I have searched every library in Europe for the works of Doctor Tarr and Professor Fether, I have, up to the present day, utterly failed in my efforts to find some of their published work.

(to) **overpower** v. to gain control over someone else

(to) **tar and feather** v. to put tar (asphalt) on people and then cover them with feathers (the plumage of birds) as a form of public torture and/or humiliation.

Get into the Story

Get the Main Idea

1 Write a new title for the story.

2 Working in groups, compare your titles, explain the reasons for your choice and vote on the best option.

Get the Details

Read the following situations in the story. Imagine what the narrator thought about the events as they developed and write his possible theories to explain each case. There is an example done for you.

What happened?	Hypothesis of the young man
1 Monsieur Maillard said that the he adopted a new system.	He must have found a better system.
2 The guests to dinner dressed strangely.	
3 The guests made ridiculous imitations during dinner.	
4 Monsieur Maillard explains about Dr. Tarr and Professor Fether.	
5 There were strange sounds coming from outside.	

Get the Words

Find in the text a word that means.

- to cause a person to think or feel in a certain way (p.128)
- to go or stay with someone (p. 129)
- earlier, previous, past (p. 130)
- idea, belief (p. 131)
- ridiculous, irrational (p. 132)
- famous, recognized (p. 133)
- to act in a certain way (p. 134)

Get Together!

Work in small groups and discuss the following questions:

How do you think Monsieur Maillard convinced the other patients to rebel?

How do you think the patients organized themselves to live after the rebellion?

What would you have done if you had been the visitor to the mansion?

Follow-up Suggestions

Extra Reading:

Read more stories with enigmas from Edgar Allan Poe.

Poe, Edgar Allan. (2017) Tales of Mystery and Imagination
Independently published

Read a story that involves solving enigmas:

Green, Aaron "Turandot" ThoughtCo,
<https://www.thoughtco.com/turandot-synopsis-724319>

Possible Projects:

Work in teams and find a story where a mystery can lead to various hypotheses. Work with other teams and take turns sharing your stories asking for theories as the plot develops.

GLOSSARY

Unit 1

beam *n.* ray, stream of light
(to) **deceive** *v.* to trick, to make sb. believe something that is not true

(to) **dig deep** *idiomatic exp.* to investigate completely and in detail

flap *n.* one of the parts that covers the opening of a box

gadget *n.* artifact, device

ghost *n.* an apparition typically believed to be the spirit of a dead person

interference *n.* the combination of waves (of light) into a new one

manipulation *n.* the action of handling or operating sth.

matter of fact *n.* a reality that we know to be true.

mouth *n.* The opening of a box or container

pane *n.* a single sheet of glass or similar material

phenomena *n.* the plural non of phenomenon, a remarkable event

sophisticated *adj.* refined, more complex or developed

surface *n.* the exterior or outside part of something

(to) **tape** *v.* to use adhesive tape to paste something together

trapezoid *n.* a shape with four sides with one pair of parallel sides

(to) **trick** *v.* to deceive, to convince sb. of something that is not true

Unit 2

annoyed *adj.* irritated, angry
(to) **blush** *v.* go red in the face, usually because one is embarrassed

(to) **burst** *v.* to erupt violently, to break into

(to) **disturb** *v.* to interrupt, to distract, to bother

eager *n.* impatient and enthusiastic

freeway *n.* highway, a main road built to travel fast in long distances

(to) **kid** (sb.) *v.* deceive or fool someone for fun

private *adj.* reserved

(to) **realize** *v.* to fully understand something

(to) **tease** *v.* to make jokes about someone, or make fun of them in a playful way

trailer *n.* the advance short shown for movies

(to) **trick** (sb. into sth.) *v.* to pretend something so that a person takes a course of action they did not plan to

(to) **walk in** *v.* to enter

(to) **widen** *v.* to amplify, to go wider or more open

Unit 3

(to) **air** *v.* to transmit or broadcast a program on TV

background *n.* what is in the back, not interfering with main object or event

broad *adj.* general

(to) **cater** *v.* to satisfy

devoted *adj.* dedicated

(to) **evolve** *v.* to change gradually into something better or more complex

(to) **flourish** *v.* to grow, to become successful

(to) **immerse** *v.* involve in an absorbing way in something

provider *n.* a supplier, the person or organization who gives

soap *n.* in this context, the abbreviation of "soap opera"

(to) **stream** *v.* to transmit or receive video or audio through the internet

weird *adj.* strange, peculiar

wide *adj.* considerable, varied

Unit 4

(to) **betray** *v.* to be disloyal to someone

(to) **endure** *v.* to tolerate, to stand

(to) **go on** *v.* to continue, to carry on

grim *adj.* sad and ugly

(to) **moan** *v.* to cry and complain, to lament

nest *n.* the shelter built by birds

path *n.* road, way

(to) **plunder** *v.* to steal something from a person or a place

(to) **rage** *v.* to express anger violently, to react in this way

regret *n.* remorse, something from the past you feel sorry about

(to) **scan** *v.* to look quickly, to examine with a quick look

skill *n.* an ability or talent

(to) **stand** *v.* to tolerate, to endure

(to) **surrender** *v.* to admit to the fact that one has lost

Unit 5

betrayal *n.* disloyalty, treachery

blow *n.* set back, shock

(to) **conceive** *v.* to imagine or create a plan or idea in the mind

coveted *adj.* desired, wanted

(to) **crown** *v.* to give

someone a crown, to name someone a King or Queen

(to) **crumble** *v.* to dissolve or disintegrate

(to) **decline** *v.* to deteriorate, to go bad or decompose

fleet *n.* a group of ships, a countries' naval force

(to) **found** *v.* create, start or establish (a place, an institution, etc.)

harbor *n.* a port, or place on the coast where ships are protected from open sea

(to) **merge** *v.* to unite, to combine in order to form one unit

(to) **spread** *v.* to propagate or divulge

(to) **stabilize** *v.* to make stable, calm

stronghold *n.* a fortified place

threat *n.* danger, menace, hazard

vibrant *adj.* lively, exciting, animated

Unit 6

advocate *n.* supporter, person who believes in a cause

(to) **advocate** *v.* to support, to believe in a cause

argument *n.* opinion, supporting statement

compelling *adj.* convincing, persuasive

entitled *adj.* in the state of believing that one deserves something

(to) **face** *v.* to confront

fate *n.* destiny, future

(to) **grant** *v.* to give, to award

(to) **handle** *v.* to manage or control

parental support *n.* livelihood, means to live given by parents or guardians

status quo *n.* the way things are in the present; latin for "existing state"

(to) **tend** *v.* to have the inclination to, to be likely to

trend *n.* tendency, inclination

(to have a) **stake idiomatic exp.** to have an interest in (sth. or sb.)

will *n.* determination, resolution

will *n.* testament

Unit 7

abstract *n.* a summary

customary *adj.* usual, habitual

(to) **deal** (with) *v.* to act in order to solve a problem, to manage

finger sandwich *n.* a small sandwich that you can eat quickly

firm *n.* a business, company

hearty *adj.* wholesome and substantial

keen *adj.* showing enthusiasm for something

odd *adj.* not divisible by 2, as in the numbers 3, 5, 7, etc.

perception *n.* a mental impression or understanding of what happens

proper *adj.* correct, refined in manners

(to) **realize** *v.* to come to understand

(to) **resort** *v.* to adopt strategies or methods to solve a problem

scone *n.* small cake made of flour, fat and milk.

spicy *adj.* flavored with spices like chili and pepper

(to) **stereotype** *v.* to label or categorize others with oversimplified ideas

straightforward *adj.* direct, easy

viewpoint *n.* point of view, perspective

Unit 8

awkward *adj.* difficult and uncomfortable

(to) **cast** *v.* to make (magic) happen

cave *n.* a cavern, a large opening in rocks or in the

side of mountains

coward *n.* easily scared and of weak spirit – the opposite of brave

(to) **doom** *v.* condemn, sentence the destiny of

(to) **draw** *v.* to attract

(to) **fuss** *v.* worrying too much about something usually unimportant

(to) **hang on** *v.* to wait

lad *n.* (Br.) boy, young man

paladin *n.* a brave knight

trick *n.* a clever way to do something, an act

weird *adj.* strange, unusual

Unit 9

brehtaking *adj.* so incredible and wonderful that it takes your breath away

core *n.* essential, central

(to) **decipher** *v.* decode, convert into understandable language

deliberately *adv.* intentionally, on purpose

distinct *adj.* easy to distinguish, different in nature

primarily *adv.* mainly, in the first place

scholar *n.* academic; specialist or expert in an area of study

(to) **scribble** *v.* to write something by hand quickly or carelessly

segregated *adj.* separated or divided by racial, economic or other biases.

subjective *adj.* that depends on personal opinions

Unit 10

(to) **assemble** *v.* to get together in a place

confinement *n.* restriction to remain inside a place, like prison

croaking *adj.* with the likeness of a croak, the sound made by frogs

(to) **howl** *v.* to produce a long cry the way dogs or wolfs do

(to) **leap** *v.* to jump from one place to another

neglect *n.* lack of attention and care

(to) **overpower** *v.* to gain control over someone else

plank *n.* a board made of wood

premises *n.* building, site occupied by a business

sane *adj.* rational and stable

soothing *adj.* having a calming effect

straitjacket *n.* a sort of shirt with long sleeves that can be tied to control a mental patient

superbly *adv.* wonderfully, magnificently

superintendent *n.* manager

(to) **tar and feather** *v.* to put tar (asphalt) on people and then cover them with feathers (the plumage of birds) as a form of public torture and/or humiliation.

unbearable *adj.* impossible to bear or stand; intolerable

within *prep.* Inside, in the area of



REFERENCES

Unit 1

"Pepper's Ghost: Hologram Illusion." TELUS World of Science, <https://www.scienceworld.ca/resources/activities/peppers-ghost-hologram-illusion/>

"Haunted Laboratory: Halloween Physics Part II." Arbor Scientific, <https://www.arborsci.com/cool/haunted-laboratory-halloween-physics-part-ii/>
LaysDIY "DIY 3D Hologram Projector." Instructables, <https://www.instructables.com/id/DIY-3D-Hologram-Projector-1/>

Unit 3

Thompson, Robert J and Steve Allen (2017) "Television in the United States." Encyclopædia Britannica, <https://www.britannica.com/art/television-in-the-United-States>

Unit 5

Browning, Robert (1992) *The Byzantine Empire*. The Catholic University of America Press, Washington, D.C.

Briney, Amanda (2018) "Istanbul Was Once Constantinople." ThoughtCo, <https://www.thoughtco.com/istanbul-was-once-constantinople-1435547>

Teall, John L. and Donald MacGillivray Nicol (2018) "Byzantine Empire" Encyclopædia Britannica, <https://www.britannica.com/place/Byzantine-Empire>

Unit 6

"Essential Information." VOTE16USA, <http://vote16usa.org/why-lower-the-voting-age/>

Oosterhoff, Benjamin (2018) "Should 16- and 17-Year-Olds Be Able to Vote?" Psychology Today, <https://www.psychologytoday.com/us/blog/civically-engaged/201810/should-16-and-17-year-olds-be-able-to-vote>

Grabenstein, Hanna. (2018) "Should 16-year-olds Be Allowed to Vote?" PBS <https://www.pbs.org/newshour/politics/should-16-year-olds-be-allowed-to-vote>

Unit 7

Whitehead, Nadia. "High Tea, Afternoon Tea, Elevenses: English Tea Times For Dummies" National Public Radio <https://www.npr.org/sections/thesalt/2015/06/30/418660351/high-tea-afternoon-tea-elevenses-english-tea-times-for-dummies>

Doré, Louis. "Tea or coffee? A map of the world according to who prefers which of each drink." Indy100 from The Independent, <https://www.indy100.com/article/tea-or-coffee-a-map-of-the-world-according-to-who-prefers-which-of-each-drink--Wkg7X39yAfZ>

Unit 9

Hospers, John. (2018) "Art, Philosophy of" Encyclopædia Britannica, <https://www.britannica.com/topic/philosophy-of-art/Art-as-expression>
Sanchez, Noel. "Graffiti: Art Through Vandalism." A communications project for the University of Florida, <http://iml.jou.ufl.edu/projects/fall07/Sanchez/index.html>

Unit 10

Poe, Edgar Allan. (2017) *The System of Doctor Tarr and Professor Fether*. CreateSpace Independent Publishing Platform, Scotts Valley CA.