



## Student's Book

Dra. Ma. del Rocío Vargas Ortega  
Ana Maurer Tolson



## Dear student,

The book you hold in your hands was thought of for you: a teenager who knows and uses his or her mother tongue for different purposes, such as making a public service announcement, performing a dramatic reading, improvising a monologue, making a comparative chart, or participating in a round table, among others.

All these experiences and the knowledge you have about your mother tongue are also required to communicate in English. Thus, **@ccess 2** gives you the chance to make your own decisions, along with your teacher and classmates, while planning and making language products, such as instructions for facing natural disasters, making comparative charts and lodging complaints, all using English. This way, your opinions and proposals are considered at all stages of the process. In **@ccess 2**, you decide on the topic, purpose and addressee of the proposed language products.

Unlike other books, in **@ccess 2**, you will find the answers, explanations and advice to develop the collective and individual activities. These all allow you to use English to produce the language products in each of the ten practices in this book.

As you become familiar with this book, you will realize that using English to make language products, with your classmates and teacher, is what allows you to learn it. Communication in English is established when you ask and answer questions, when problems arise and get resolved, as well as when proposals, compliments or criticism are listened to and given.

While writing this book, we were thinking about you and how to support you, so that English is useful not only in school, but also outside in the world. Our intention is for you to meet and communicate with other people, maybe even in other countries, in English. We hope this book is a tool for exploring other ways of seeing, feeling and living in this world of ours.

We hope that using this book is as rewarding an experience for you as it was for us to write it.

**The author**

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# How to use @ccess 2

Look at the description of the elements in this book.

## Beginning a practice

At the beginning of each practice, you will find a page with: the consecutive number of the social practice of the language, its title and the social environment to which it belongs.



## Working modes

While interacting in a practice, there will be moments when you will collaborate with others, and some in which you will be on your own. Pay attention to the icons to distinguish the different working modes.



## Multimedia resources

Throughout the activities, you will find two multimedia resources with different icons:



This icon provides suggested websites.



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

## Activity sequence

Activities in practices are numbered and organized in a three-stage sequence that allows the elaboration of a language product:

### Warm-up stage

**Warm-up stage:** where you will find a schedule with steps and activities to develop a language product.



### Schedule

There is an extra schedule you can photocopy at the end of your book on page 181.

## Building stage

**Building stage:** This is the longest stage. In it, you will find:

16. Based on what is the possible reason?

Checkpoints

Activities or actions to complete the steps for elaborating a language product.



Checkpoints

17. Do you get some benefits after the ...

**Checkpoint:** A space to assess your strengths and detect what needs to be reinforced.

FOR OUR

17. Based on audience



**For our:** Oral or written presentations that the language product consists of. A photocopyable *For our product* format is also included at the end of this book page 180. You can adapt or use it for any of the practices you'll work on.

This section could be either in Warm up stage or Building stage.

## Closure stage-socialization

**Closure stage-socialization:** in which you share your language product. You'll also assess the product and your performance in this stage.

Language product (final version).





Activities to share and circulate language product.



Assessment of product and performance during its development.

## Information boxes



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

## Cross References



This icon leads you to work in your *Reader's Book*.



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



The translation of difficult words is represented by this icon.

## Being through language:

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



## WORDS CAN HEAL

Family and community environment

SOCIAL LANGUAGE PRACTICE: Expresses support and sympathy while facing an everyday issue.

## Warm-up stage

In this practice, you will learn to make a public service announcement (PSA) about an issue in the school community.

1. Have a look at the following printed ad, while looking carefully at the image.
- Answer the following questions.
    - a. What is the point raised by the message?
    - b. Why do you believe it was created?
    - c. What problem is being addressed? Why?
    - d. What other problems can be addressed by means of an ad?
    - e. What problems do you and your classmates face in your daily lives?



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

2. Share and discuss the answers to the previous questions. Exchange points of view about...
- a. the problem addressed in the previous activity.
  - b. its target audience.
  - c. the purpose of the message.
    - Look at the example.



I think the problem addressed is that one should respect whether or not others accept one.



I quite agree. However, I don't get why this message was created nor the people for whom it was created.



Well, it seems that it may be for a general audience. As for the why, I have no idea.



I think the message was created to raise awareness of this issue. It's not usually discussed, but I think people these days want to be accepted by everyone, even though that's not possible.



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

**Week 1****WARM-UP STAGE**

Express reasons to support others.

- Identify daily issues.
- Determine speech situation (family, school, etc.).
- Define problem to be addressed in a public service announcement.
- Decide on key ideas to support others.
- Add details to key ideas.

**Week 2****BUILDING STAGE**

Check public service announcement models to examine details needed for conveying a message.

- Identify and modify aspects of the voice.
- List vocal details to be used in a public service announcement and expressions to bring **nuance** to ideas.
- Vary non-verbal language.
- Affect addressee by changing non-verbal language and sound effects.
- Understand consequences of helping others in a timely fashion.

**Week 3****BUILDING STAGE**

Compose a public service announcement directed to addressee.

- Identify desired effects on addressee to decide how to express a message.
- Choose strategies to influence others' opinion.
- Propose alternatives and action plans by adjusting repertoires of words and expressions.
- Suggest ways of responding to the issue raised.
- Show enthusiasm and empathy by means of non-verbal language.
- Create a final version of a technical script for a public service announcement.

**Week 4****CLOSURE STAGE-SOCIALIZATION**

Practice showing others the public service announcement.

- Have a dress rehearsal before recording or presenting the public service announcement.



Show the public service announcement to an audience.

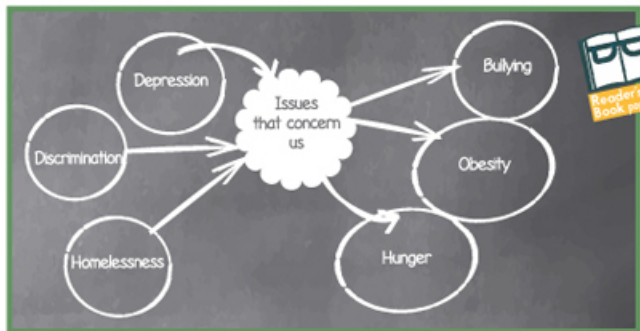
- Assess the process and product.





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

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



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

- Look at the example.



Bullying is an issue for schools all around the country.

I don't exactly agree. I think bullying goes beyond schools.

Why, my cousins have suffered from bullying at school.

There is bullying in schools, but also in other places. In my neighborhood, there is this boy everyone laughs at.

### Remember

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



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

Continue this activity on the next page

# FOR OUR PUBLIC SERVICE ANNOUNCEMENT

Example:

Family

School

Speech situations

- People affected by the issue you chose. Look at the example.

I think bullying affects students hit and threatened by others.

I differ with you on that. I think it's a problem that affects everyone, whether or not they are students.

Yes, that's true. But victims are the most affected in this situation.

I think it affects both those who suffer from it as well as onlookers.

- Reasons to show support and solidarity in facing the issue. Look at the example.

Stalking, mocking, insulting and physical aggression towards others is wrong.

What's more, victims endure a great deal of suffering and people don't dare to show support.

That's right. This wouldn't be an issue if people raised their voices against it.

Fine, but what about those who bully others?

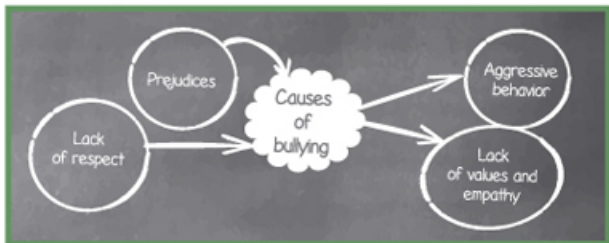


Being Through Language

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



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



## FOR OUR PUBLIC SERVICE ANNOUNCEMENT

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

<b>Problem:</b>	School bullying
<b>Audience:</b>	Bullies and victims of bullying

## Building stage

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



TRACK 2

PSA topic	_____
Length	_____
Sound effects	<b>Example:</b> Music, crying, heavy breathing
Participants	_____

9. Listen. Follow the instruction.

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

TRACKS 3  
4 and 5**Example:**

a. Main idea: Malnutrition is a widespread problem.



**malnourishment**  
(n.): desnutrición

b. Main idea: \_\_\_\_\_

c. Main idea: \_\_\_\_\_



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



TRACK 6

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

a. Avoid junk food  
in schools.

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

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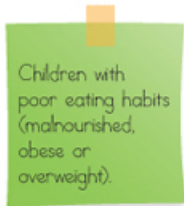


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- Establish the addressee of these expressions. Look at the example.

Examples:



## FOR OUR PUBLIC SERVICE ANNOUNCEMENT



11. Establish the purpose of your public service announcement.

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

Example:

Purpose

Show support and solidarity for preventing bullying



## EXPRESSIONS TO SHOW SUPPORT AND SOLIDARITY

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



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



TRACK 2

Example:

I got angry, because I have seen hungry people in our town.

I was sad because I did not realize that malnutrition would be so common.

Well, I was surprised when the public service announcement mentioned that obesity can lead to an early death.

While I also felt sad, the ending left me hopeful.

## CHECKPOINT



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

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



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



TRACKS 3, 4 and 5

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

NOTES

Analyzing and composing a ur  
PSA Answer Journal

» Checking the PSA makes me think of...

» I liked...

» I wonder why...

» I have noticed...

» I have confirmed that I already know...

» I'm not sure about how to...

» I want to get better at...

Page 55

## Remember

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





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



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



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

### Remember

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

## FOR OUR PUBLIC SERVICE ANNOUNCEMENT



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

Example:

### Voice features used on the PSA

Speed of speech  
Volume  
Pitch

### Voice features we plan for our PSA

We'll use the same plus stress.

### Remember

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

Continue this activity on the next page

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

Voice features used on the PSA					
	VOLUME	SPEED	PITCH	INTONATION	FLUENCY
<b>Example</b>					
<b>Mother</b>	Low	Slow	High	Descending	With pauses
<b>Male announcer</b>					
<b>Female announcer</b>					



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

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

Example:

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



## FOR OUR PUBLIC SERVICE ANNOUNCEMENT



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

### VOICE FEATURES

Example:

Speed (fast or slow)

### BODY LANGUAGE

Example:

Movement of hands and arms



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

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

**Example:**

**Facts for Kids About Bullying**

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

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

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

**Kids Who are Bullied**

Kids who are bullied can feel like they are:

- > Different
- > Powerless
- > Unpopular
- > Alone

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

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

**Kids Who Bully Others**

Kids bully others for many reasons, they may:

- > Want to imitate their friends
- > Think bullying will help them fit in
- > Think they are better than the kid they are bullying

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

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

**Kids Who See Bullying**

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

Source: <https://www.stopbullying.gov/kids/facts/index.html>



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

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

Continue this activity on the next page

**Problem: Bullying****Sentences**

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

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

**FOR OUR PUBLIC SERVICE ANNOUNCEMENT**

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

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

**Problem: Bullying**

SENTENCES	ADDITIONAL INFORMATION
Bullying is acting mean to another person repeatedly.	This can involve spreading rumors, hitting or yelling at someone.
Bullying involves many people.	Bullied people, bullies and those who see bullying in action.
Bullying deeply hurts kids who are bullied.	Bullied people can feel alone and defenseless.
Nobody should hurt anyone else.	We think this would be better used to complement expressions showing support.

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

**Example:**

- Nobody should hurt anyone else.
- Help stop bullying!! We can do it!
- You could change someone's life by helping to end the bullying.



# FOR OUR PUBLIC SERVICE ANNOUNCEMENT

 **allotted** (adj.):  
destined



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

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

Example:

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

 **glance** (v.):  
stare



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

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

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

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

**Example:**

When I listened to Track 7, it struck a chord listening to the child crying.



Yes, it gives more of a dramatic feeling, compared to Track 4.

**TRACKS**  
4, 7 and 8**FOR OUR PUBLIC SERVICE ANNOUNCEMENT****26. Add the sound effects you plan to use to the script and explain how you will add them to the public service announcement. Look at the example.****Example:****CONTENT****SOUND EFFECT****HOW TO MAKE THE SOUND**

Opening

"Bullying is acting mean to another person repeatedly. This can involve spreading rumors, hitting or yelling at someone."

Perussion sound with reverboration

Whispers, hits and yelling

We can play a recording we have

We can ask some classmates to make whispering sounds, simulate a fight and yell loudly

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

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

**Example:**

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

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

- Take a look back at Activities 14 and 15 if needed. Look at the example.



I think we should say many more slowly, saying each syllable separately.

I agree. I also suggest we change the word spectators to something like "those who see bullying in action", because spectators makes it sound as if it were football match.

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



Example:



bystander (n.):  
/bɪstəndə, ɒpspektədər/

**Bullied people**

Resist the urge to become another bully.

**Bystanders of bullying**

Don't shy away from bullying.

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

I think we should add an expression saying how stopping bullying is good for everyone.

I agree. I suggest we include the expression: You could change someone's life by helping to end the bullying.





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

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



TRACK 9

## Closure stage-socialization



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



TRACK 10



Reader's Book page 8



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

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



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

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



You may use sites with free music and sound effects. For example: <https://goo.gl/m9J46x> and <https://goo.gl/uyX3FR>



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

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



Being Through Language

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



## How did it go?

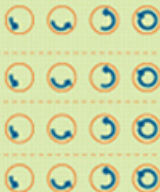


36. Read each line carefully. Tick the box that best describes your work in this practice.



Individual assessment

- I can distinguish how voice and non-verbal language change a message.
- I can make sensible recommendations on how to act when confronting a problem.
- I can paraphrase information to adjust my message according to its addressee.
- I can show determination when facing a complex task.



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



Partner Assessment

Aspects to improve

.....

.....



Product



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



Making A public service announcement

- Does our public service announcement have good expressions to show support and solidarity?
- Did it create the urge to act according to our intention in the audience?
- Are the technical aspects of our public service announcement, such as lighting, sound and image quality adequate?



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



Team assessment

Aspects to improve

.....

.....



We have arrived at the end of this practice.

## STORIES ON STAGE

Ludic and literary environment

SOCIAL LANGUAGE PRACTICE: Read theater plays.

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

## Warm-up stage

Drama is a unique **tool** used to explore and express human feelings. It is an essential form of behavior in all cultures; it is a fundamental human activity. Through drama we use our imagination and we develop creative self-expression. When we present a performance to an audience, we improve our decision making and problem solving skills. We understand the world better, we develop **self-confidence**, a respect for others and an appreciation of their **worth**.



**tool** (n.):  
herramienta  
**self-confidence**  
(n.): confianza  
**worth** (adj.):  
valor

Things I know

session 1



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



Reader's  
Book page 8

- Look at the few short plays listed in your Reader's Book on page 21.



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

**cast** (n.):  
reparto de  
personajes

## FOR OUR DRAMATIC READING



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

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



What do you think about the plays we found?



Yes, it's good, but most people have seen it. It's quite popular. Besides, there are like 20 characters and there are only seven of us. We can't choose that play.



Sounds great, but I can't find the script online. What if we choose an unknown play? This one is about a couple of giants in Ireland. It looks quite funny!



Hahaha, really? The audience will like that. Is it scary, too?



This one looks good! It's called *A Midsummer Night's Dream*. It's about fairies and other fantastic characters, it's set in the woods. William Shakespeare wrote it.



OK, what about *The Mousetrap*? It's a murder mystery by Agatha Christie. If we choose that one, the audience is going to love it because everybody likes to find out who did it!



OK, sure! Let's pick that one. Let me see... One of the giants plays tricks on the other one.



Not at all! So we can invite small children to the dramatic reading.

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

### INFORMATION

### EXAMPLE

Title

*The Giant's Wife. A Tall Tale of Ireland*

Author

Aaron Shepard

Cast

Narrator 1

Narrator 4

Oona (female)

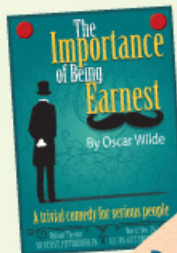
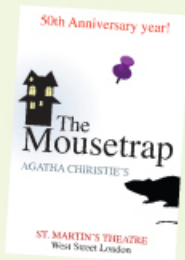
Narrator 2

Fin (male)

Cuhulin (male)

Narrator 3

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



- a. Answer the following questions about the poster you selected.

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

- b. Why would you like to see this play? Complete the statement with the name of the play (a) and choose one of the options below to answer (b).

I am interested in the topic.

I like the author.

It looks good.

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

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

### FOR OUR DRAMATIC READING

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

Date: \_\_\_\_\_

Time: \_\_\_\_\_

Place: \_\_\_\_\_



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

Week 1	WARM-UP STAGE	
Select and explore brief theater plays for young adults.	<ul style="list-style-type: none"> <li>Determine topic, purpose and addressee.</li> <li>Determine genre (tragedy, comedy, etc.).</li> <li>Identify stage directions.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Week 2	BUILDING STAGE	
Read brief theater plays and understand general meaning, main ideas and details.	<ul style="list-style-type: none"> <li>Identify general meaning and indicate details within actions.</li> <li>Practice intonation and pronunciation of words and expressions.</li> <li>Establish relationships between main, secondary and incidental characters.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Week 3	BUILDING STAGE	
Participate in dramatic readings.	<ul style="list-style-type: none"> <li>Correct mistakes.</li> <li>Use gestures, eye contact, non-verbal language and pauses.</li> <li>Monitor rhythm, speed, intonation and volume.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Week 4	CLOSURE STAGE	
Self-evaluate	<ul style="list-style-type: none"> <li>Evaluate the process and the product.</li> </ul>	<input type="checkbox"/>



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



TRACK 12

- Share the words you don't understand with the class. If there is one nobody knows, look it up in the dictionary. Ask your teacher for help if necessary.
- Read the paragraphs below and choose the one that best describes the general meaning of the play you just read.



Reader's Book, page 9-11



**fight** (v.):  
peleiar  
**trick** (v.):  
engañar

Cuhullin wants to **fight** Fin. He goes to his house and finds him eating dinner. He tells him to go outside and they start to fight. Cuhullin beats Fin and becomes the strongest giant in the world.

Fin is building a road. Cuhullin meets him there because he wants to fight him. Fin beats Cuhullin in the head with a rock and he goes home with his wife, Oona.

Cuhullin goes to Fin's house to fight him. Oona **tricks** him and Fin, dressed as a baby, bites Cuhullin's magic finger. Cuhullin loses his strength and Fin beats him.

Continue this activity on the next page



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

## FOR OUR DRAMATIC READING

General meaning



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



TRACK 13



Exposition



Rising action



Climax



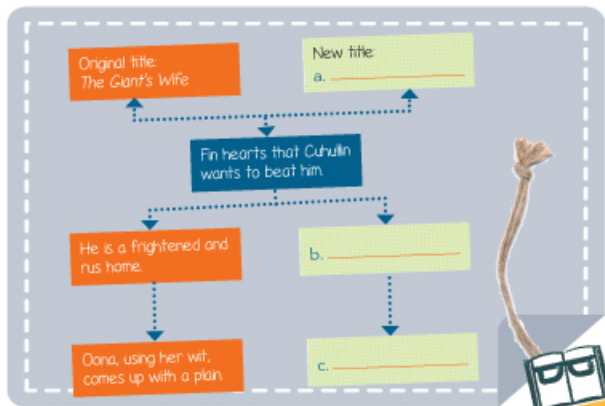
Falling action



Resolution



- Imagine another reaction to the problem that triggers the story. Fin might have decided to fight Cuhullin or he might have tried to talk to him without fighting. Can you think of any other scenarios?
- Answer the following questions and complete the diagram below.
  - Would the title be the same?
  - Would Oona be in the play?
  - Which strategy would Fin apply to win?



9. Review the play you selected and identify the main events. Write them on a chart like the one in your Reader's on page 22 about *The Giant's Wife*. Determine the purpose they serve.
10. Read the play you chose. Answer the questions below according to what you read. Follow the examples shown.

**Example:** *The Giant's Wife*



Questions	Example answers
a. Whom is the play for?	Children and teenagers.
b. Why do you think that?	Because it is a comedy and it is fantasy.
c. What is the topic?	<b>Wit.</b>
d. What is the purpose of the play?	To show that being smart is more important than being strong.

### Remember

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



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

**FIN:** Oona, me bvel! (heartily, with arms outstretched)

**OONA:** Ach, Fin, it's glad I am to see you I hope you're a bit hungry, for I fixed a little something when I saw you coming (warmly)

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

**FIN:** A finer cook never filled this great belly! (starts eating) (keeps eating, but distractedly)

**FIN:** (heartily, with arms outstretched) Oona, me bvel!

**OONA:** (warmly) Ach, Fin, it's glad I am to see you I hope you're a bit hungry, for I fixed a little something when I saw you coming.

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

**FIN:** (starts eating) A finer cook never filled this great belly! (keeps eating, but distractedly)

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



take advantage of (phrasal verb):  
aprovechar algo

## Remember

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

## Remember

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



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

### Extract from *The Giant's Wife*

- a. **OONA:** (*warmly*) Come in now and eat.  
**NARRATOR 2:** She sat him down and put his food before him, with a big pile of bread loaves – the ones she'd made with the iron griddles inside.  
**CUHULLIN:** Now, that's fine-looking bread.  
**NARRATOR 3:** Cuhullin picked up a loaf and sunk his teeth into it.
- b. **CUHULLIN:** (*bites down, then jumps up, roaring with pain*) Aaahhhhhh! A thousand thunderbolts! Woman, what did you put in your bread?
- c. **OONA:** (*acting surprised*) Nothing! What ails you, tall man? That's the bread my husband eats six dozen loaves of, every day!

### Illustrations







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

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

BOY: I believe (indignantly) goes before

What?! Me put on the clothes of a woman?! Are you trying to make a fool of me?

because there is a question mark and an exclamation point in both sentences.

BOY: You're right. It's FIN who's talking and he's not happy about the plan.

GIRL: Yes! I picture FIN quite offended by Oona's suggestion

(indignantly) FIN

What?! Me put on the clothes of a woman?! Are you trying to make a fool of me?

## Remember

The **main character** comes into conflict with an opposing major character or force. **Supporting characters** are your main character's friends, enemies, parents, her teacher, et cetera. **Incidental characters** appear very few times in the play.

## Remember

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

## FOR OUR DRAMATIC READING



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

### EXAMPLE:

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

### CHARACTERS

Oona - Fabiola  
Fin - Andrés  
Cuhullin - Mauricio  
Narrator 1 - Sandra, 2 - Valeria, 3 - Alejandro, 4 - Lucía

### ROLE

Main character  
Supporting character  
Secondary character  
Narrators



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

- Include the character's feelings in each situation.
- Draw the non-verbal language you will use to reinforce what you are saying.
- After identifying how the character feels in each line, you must say it with the right acoustic feature for it to sound natural. Observe the marks below each dialogue.
  - Double line means emphasis, so say those words louder.
  - Dotted line is for speaking fast, like when you are in a hurry.
  - Waves are for whispering.
  - Underlined sentences that end with an arrow denote high intonation, like when you ask a question.
- Check your character's lines and underline them according to this code. If there is something missing, create a new mark.

### Remember

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

## FOR OUR DRAMATIC READING



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

### TIPS FOR READING ALOUD

- ✓ **Pitch.** To understand this, think of music. It has high and low notes as do people's voices. Everybody has a pitch range: the number of notes habitually used.
- ✓ **Tone.** It refers to the emotional content carried by our voices. It is not the words themselves, but 'how' we say them.
 

A person who puts very little energy into their speech is described as being 'flat'. By contrast, someone who fills their speech with energy is described as being 'exuberant' or 'enthusiastic'.
- ✓ **Volume.** How loudly or quietly you speak.
- ✓ **Speed.** How fast or slow do you speak? Can you vary the rate? Do you know the effect of slowing down or speeding up deliberately? A faster speaking speed signals urgency, excitement, passion or raw emotion.

Continue this activity on the next page





## Track

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

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

## The features of my partner's voice

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



Check this link to do some diction exercises: <http://goo.gl/w4rc8k>



## 17. Follow the instructions:

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



**fearfully** (adv.): temerosamente  
**wink** (n): guiño

## Original version

**OONA:** This is Fin's son. Isn't he a fine little lad (tickles Fin under the chin) Just like his daddy.

**FIN** (like a baby) Goo, goo! Goo, goo!

**OONA:** (to FIN, as to a baby, while holding out the loaf) Here you are, me dove, have a bit of bread.



**FIN** (looks **fearfully** at the loaf, then questioningly at OONA)

**NARRATOR 2:** Now, this loaf looked like all the rest, but Oona knew it was the only one without an iron griddle.

**NARRATOR 3:** She gave Fin a big **wink**. Then Fin took a bite of the loaf that took away half the side of it.

**FIN** (bites into the bread, then chews while making happy baby sounds)

- Copy the excerpt of your play in your notebook without the stage directions. Leave a blank space between brackets.
- Next to the dialogues, copy the stage directions in random order, not as they appear in the original version.
- Add a number next to them. Look at the example.

Dialogues	Stage directions
OONA This is Fin's son. Isn't he a fine little lad.	1 to FIN, as to a baby, while holding out the loaf
( ) Just like his daddy.	2 bites into the bread, then chews while making happy baby sounds
FIN ( ) Goo, goo! Goo, goo!	3 like a baby
OONA ( ) Here you are, me dove, have a bit of bread.	4 looks fearfully at the loaf, then questioning at OONA
FIN ( )	5 tickles Fin under the chin
NARRATOR 2 Now, this loaf looked like all the rest, but Oona knew it was the only one without an iron griddle.	
NARRATOR 3 She gave Fin a big wink. Then Fin took a bite of the loaf that took away half the side of it.	
FIN ( )	



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

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



Check this link: <https://goo.gl/8o5vhc> to watch a dramatic reading of *The Legend of Lightning Larry*, by Aaron Shepard. It will show you how to prepare yours.



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

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



## 20. Read the events listed below.

### Number

1

2

3

4

5

6

7

### Events

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

This Cuhulin was said to have **beaten** every giant in Ireland except Fin.

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

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

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

This story happened when Fin was building his road.

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



**beat** (v.):

win over

**challenge** (v.):

test

- Put the events in order. Look at the example.

Past

7

□

□

□

□

□

5

Present

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

### Remember

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

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

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





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

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



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

Details	T or C
<i>Example:</i> It deals with a series of sorrowful events that happen to or are caused by its hero or heroine.	<b>T</b>
➤ It intends to evoke humor and amusement in the audience.	
➤ It creates a feeling of sorrow and empathy in the audience.	
➤ The plot is usually a series of serious actions that evoke feelings of fear and pity.	
➤ Its plot normally deals with an ordinary problem faced by common people.	
➤ It is mainly characterized by its sad and depressing ending.	
➤ It is characterized by its happy and cheerful ending.	

### FOR OUR DRAMATIC READING



23. Determine the genre of the play you selected.

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

TRACKS  
19, 20  
and 21

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

Example:

## COSTUMES



An apron for Oona



A cap for Cuhulín



A white bonnet for Fin

## SOUND EFFECTS

The sound of  
Cuhulín's footstepsA metal sound when  
Cuhulín bites the breadA lullaby when Oona  
approaches the cradle

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

## FOR OUR DRAMATIC READING



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

## PLAYS

## DURATION

## CAST

1. The Giant's Wife

5 min

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

2. The Legend of  
Slappy Hooper

10 min

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



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



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

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



Watch another video of a dramatic reading to see how yours should look: <http://goo.gl/hSeo8R>. There is a lot of material if you search Reader's Theater.

### Remember

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

## CHECKPOINT



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

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



QUESTIONS	YES	NOT QUITE	NO
Did they practice the reading?			
Did they pronounce the words properly?			
Did they use body language?			
Did they express the character's feelings?			
Did they use the stage?			
Do you have any tips for the team?			



**Being Through Language**

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



**strength** (n.): fortaleza

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



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

- NARRATOR 1: **Many years ago** in the north of Ireland, there lived a giant named Fin MacCool.
- OONA: Go over **there**, and look across the mountain for his coming.
- NARRATOR 3: **Inside** the house, Oona cleared the table and began baking a new batch of bread loaves.
- FIN: If I stay **here**, Cuhullin will tie my body in knots!
- OONA: **Now**, hold your tongue, Fin, and put on this **nightgown** of mine.



**nightgown** (n.): camisón



Check this link to do more body language exercises: <https://goo.gl/igzJb6>

## Closure stage-socialization



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

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

### FOR OUR DRAMATIC READING



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

#### DRESS REHEARSAL

<ul style="list-style-type: none"> <li>› How was it?</li> <li>› What time did it start?</li> <li>› Did anyone have trouble with the reading?</li> <li>› Did everybody use body language?</li> </ul>	<ul style="list-style-type: none"> <li>› Excellent</li> <li>› On time</li> <li>› No, everything was perfect.</li> <li>› Yes, it reinforced the dialogues</li> </ul>	<ul style="list-style-type: none"> <li>› Good</li> <li>› A few people</li> <li>› Not quite, but it wasn't terrible.</li> </ul>	<ul style="list-style-type: none"> <li>› We need to rehearse more.</li> <li>› Late</li> <li>› Nobody followed the reading correctly</li> <li>› No, we need to practice more.</li> </ul>
<ul style="list-style-type: none"> <li>› What else can you improve?</li> </ul>			



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

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



### CHECKPOINT



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

## How did it go?



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



Individual assessment

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

### Product



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



Performing a dramatic reading

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



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



Team assessment

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



We have arrived at the end of this practice.

# BETTER SAFE THAN SORRY

Academic and educational environment

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

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

## Warm-up stage



1. Look at the images below. Follow the instructions.

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



2. Think about your own experience facing environmental emergencies. Answer the questions.

- Which of the following options do you use to obtain information in an emergency situation?
- Which ones do you trust the most? Why?
- Discuss which of these behaviors are best for you when facing an environmental emergency (or natural disaster). Look at the example.

- a. TV
- b. Poster
- c. Radio
- d. Smartphone



**Example:**

In my opinion, the most important action is to save lives, because it's our most precious gift.

I certainly agree with you; but I think that fostering a culture of prevention is as important as acting to save lives.



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

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



You can learn about the different environmental emergencies types in:  
<https://goo.gl/YYmkmh>



4. Read the following criteria. Follow the instructions.

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

There is a lot of inaccurate information about natural phenomena.



Thus, it is important to make sure that our instructions come from reliable sources.

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

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



**reliable** (adj.):  
confiable



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

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

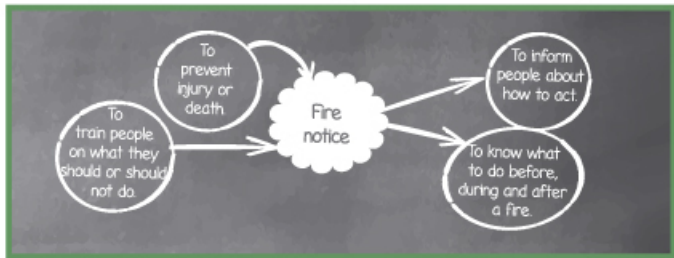


Reader's Book page 15-30



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

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





7. Look at the sets of instructions you found in Activity 5. List words and expressions that allow you to identify its addressee in your notebook.

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

Example:

#### Words and expressions list

- House Fire
- Create
- House
- Get low and go!
- If you hear

#### Addressee/Reasons

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

### Remember

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



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



heading (n.):  
encabezado

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



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

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

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

Continue this activity on the next page

**Example:**

The three pictures are catchy due to their size and colors

They show what has to be done.

But there are very few of them.

There are few, because instructions are more important.



## FOR OUR SETS OF INSTRUCTIONS ON FACING AN ENVIRONMENTAL EMERGENCY



10. With your teacher's help, list the components you will include (e.g. title, headings, etc.) in your notebook.

- Write the features of each component. Look at the example.

COMPONENT	ASPECTS
Title	Uppercase letters, bold, white color for emphasis. Letter size bigger than the rest of the text.
Headings	Upper and lowercase letters. Bold, white for emphasis. Letter size smaller than title, but bigger than the rest of the text.
Division lines	White color. Continuous line.
Numbers, letters and vignettes	Bullets (●) for each instruction.
Phases	Uppercase, bold, white. Letter size smaller than headings.
Illustrations	Draw pictures showing how to follow instructions.
Text	Upper and lowercase. Large enough to be seen at 5 meters distance.
Background color	White



### Being Through Language

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



## Building stage



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

- Exchange what you know. Look at the example.

I lived through an earthquake and I know they are pretty destructive. They frighten me so much.

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

It is really important to participate in **drills** in order to be better prepared.

I know you have to stand in a safe place.

But if you can't get out, it is advisable to know the safest place inside.

I know I must avoid shouting, running or pushing people.



**drill** (n.):  
simulacro



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



### Earthquake

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

#### Before and earthquake

- Getting ready before an earthquake strikes will help reduce damage to your home and business and help you survive.
- Develop a Household of Emergency Plan. Assemble and maintain your emergency survival items for your home and workspace, as well as a portable getaway kit.
- Practice Drop, Cover and Hold.
- Identify **safe places** within your home, school or workplace.

- Check your household insurance policy for cover and amount.
- Seek qualified advice to make sure your house is secured to its foundations.
- Secure heavy items of furniture to the floor or wall.

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

I rather think it is about how to be safe.

#### HOW TO SAVE YOURSELF DURING AN EARTHQUAKE





13. Think about words related to an environmental emergency and other forms of those words. Follow the instructions.

- Look at the following words. Decide the word they come from.

a. Emergency

gency

b. Survival

vival

c. Insurance

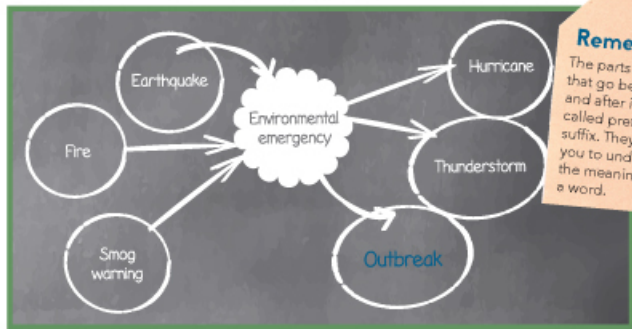
urance

d. Enforces

orces



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



### Remember

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

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



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

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



outbreak  
(n.):  
epidemic

We live in an area where hurricanes strike every year, so I propose we make our poster about hurricanes.

Yes, I also choose a hurricane, because some of us don't know what to do.

### Remember

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

Continue this activity on the next page



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

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

Yes, my aunt and uncle said nothing would happen and they ended up trapped on the roof of their house.

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

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

## CHECKPOINT



**make landfall** (v.):  
toar tierra  
**brace for** (v.):  
prepararse

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

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

#### Interview questions about writing sets of instructions

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

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

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

#### Questions

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





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

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

**Step one:** Read the title of the book, article, webpage, etc.

**Step two:** Go through the index or the sections related to the information you need.

**Step three:** Skim the sections that can answer your questions and locate the pages.

**Step four:** Read and decide which pieces of information are useful for your research.



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

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



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



TRACK 22





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

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



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

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

<p><b>How to prepare for a hurricane</b></p> <p>Hurricanes are massive storm systems that form over ocean water and often move toward land.</p> <p>Threats from hurricanes include high winds, heavy rainfall, storm surges, coastal and inland flooding, rip currents, and tornadoes. The heavy winds of hurricanes can cause damage or destroy homes, buildings, and roads, as well as cause power, water, and gas outages. These effects can injure or kill people, disrupt transportation, and pollute drinking water. Hurricanes cause deaths and injuries primarily from drowning, wind, and wind-borne debris. The impact from hurricanes can extend from the coast to several hundred miles inland.</p>	<p><b>Now/prepare</b></p> <ul style="list-style-type: none"> <li>▶ <b>Pay attention to local alerts and warnings</b> Monitor local news and weather reports.</li> <li>▶ <b>Prepare to evacuate by testing your emergency communication plan(s)</b>, learning evacuation routes, having a place to stay, and packing a "go bag"</li> <li>▶ <b>Stock emergency supplies</b></li> <li>▶ <b>Protect your property</b> by anchoring fuel tanks, reviewing insurance policies, and cataloging belongings.</li> <li>▶ <b>Collect and safeguard important documents</b>, such as critical financial, medical, educational, and legal documents and records.</li> </ul> <p><b>Source:</b> Federal Emergency Management Agency. <a href="https://go.g/EpKJR">https://go.g/EpKJR</a></p>
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23. Check the main ideas you highlighted in your sources.

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

Pay attention to local alerts and warnings

Monitor local news and weather reports

This is the main idea, because it says what to do

These are examples of means used to broadcast alerts

## FOR OUR SET OF INSTRUCTIONS FOR FACING AN ENVIRONMENTAL EMERGENCY



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

NOTE 1

**Question:** How do you prepare for a hurricane?

### Now/Prepare

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



stock (v.):  
all necessary

**Source:** Federal Emergency Management Agency <https://google/EpkXJR>  
Retrieved on May 16th, 2015

## FOR OUR SET OF INSTRUCTIONS FOR FACING AN ENVIRONMENTAL EMERGENCY



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

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

### Sentences with instructions:

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



26. Read the following instructions on the left and check how the connectives help to elaborate, explain or give an example for each instruction.

- Underline the options on the right that best complete each instruction, according to the connective used. Look at the example.



**sturdy** (adj.):  
resistant

Identify safe places very close to where you normally are (home, school or workplace).

**Such as...**

- > a sturdy table or next to an interior wall.
- > open places where there is no danger of falling objects.
- > you will arrive to them.
- > make a security brigade.

Look for a safe place...

**where...**

- > under a table or in the threshold of a door.
- > the earthquake has ceased.
- > you can protect yourself from things may fall down or that are loose.
- > you can avoid any harm.

Look for arm enforces personnel and medical support.

**when...**

- > you can get immediate medical support.
- > the earthquake already passed.
- > Red Cross or civil preparedness.
- > you see an injured person or a risky situation.

Practice...

**how...**

- > you will communicate with your family.
- > gets a first-aid kit.
- > to put yourself in danger.
- > you will avoid further risks, such as fires.



27. Use the information from your notes in Activity 24 to decide in which instructions you can include:

- Information about the way the instruction should be carried out.
- An explanation about when and where an instruction should be followed.
- Examples to clarify an instruction.
- Rewritten instructions with added information. Look at the example.

Continue this activity on the next page

## FOR OUR SET OF INSTRUCTIONS FOR FACING AN ENVIRONMENTAL EMERGENCY

### Sentences with instructions and information that elaborate, explain and/or exemplify the instructions

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

### Remember

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



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

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



Let's put the emergency kit first, since it is the most useful to survive.

Ah! Then let's organize the steps in three sections before, during and after.

Yes, I agree on using before, during and after. The first step under the heading before should be about the emergency kit.

Well, we still have to check where we should put the other steps under each heading.

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

### List of words to put the instructions in order

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





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

Checklist to assess my partners draft	Yes	No
• When instructions or steps are read, can we understand what has to be done?		
• Are instructions or steps in a logical sequence?		
• Do we know which steps have to be followed first and which ones go next?		
• Is the order of instructions and steps correct?		
• Are there too many instructions?		

- Give feedback about the instructions that need changes to be better understood and the reasons for those changes.



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

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

**Observations made by our partners**

- ✓ **Add** *it* to the last instruction, before rains
- ✓ **Change** the sentence that expresses when to do an action for an example.
- ✓ **Delete** the word *family*.

**Corrections**

Before

- » Build an emergency kit with items such as band aids, alcohol gauze, etc.
- » Write ~~Make~~ a family communication plan.
- » Practice how you will communicate with each other, such as choosing an out-of-town contact for all family members to call.
- » Look for the following danger signs: dark, greenish sky, large hail, large, dark, low-lying cloud, loud roaring, like a train.
- » Stay alert if rains heavily or hails.

Fix spelling

Fix punctuation

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



## Closure stage-socialization

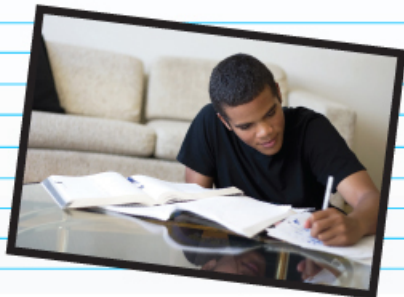


31. Read your draft once again. Check the following statements and apply them to your writing.

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

### During

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



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

## FOR OUR SET OF INSTRUCTIONS FOR FACING AN ENVIRONMENTAL EMERGENCY



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

### HURRICANES

#### Before

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



#### DURING

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



### AFTER

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



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

Yes, we could also make a copy for the community center and the public library.


We should put our poster at the school's entrance.



34. Go to page 30 in your Reader's Book. Go through the activities to know if you have learned to protect yourself in case of a natural disaster.

- In your notebook, write a similar questionnaire about the environmental emergency you chose.

## How did it go?

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



### Individual assessment

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



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



### Partner assessment



## Product



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



### Displaying our poster with instructions for an environmental emergency

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



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



### Team assessment

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



 We have arrived at the end of this practice.

## STOP THE PRESSES-THIS JUST IN!

Family and community environment

SOCIAL LANGUAGE PRACTICE: Compare the same piece of news from different journalistic sources.

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

## Warm-up stage

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

Newspapers	
Graphic resources	Textual resources
Example: Graphic bars	Headlines

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



## Similarities between the images

## Example

- All images are newspaper pictures.
- Text is arranged in columns.

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

It entertains because it has cartoons and comic strips.



Yes, sometimes they include funny features or stories.

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

Newspapers publish different types of news, such as news about sporting events or politics. That's why they have different sections.



Yes, but I'd like to know if all newspapers have the same sections.

### Remember

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

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

Section	Society	Economy	Sports	Politics
Events			<b>Example:</b> Winners of the World Cup.	

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



We recommend checking the following links to some newspaper websites:

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





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

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



4. Read the news below.

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

Almost 2 billion people around the world are overweight.

Continue this activity on the next page



## Remember

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

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

human  
change  
by

problem  
caused  
activities  
climate

disease  
21 st  
obesity  
century

the  
of

- Once you reach an agreement, write the headline, with the words you chose, on the line above each deck.
- With your teacher's help, give feedback on the headlines other pairs wrote.



5. Take out the news stories you brought to class. With your teacher's help, do the following:

- Read the headlines aloud.
- Identify the key words in the headlines.
- Make predictions about the events mentioned in the headlines.

# THE SENTINEL

LONDON, FRIDAY, MARCH 7, 2015

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

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



## Climate change affects us all

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

## Being overweight: prelude to childhood and teenager obesity

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

## Today Martin Luther King would turn 89



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

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

Key words are climate and change

- Check the deck to confirm the events you predicted.



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

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



### Example:



TRACK 24



I was surprised by the news of the youngest psychologist in the world.

I agree with you, Luz. I think the story will narrate how she was able to finish her master's degree when she was just 16.

I am interested in reading about obesity.

I agree with Diego, because we are not that far from 2022.



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

**Mexican teenager becomes youngest psychologist in the world.**

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

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



**acknowledge**  
(v.): reconocer

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

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



## FOR OUR COMPARISON CHART



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

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

Theme: Climate change, caused by human activity.  
 Newspapers: a Today's News, b Mexico City Morning  
 Date: 4/January/ 2018  
 Section: Science

### Remember

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



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

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

Headlines	"Climate change, problem caused by human activity"	"Earth's climate: impending catastrophe"
Similar words	Climate	Climate

We are responsible for climate change.



Climatic conditions will become worse by the day.



Being Through Language

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

## Building stage



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

## Publication 1.



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

## CLIMATE CHANGE, PROBLEM CAUSED BY HUMAN ACTIVITY

Thursday January 4th, 2018

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

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

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

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

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



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

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



Continue this activity on the next page

## Publication 2.

**impending** (adj.):  
imminent  
**drought** (n.): sequía

Thursday January 4, 2018

**EARTH'S CLIMATE: IMPENDING CATASTROPHE**

Water shortages, **droughts**, heatwaves and floods will cause a high number of deaths.

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

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

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

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

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



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



I know that hurricanes and hot and cold seasons get worse every year. This fall was **unseasonably** cold, while spring was **unseasonably** cold, too.



Yes, two powerful hurricanes also made landfall here. My house got flooded and we ended up in a public shelter.

**unseasonably** (adv.): fuera de temporada

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

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

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

**Publication 1**  
 Climate change affects us all, since it impacts animal and plant habitats, leading them to extinction.

It refers to all life on the planet: humans, animals, plants, etc.

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

We understand that this refers to Earth.

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

Example:

	Graphic Resources	Textual Resources
<b>Publication 1</b>	<ul style="list-style-type: none"> <li>• Photo</li> <li>• Black typeface</li> <li>• Graphic layout: Two columns</li> </ul>	<ul style="list-style-type: none"> <li>• Title</li> <li>• Deck</li> <li>• Uppercase and lowercase</li> <li>• Bullet</li> </ul>
<b>Publication 2</b>	<ul style="list-style-type: none"> <li>• Photo</li> <li>• Black typeface</li> <li>• Graphic layout: Two columns</li> </ul>	<ul style="list-style-type: none"> <li>• Title</li> <li>• Deck</li> <li>• Uppercase and lowercase</li> </ul>



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

Example:

### Publication 1

Thursday 4/Jan/ 2018

Climate change, problem caused by human activity

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

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

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

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

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

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

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

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

What?

When?

How?

Who?

Why?

Where?

## FOR OUR COMPARISON CHART



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

### PUBLICATION 1

- What : > Certain activities that we have performed created the conditions for climate change on a global level.
- When : > Temperatures all around the planet have been rising for the last 100 years.



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

**Example:**

**Publication 1**

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

This part is said by the reporter. It does not use quotation marks.

The part in quotation marks is said by the source of information.

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

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



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



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

- Events narrated. Look at the example.

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



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

## CHECKPOINT



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

Example:

	Strategies already in use	Strategies to be developed
Me	Re-read the text	Predict from the headlines
My partner	Questions about the text	Look up words in a dictionary



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



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

**Publication 1**

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

Look at this! Both publications mention solutions to climate change, but they say it in a different way. In the first one, they use the expression fossil fuels and in the second one, they give examples of those fuels.

**Publication 2**

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

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



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

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



Continue this activity on the next page

What?	<p><b>Publication 1</b></p> <ul style="list-style-type: none"> <li>It uses a short expression to give more information (problem caused by human activity) about climate change.</li> </ul>	What?	<p><b>Publication 2</b></p> <ul style="list-style-type: none"> <li>It uses a word that creates a powerful effect on the reader (catastrophe).</li> </ul>
When?	<ul style="list-style-type: none"> <li>It uses a specific number to say when climate change will create a certain effect (10 years), and when we began seeing its effects (the last century).</li> </ul>	When?	<ul style="list-style-type: none"> <li>It uses an adjective (impending) to give the idea that it is getting closer.</li> </ul>
Where	<ul style="list-style-type: none"> <li>In both of them, we find references to the word Earth, and adjectives such as global.</li> </ul>	Where	<ul style="list-style-type: none"> <li>In both of them, we find references to the word Earth, and adjectives such as global. In this publication they also use planetary.</li> </ul>

### Closure stage-socialization

#### FOR OUR COMPARISON CHART



21. In order craft the comparison chart:

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



**issue (n.):**  
asunto

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



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

We could make a poster-sized version and include the cut out news story so people can read it themselves and then have a look at our chart.




We could also make a short slideshow in the computer lab. On separated slides, we'd include the news, then we could go row by row with the comparison chart. Afterwards, we can ask for permission to upload our presentation to our school homepage.



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

## How did it go?


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



Individual  
assessment

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



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




Partner  
assessment

- Aspects to improve



### Product


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



Making a  
comparison  
chart for  
pieces of news

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



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



Team  
assessment

- Aspects to improve



 We have arrived at the end of this practice.

## I SPEAK ALONE; I SPEAK FOR YOU

Ludic and literary environment

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

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

## Warm-up stage

1. Look closely at the following images.



- Answer the following questions:

- What do you think the characters in each image are doing?
- Why are they alone on stage?
- What do you think the character in Image 1 is talking about? And the character in image 3?

- Why is the character in image 2 scared?
- Why is there a microphone in images 1 and 2?
- Which of the three characters would you like to be if you were to perform on stage? Why? talking about?



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

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



Monologue

\_\_\_\_\_

\_\_\_\_\_

Example: Monologue

A dramatic sketch performed by one actress or one actor.

Dialogue

\_\_\_\_\_

Example: Dialogue

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

Dialogue

\_\_\_\_\_

\_\_\_\_\_

Monologue

A stand-up comedy routine.





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

Week 1-2		WARM-UP STAGE	
Listen to and review monologues.	<ul style="list-style-type: none"> <li>Explore and comment on monologues.</li> <li>Recognize subgenre of monologues (dramatic, stand-up comedy, interior, etc.).</li> <li>Select one monologue and review its features.</li> <li>Review repertoire of words and expressions.</li> <li>Define themes and ideas for monologues.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Week 3		BUILDING STAGE	
Plan the monologue.	<ul style="list-style-type: none"> <li>Agree on rules for one performance (turns, duration of the monologue, genre, etc.).</li> <li>Propose addressee for your monologues.</li> <li>Define protagonist for the monologue.</li> <li>Review ways to start a monologue.</li> <li>Analyze ways to introduce and develop the monologue.</li> <li>Define body language for the monologue.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Week 4		BUILDING STAGE	
Improvise monologues.	<ul style="list-style-type: none"> <li>Practice improvisation.</li> <li>Control emotions.</li> <li>Consider the audience.</li> <li>Present improvisation.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Week 4		CLOSURE STAGE-SOCIALIZATION	
Offer and receive feedback.	<ul style="list-style-type: none"> <li>Explain strategies used.</li> <li>Offer and receive opinions of a performance in improvisation.</li> <li>Assess process and product.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	



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



TRACK 28

You can watch this monologue at <https://goo.gl/NWSJQR>



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

- Explain your reasoning. Look at the example.

Example:



I think the protagonist is parodying a character from World War II. His mustache and his uniform remind me of...

In my opinion, because of some words and sentences I understand, the purpose of the monologue is to take a stand in favor of...



## Remember

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





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

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



Reader's Book page 8-11

### Remember

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



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

Stand-up comedy monologue

Dramatic monologue

Interior or Narrative monologue

#### Example:

- A character presents her/his uncertainty and thoughts so the reader can understand her/his situation. The character's consciousness flows through the reflection of various aspects of the subject presented.
- A character thinks aloud and expresses his thoughts, ideas and emotions on a tragic or painful topic.
- A single person standing, without scenography, expounds on a situation and makes different observations that provoke laughter. The themes are light and fun, with unforeseen and funny situations.

#### Example:

Interior or  
Narrative monologue

---



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---



---

## FOR OUR MONOLOGUE

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



I think we should present a classic monologue, maybe one from Hamlet.

But, in a classic monologue, there is nothing to improvise, is there?

Of course. You need to improvise the voice, the gestures and the physical movement. In addition, you have to read and understand the whole work.



You're right, but do we have enough time for all that? I'd rather present a stand-up comedy.



Both are good options. What advantages does each one have?

If we work with a classic monologue, we are going to learn a lot of new vocabulary.

And if we do a stand-up comedy, we are going to learn how to improvise.

It's very difficult to choose in this case... I think I prefer...

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

Example:

TYPE OF MONOLOGUE

WE CHOSE

ARGUMENTS

Because:





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

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

The Great Dictator words and expressions repertoire	
Words	Expressions
Example: conquer	Example: I don't want to be an emperor.



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

- Complete the parts that are missing orally.



**Example 1.** When I was in high school, one of my biggest desires was to leave my house.

- My younger brother was \_\_\_\_\_ and he was always \_\_\_\_\_ me.
- I \_\_\_\_\_ my parents the news and they \_\_\_\_\_ very, very happy. I \_\_\_\_\_ don't understand why.
- I was very \_\_\_\_\_, very happy, I \_\_\_\_\_ very sure of myself, very \_\_\_\_\_.
- The \_\_\_\_\_ is, there are many things \_\_\_\_\_ tells you about living \_\_\_\_\_.
- \_\_\_\_\_. The first weekend of my independent life, I \_\_\_\_\_ that clothes do not wash \_\_\_\_\_, you have to wash them if you don't want to look like a \_\_\_\_\_ person.
- When you live alone, eating is an \_\_\_\_\_, \_\_\_\_\_ go to a restaurant three times a day, it's very \_\_\_\_\_.
- When I visit \_\_\_\_\_, my mom still \_\_\_\_\_ me to go for tortillas, my dad still \_\_\_\_\_ let me \_\_\_\_\_ his car, and my younger brother:

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

Puking    satchel    SANS    UNWILINGLY    oaths  
 pard    WOEFUL    mewling    Merely  
 Sighing    QUARREL    pouch    WHINING    FURNACE  
 BEARDED    SPECTACLES    oblivion

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



Example:



I think it says: All the world a stage, and all the men and women *merely* players.

The verb is missing. Listen, the actor says: All the *world's* a stage, and all the men and women *merely* players.

### Remember

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

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

1	7	13
Example: 2. mewling	8	14
3	9	15
4	10	16
5	11	17
6	12	



There are many online versions of this monologue. You can see and hear one of them at <https://goo.gl/AkwKGp>



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

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



TRACKS  
28 and 29

Example:

Chaplin's monologue is very different from the one called *Learning How to Live Alone*. I think Chaplin's is a dramatic monologue.

What does homeless mean? And cattle?

Ha, ha, ha... The second monologue has some very funny jokes.

Yes, I think it's a comical monologue, also called stand-up comedy.



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

Monologue's topic	
<i>The Great Dictator</i>	<i>Learning How to Live Alone</i>
<p><b>Example:</b></p> <p><b>Words:</b> Most of the words are critical of totalitarian forms of government.</p> <p><b>Expressions:</b></p> <p><b>Topic:</b></p>	<p><b>Words:</b></p> <p><b>Expressions:</b></p> <p><b>Topic:</b></p>

## FOR OUR MONOLOGUE

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

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

Example:

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

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

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

### Similarities

Example: In both monologues, intonation is very important.

### Differences

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

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

### Features of Stand-Up Comedy

- Stand-up comedy is a genre of theater interpreted by a single person - So, we will have to perform by ourselves and not as a team, but our team can help with some sound effects.
- The monologist presents a topic or a situation from a comic point of view to provoke laughter from the audience. We will have to include parts that elicit laughter.
- During the monologue, the public becomes involved in the situation with unusual, exaggerated, ridiculous or absurd approaches. We will discuss how to achieve this with our teacher.

## FOR OUR MONOLOGUE

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

Example:

**Genre** Stand-up comedy

**Features**

- › It is presented by a single person.
- › It presents a topic or a situation from a comical point of view.
- › The approach is unusual, exaggerated, ridiculous or absurd.

**Chosen topic**

*Problems of Living Alone for the First Time.*

### Building stage

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

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



TRACKS 31  
32 and 33

Monologue	Resource
Example: <i>The Great Dictator</i>	Example: An apology and a clarification
<i>Learning How to Live Alone</i>	
<i>All the World is a Stage</i>	

### Remember

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





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



TRACK 29

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



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



TRACK 30

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

Part	Speed	Volume	Pitch	Tone	Effect on the audience
Example: <i>All the world's a stage,</i>	<i>fast</i>	<i>high</i>	<i>low, rough</i>	<i>cynical</i>	<i>surprise</i>
<i>and all the men and women merely players;</i>					
<i>they have their exits and their entrances,</i>					
<i>and one man in his time plays many parts,</i>					
<i>his acts being seven ages.</i>					



**23. Have a look at the images below.**

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



*All the world's a stage,*



*and all the men and women  
merely players.*



*they have their exits  
and their entrances,*



*and one man in his time  
plays many parts,*



*his acts being  
seven ages.*

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

Parts of the monologue	Physical movements	Gestures	Eye contact
<i>Example: All the world's a stage,</i>	He opens his arms	Cynical expression, annoyed	He looks towards the audience.
<i>and all the men and women merely players;</i>			
<i>they have their exits and their entrances,</i>			
<i>and one man in his time plays many parts,</i>			
<i>his acts being seven ages.</i>			

## CHECKPOINT

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

	Yes	Almost there	Needs more work	No
I can distinguish between a dialogue and a monologue.				
I can see the differences between different types of monologues.				
I have strategies for listening to a monologue and understanding its content.				
I can recognize rhetorical resources used in a monologue.				
I understand the importance of voice and body language in a monologue.				

### FOR OUR MONOLOGUE

25. Recover the type of monologue you chose in Activity 8 and the topic of your monologue in Activity 16.

- Write a list of the words and expressions that come to mind when you think about the topic you've chosen for your monologue in your notebook. Look at the example.

**Example:** Words and expressions for a stand-up comedy  
**Topic:** The Difficulties of Living Alone for the First Time

#### Words

- ✓ grades
- ✓ money
- ✓ to ask for
- ✓ to bother
- ✓ to live alone
- ✓ mysteriously
- ✓ to feel lonely

#### Expressions

- ✓ I had nothing against my family
- ✓ I was very excited
- ✓ I felt very sure of myself
- ✓ I didn't know what I had gotten myself into
- ✓ There are many things nobody tells you about living alone.

### Remember

To improvise a monologue we need, to begin with, a topic. Once we have it, we write a little about what goes through our mind. Don't worry if it doesn't sound funny right now, it will be fun when you finish because you will also add variations of voice, gestures and body language.



26. Discuss different ideas that come to mind about the topic you've chosen. Write them down in your notebook. Look at the example.

Example:

**NOTES** to improvise a monologue

**Topic:** The Difficulties of Living Alone for the First Time

**Random ideas:**

- Reasons to leave the family home: to get a job in another country, to go to a university in another city, etc.
- Who washes your clothes when you don't live at home?
- The place where you are going to live is surely very different from your home.
- What do you do when you feel lonely?
- The difficulties of living with your family: you receive orders, you help with housework, you have to respect rules and schedules, you live with all your family members (like it or not), etc.
- When you decide to live alone, will you be able to survive without the money your parents give you?
- What do you do if the toilet paper runs out and you don't have money to buy more?

## FOR OUR MONOLOGUE



27. Go to your Reader's Book page 42.

- Read *Learning How to Live Alone*.
- Pay attention to the structure and the contents of each of part of the monologue.
- Reprise the ideas you wrote in the previous activity and consider how you can arrange them in the structure of a stand-up comedy. Look at the example.



Reader's Book page 42



reprise  
Story on  
page 44

Example:

### Structure and ideas for our monologue

**Topic:** The Difficulties of Living Alone for the First Time

**Beginning**

- > The difficulties of living with the family
- > Reasons to leave the family home

**Development**

- > The money
- > The house
- > Internet
- > Feeling lonely
- > Clothes

**Closure**

- > We are not sure. Maybe we can pick up one of the ideas from the beginning

28. Consider the parts of the monologue's structure (beginning, development, closure) and divide them among the members of the team to contribute their ideas.

- Propose what you are going to say in each part, building on your ideas from Activities 25 and 26. Don't worry if your monologue doesn't sound funny at this point. Look at the example.

**Example:**

**Beginning**

- The difficulties of living in the family home
- Reasons to leave the family home

**Proposals**

- One of my biggest desires was to leave my house
- My mom used to ask me to clean my room, go buy tortillas
- My father always asked about my grades, asked me to go to bed early
- My younger brother was always bothering me

29. Use rhetorical resources. Add words and sentences to clarify and enhance the beginning, development and closure of your monologue. If you need to, go back to Activity 21. Look at the example.

**Example:**

- When I was in high school, one of my biggest desires was to leave my house.
- I had nothing against my family, I just wanted to live alone, learn how to be an adult.
- Yes, my mom used to ask me to clean my room, go buy tortillas.
- My father always asked about my grades, asked me to go to bed early, wouldn't let me drive his car.
- My younger brother was quite silly and he was always bothering me.
- But no, I had nothing against my family.

**Remember**

Consider that the duration of your monologue should be between one and three minutes. In these activities, it is important to take a short time for preparing and adjusting the monologue so it is realistic.

30. Explain how to use voice, gestures and body language to make the different parts of your monologue more interesting. If needed, check Activities 22 and 23.
31. Exchange opinions about the results of your work in each part of the monologue. If you consider it necessary, do the following:
- Widen the repertoire of words and expressions. Review the work you did in Activities: 9, 10 and 11.
  - Propose other ways to use the voice and emotions to have more impact on the audience.

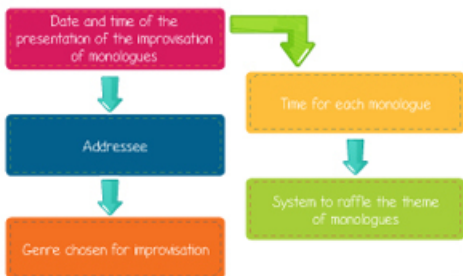
Continue this activity on the next page

- Offer new ideas for using body language.
- By now, each member of the team should have her/his own monologue ready to be presented.



### 32. Agree on how you are going to present your monologues.

- With your teacher's help, decide on the following details for the presentation of your monologues.



## FOR OUR MONOLOGUE

33. Write the agreements you reached in your notebook. Look at the example.

### Example:

<b>Date and time:</b>	The School Talent Show will take place on the last Friday of this month, from 3 to 6 in the afternoon.
<b>Addressee:</b>	Attendees of the School Talent Show teachers, students and some parents.
<b>Time for each monologue:</b>	130 to 300 minutes
<b>Genre chosen:</b>	Stand-up Comedy
<b>Topics:</b>	<ul style="list-style-type: none"> <li>&gt; The fear of speaking in public</li> <li>&gt; The use of cell phones</li> <li>&gt; The problems of living alone for the first time</li> </ul>
<b>System to raffle the themes:</b>	<p>The raffle will take place during this class or the one that follows.</p> <ol style="list-style-type: none"> <li>a) With the teacher's help, each team will propose two or three themes for improvisation.</li> <li>b) All themes will be written on a piece of paper.</li> <li>c) The papers will be folded and put in a bag or a hat.</li> <li>d) A member of each team will draw a piece of paper and read it aloud.</li> <li>e) The teacher will write down the theme that corresponds to each team.</li> <li>f) Each team has to prepare their improvisation.</li> </ol>

34. Listen to the following ways of improvising the beginning of the monologue *Learning How to Live Alone*. Assess them as to which are more successful, and which need more work.

- Pay attention to details such as time, rhetorical effects, effect and fluency to assess their quality. Listen to and look at the example.

Improvisation	1	2	3	4
Assessment comments	Example: It is very slow and boring.			

### Closure stage-socialization

35. Present your monologue to the whole class, following the agreements you reached in Activity 33. Ask your teacher how you are going to organize the presentations.
36. Discuss what you liked and what could be improved with regard to the three segments of their monologue with other teams.
- You can use a chart like the one below to exchange your opinions.
  - Remember how different details influence the impression of a performance.

Title of the monologue: _____		Team #: _____	
Text			
Monologue	Very good	Good	Regular
Start			
Development			
Closure			
Specific suggestion (general impression, rhetorical resources, time management, etc)			

- Make similar charts for:
- Voice features. Consider speed, volume, pitch, tone and pronunciation.
- Corporal expression. Consider physical movements, gestures and eye contact. If you think it's necessary, review Activity 23.



Being Through Language

- Be respectful and positive with your criticism. Remember that the observations are not personal, but about specific details that you consider can be improved.



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



Individual assessment

- I can establish genre.
- I can use gestures, eye contact, body language and pauses.
- I can link non-verbal language with voice to reinforce the message.
- I can monitor rhythm, speed, intonation and volume.

### Product



38. How do we assess the following aspects of my improvised monologue?



Performing an improvised monologue

- Did I modulate my voice?
- Did I use body language?
- Did I pay attention to my improvisation notes?
- Did I perform the best I could?
- Did the audience react the way I expected?



39. What is the team's global impression about their performance in this unit?



Team assessment

- Did we respect our agreements?
- Did we use extras like sound effects to add interest to our monologues?
- Was the performance natural and fluent?
- What details can we improve as a team?

*We have arrived at the end of this practice.*

# A WELL-OILED MACHINE

Academic and educational environment

**SOCIAL LANGUAGE PRACTICE:** Paraphrase information to explain the operation mechanism of a machine.

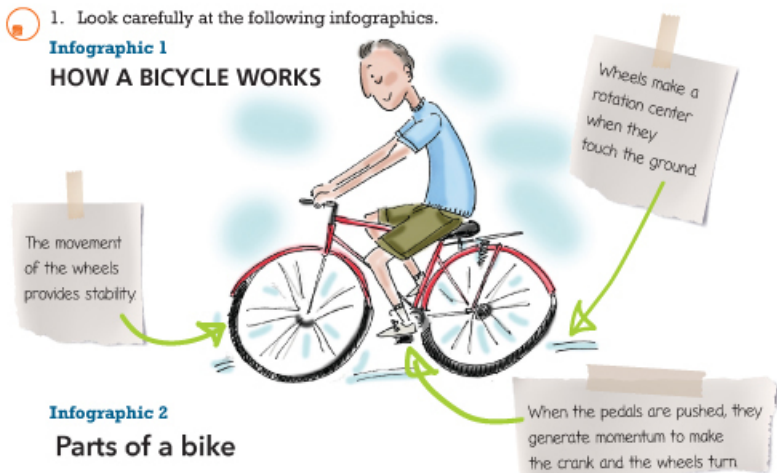
In this practice, you will elaborate an infographic to explain the mechanism of a machine.

## Warm-up stage

1. Look carefully at the following infographics.

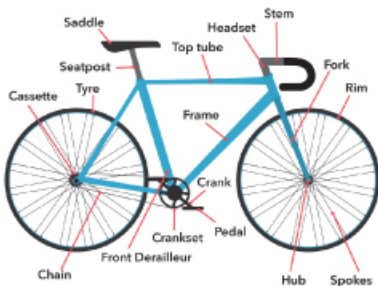
### Infographic 1

#### HOW A BICYCLE WORKS



### Infographic 2

#### Parts of a bike



#### Example:

##### What do I know about infographics?

- They use images and text to convey information.
- They help to understand ideas.
- They can be about different topics.

- Think about what you already know about infographics and write that information in your notebook. Look at the example.





2. Look at the chart below. Read the activities you will do in this practice in order to make an infographic. Remember to tick each activity as soon as you finish it.

Week 1		WARM-UP STAGE	
	Select and explore materials that contain illustrations of the operation mechanism of machines or devices.	<ul style="list-style-type: none"><li>Explore infographics and identify and topic, purpose, addressee and text organization.</li><li>Reflect on the use of images and/or illustrations.</li><li>Select a machine or device.</li><li>Establish criteria to choose information.</li></ul>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>
Week 2		BUILDING STAGE	
	Read and understand information.	<ul style="list-style-type: none"><li>Activate prior knowledge.</li><li>Infer implicit information, proposing possible alternatives.</li><li>Clarify technical terms.</li><li>Distinguish between words and expressions from British and American variants.</li><li>Make connections between images and text.</li><li>Assess main ideas and information that broadens them.</li><li>Monitor the use of one's own and others' reading strategies.</li><li>Select information to explain the operation mechanism of machines.</li></ul>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>
Week 3		BUILDING STAGE	
	Write information.	<ul style="list-style-type: none"><li>Paraphrase information using adequate expressions and linguistic resources.</li><li>Use synonyms to express the same concept.</li><li>Put ideas and explanations in order and connect them in a diagram.</li><li>Complete a flow chart with notes that explain main ideas.</li></ul>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>
Week 4		CLOSURE STAGE-SOCIALIZATION	
	Edit texts.	<ul style="list-style-type: none"><li>Read to check spelling and punctuation.</li><li>Put sentences in a sequence.</li><li>Add, remove, and/or change information and adjust language according to addressee and purpose.</li><li>Write final versions on a poster and display it in different places in the school.</li><li>Assess the process and the product.</li></ul>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>

3. Compare the infographics you reviewed in Activity 1. Write their similarities and differences in your notebook. Look at the example.

Example:

Comparing infographics	
Similarities	Differences
Both infographics give information about bikes.	Number 1 gives information about how bikes work, while number 2 gives information about their parts.

4. Comment on whom infographics are made for. Look at the example.

Example:



I think they are for people who know about the topic.



In my opinion, they're for everyone, not only for people who know about the topic.



Why would you say they're for everyone?



Because they use not only text, but also images, making it easier to understand.



5. Read the following purposes for infographics. Decide which sentences describe an infographic.

- Share and check the answers to Activities 4 and 5 with a partner and exchange opinions.





6. Check the infographics again to analyze their textual components and how they are used.

- Complete the following table. Look at the example.

Example:

Use of text in the infographic	
Infographic 1	Infographic 2
<ul style="list-style-type: none"> <li>› It has a title in bold and uses capital letters</li> <li>› It uses notes to explain the operation of the bicycle.</li> </ul>	<ul style="list-style-type: none"> <li>› It has.</li> <li>› It uses words to.</li> </ul>

- Exchange opinions about the use of images and complete the following table. Look at the example.

Example:

Use of images in the infographic
<ul style="list-style-type: none"> <li>› In infographic 1, the image is used to show some details of how bikes function.</li> <li>› In infographic 2, the image is used to.</li> <li>› In both images.</li> </ul>

**Remember**  
Visual support is very important to explain and illustrate information. If visual support is well coordinated with the information, it can complement and clarify meaning for the viewer. Have this in mind when designing your infographic.

## FOR OUR INFOGRAPHIC



7. Work on the following activities.

- Choose a machine or device to produce your own infographic.
- Define the purpose and addressee of your infographic.
- List some features of the textual and graphic resources.
- Make a chart in your notebook that contains the following information.  
Look at the example.

Example:

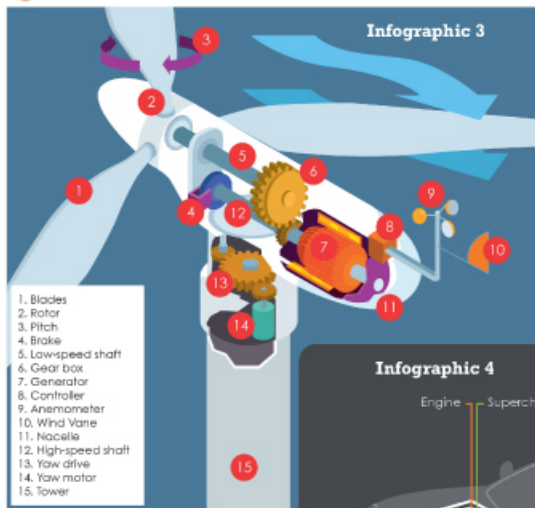
<b>Machine or device:</b>	› Wind turbine
<b>Addressee:</b>	› Students (11 to 13 years old)
<b>Purpose:</b>	› To explain, with visuals, the mechanisms of a wind turbine that produces electricity

## Remember

Choose wisely. Keep in mind that the more complex the machine, the harder it will be to describe its mechanisms.



8. Look carefully at the images below.



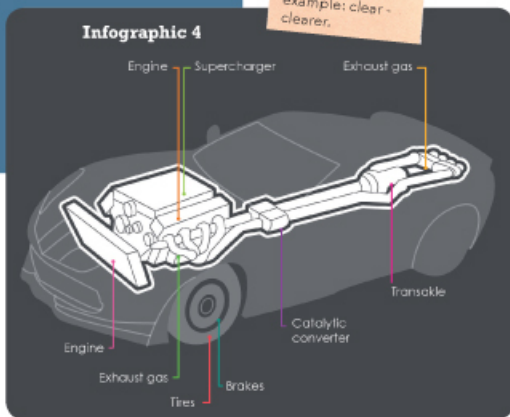
- Complete the following sentences using the correct comparative form of the adjective or adverb inside the parenthesis. Look at the example.

**Example:** Infographic 3 is (complex) **more complex** than Infographic 4 because cars have less parts and pieces than wind turbines.

- Infographic 3 is (clear) \_\_\_\_\_ than Infographic 4 thanks to the enumeration of the different parts of the turbine.
- Infographic 4 has a more detailed image for car experts but Infographic 3 is (descriptive) \_\_\_\_\_ than the other one, and better suited to young students.
- Infographic 3 is (colorful) \_\_\_\_\_ than Infographic 4.

## Remember

Adjectives and adverbs that have three syllables or more form their comparative with **more** or **less**, and their superlative with **most** and **least**.  
 For example: **more** expensive, the **most** expensive, **less** important, the **least** important, **more** dangerous, the **less** dangerous.  
 You can also form comparatives by adding **-er**, for example: clear - clearer.



## FOR OUR INFOGRAPHIC

9. With your teammates, make a chart like the one below with the information for your own infographic, including the graphic resources you think appropriate. Look at the example.

Example:

<b>Machine or device:</b>	> Wind turbine
<b>Graphic resources:</b>	> Images that explain the inner and outer workings of wind turbines, flow charts, indicative arrows, a chart with key terms, etc.

10. Write your own questions to find out more about the machine you chose for your infographic in your notebook.
- Focus specifically on questions that allow you to find out how it works. Look at the example.

a. How do wind turbines work?



b. What are their main parts?



c. How do wind turbines distribute electricity?

11. Check your questions and propose sources where you can find information to answer them. Ask your teacher for help if necessary.
12. Put forward criteria to choose the information you need. Look at the example.

Example:

### Requirements for selecting criteria

- > It should answer the questions we asked.
- > It should contain information that we can understand.
- > It should provide actual and precise information.
- > It should have images showing the parts of a wind turbine.
- > It should help us to understand how a wind turbine works.

## Building stage



Reader's Book pages 44-51

### Remember

If you need to, check the information in your Reader's on different machines go to pages 44-51.



13. Before looking for information, comment on what you know about the machine you chose. Look at the example.

Example:



I know a wind turbine is like a giant fan.

And it has helices which are moved by the wind.



And, just as the name says, it works by using wind.

Of course, the wind should be what makes the turbine work.



## FOR OUR INFOGRAPHIC



14. Look for information in different sources (whether printed or digital) that answer your questions about your machine.

- If you need to, follow the next steps to research on the web.



To look for more specific information on machines you can go to:

<https://goo.gl/B49guc>

other options:

<https://goo.gl/RWpy7c>

<https://goo.gl/ljJrJK>

- Register the different sources you consulted to select the information for your infographic in your notebook. Look at the example.

### CHOSEN SOURCES OF INFORMATION

1. Information about: how does a wind turbine generate electricity?

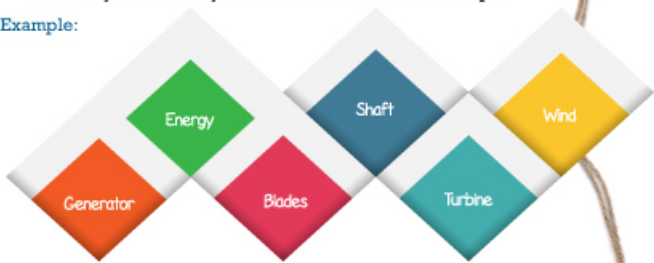
<https://goo.gl/Xyb1hd> Date: July 2 of 2018

2. Information about: why is wind a renewable resource?

<https://goo.gl/QcYlzZ> Date: July 2 of 2018

- 15. Copy the questions from Activity 10 and the information you think answers them in your notebook.
- 16. Write a list of words that belong to the semantic field of the machine you chose in your notebook. Look at the example.

Example:



- 17. Read the information you registered in Activity 15 again. Do the following to make inferences about its content.

- Identify words or expressions you don't know or whose meaning you don't get.
- Check the words you listed in the previous activity.
- Link those words with what you already know about the topic. If you need a reminder, go back to Activity 13.
- Read the information again to deduce their meaning. Look at the example.

**Remember**

A semantic field is a set of words related by their meaning and usage.

Example:

The wind turns the blades **counterclockwise**, which spin a **shaft**, which connects to a generator and makes electricity.

Maybe you're right. And before the word **shaft**, it says "turns", so spin a shaft may have something to do with a thing that moves.

It says here **counterclockwise**. I see the word clock, so may it refer to the way hands on a clock move.

- Repeat this process with the concepts whose meaning you don't know in the rest of the paragraphs.



18. It's time to check your performance up to this point.

- Copy the following format in your notebook and fill it in with the information related to the activities you have already finished, especially the purpose and what your experience was while carrying out the activity. Look at the example.

Example:

Activity:	Choosing sources of information.
Purpose of the activity:	To obtain the information needed for our infographic.
My experience carrying out this activity:	We had some difficulty at first, because we chose how wind turbines work, but our teacher helped us to find information about them on government websites with information about renewable sources of energy.

19. Answer the following questions to think about the strategies you used when reading.

- Which strategy/strategies helped you to understand the information and which did not? Why?

20. Exchange the answers to the questions in the previous activity with a partner and do the following.

- Read a paragraph from the information your partner registered.
- Explain the strategy you follow to understand what you've read.
- Show each other how you use such strategies. If needed go back to the example in the previous activity.

Example:

I read all the information, but I underlined the words I did not understand. Then, I used the dictionary to look up their meaning and I read the information again.

In my case, I read all the information once. Then I re-read the paragraphs with concepts I didn't get and, since I had already read everything, I could understand them.

Wow! That sounds like a good idea, because I did it backwards and it didn't work for me. I'll try your strategy out.

I did what he did, but instead of using a dictionary, I asked questions and I used the images to find out the meaning of the concepts I didn't understand.







21. Look up the main ideas of the information you registered. List them in your notebook. Look at the example.

Example:

Sentences with the main ideas of the text *The Inside of a Wind Turbine*

- 1 Wind turbines use wind to make electricity.
- 2 The wind turns the blades, which spin a shaft, which connects to a generator and makes electricity.
- 3 Wind turbines convert the kinetic energy in the wind into mechanical power.
- 4 Modern wind turbines fall into two basic groups: the horizontal-axis variety and the vertical-axis design.
- 5 Wind turbines can be built on land or offshore in large bodies of water.



- Give reasons why you think they are main ideas. Look at the example.

Example:

- a. *How do wind turbines make electricity?* is not part of the first main idea, because it is a question that will be answered later.

b.

Simply stated is not a main idea, because it just introduces something else.

- c. Moreover, you can understand the whole point of the paragraph by reading that idea.

d.

But when you find out wind turbines use wind to make electricity, that answers the question at the beginning.



22. Look for images of the parts of the machine you chose in the sources of information you are working with. Look at the example.

- Exchange opinions about the links between the images and the information you registered in Activity 15.
- Pay attention to the differences in words and expressions in American and British variants. Listen to the full example on Track 35.



Example:

Look, here we can see how the arrow indicates the direction in which the wind turns the blades. It says here counterclockwise, what is that?

I'm looking it up in the dictionary and it says it goes in the opposite direction in which the hands of a clock move, that is, they turn to the left. It also says in British English the word used is anticlockwise. Look at the arrow again, do you get it?

You're right. And now, take a look at this. I can follow the direction of the infographic from the beginning with the wind turbine until it reaches the transmission towers you can see on the picture.

We use pylon, since it is the British word for transmission tower.

## FOR OUR INFOGRAPHIC

23. In your notebook, write a list of the terms you think are the most important for the machine you chose and their explanation. Use a dictionary if needed.

- Add an image to each key term. Look at the example.

Example:

KEY TERMS:	EXPLANATION
Wind	It is a form of solar energy which is a result of the uneven heating of the atmosphere by the sun.
Turbine	A turbine is a device that turns kinetic energy into another kind of energy, for example, a wind turbine turns it into mechanical energy.
Generator	This converts mechanical energy to electrical energy. Wind turbine generators are a bit unusual, because the generator has to work with a power source, which gives inconsistent mechanical power.



24. To make your own infographic, you will need to paraphrase the information you selected in order to explain the main idea and functions of your machine.

- Read the sentences with the main ideas you listed in Activity 21.
- Use your own words to restate what each sentence says. Look at the example. Ask your teacher for help if necessary.

Example:

Sentences	Paraphrase
1. The wind turns the blades, which spin a shaft, which connects to a generator and makes electricity.	Example: wind makes the blades spin. This movement goes to a generator and it makes electricity.

Continue this activity on the next page



Sentences	Paraphrase
2 Wind turbines convert the kinetic energy in the wind into mechanical power.	
3 Modern wind turbines fall into two basic groups: the horizontal-axis variety and the vertical-axis design.	
4 Wind turbines can be built on land or offshore in large bodies of water.	

## FOR OUR INFOGRAPHIC

25. Use the information you paraphrased in the previous activity to answer the questions you wrote in Activity 10. Look at the example.

Example:

## A. HOW DO WIND TURBINES WORK?

- Wind makes the blades spin.
- This movement goes to a generator and it makes electricity.

## B. WHAT ARE THEIR MAIN PARTS?

- Their main parts are the turbine and the generator.

## C. HOW DO WIND TURBINES DISTRIBUTE ELECTRICITY?

- The electricity generated by the wind's kinetic energy goes to the electrical mains.
- Voltage is reduced so electricity can be used in homes as it passes through the transmission towers.

## Remember

For some words in your paraphrases, you may want to use a word with a similar meaning, that can be easier to understand, that is, you may want to use a synonym.

26. Make a flow chart in your notebook that explains the main features of your machine or **device**.

- Use the questions you prepared and the answers you wrote in the previous activity. Look at the example.



**device** (n.):  
aparato,  
dispositivo

## FOR OUR INFOGRAPHIC

## Example:

How do wind turbines work?

Wind makes turbines spin

This movement goes to a generator

Kinetic energy  
WIND

What are the main parts?

Turbine and generator

Mechanical energy  
TURBINE

How do wind turbines distribute electricity?

Electricity goes to the mains

Voltage is reduced

Electrical energy  
GENERATOR

27. Link the sentences using the adequate connectives. Ask your teacher for help if necessary.

- If you are unsure of how to link the sentences, take a look at the flow chart you composed in the previous activity. That will give you an idea of what kind of link exists between the sentences. Look at the example.

## Example:

The electricity generated by the wind's kinetic energy goes to the electrical mains. **Afterwards**, voltage is reduced so electricity can be used in homes as it passes through the transmission towers.



28. Compose notes for your infographic by forming paragraphs, using the sentences you linked in the previous activity. Look at the example.



## FOR OUR INFOGRAPHIC

**Example:**

Wind makes the blades spin. This movement goes to a generator and it makes electricity. **As for** wind turbines, they have two main parts: **on one hand**, they have a turbine, **on the other**, a generator. **In order to** distribute electricity, the electricity generated by the wind's kinetic energy goes to the electrical mains. **Afterwards**, voltage is reduced so electricity can be used in homes.

**Remember**

Connectives are words that link different words and sentences. They are used to add, compare and contrast different ideas. In the example, **afterwards** indicates that the event described in the sentence happens after the event in the previous sentence. **On one hand...** **on the other** are used to give two ideas simultaneously; **as for** points to the topic and **in order to** indicates the purpose.



29. Read the following questions and answer them in your notebook to define the important details of your infographic. Look at the example.

Questions	Answers
<b>Example:</b> Can we make an infographic without a title?	No, we can't. We must include a title to introduce our subject.
a. Could we highlight secondary details in the infographic?	
b. Should you check that the information is right in different sources?	
c. Will we include more than one image in the infographic?	

- Formulate more questions to define certain features of your poster.

**Remember**

Descriptions, on the whole, refer to general situations, thus, they use present tense. You can find many examples of this throughout the practice.

**Closure stage-socialization**

30. Produce a draft of your own infographic. Use the images you chose and the notes you composed in Activities 13, 15, 21, 22, 23, 24, and 28.
- It should be coherent and use the information from Activities 7, 9 and 29. Look at the example on the next page.

## FOR OUR INFOGRAPHIC

## WIND TURBINES

Wind *makes* the blades spin and this movement goes to a generator and it *makes* electricity. As for wind turbines, they have two main parts: on one hand, they have a turbine, on the other, a generator. In order to distribute electricity, the electricity generated by the wind's kinetic energy *goes to the mains*. Afterwards, voltage is reduced so electricity can be used in homes.



It is a form of solar energy, and is a result of the uneven heating of the atmosphere by the sun.



This converts mechanical energy to electrical energy.

Wind turbine generators are a bit unusual, because the generator has to work with a power source, which gives inconsistent mechanical power.



A device that turns kinetic energy into another kind of energy, for example, a wind turbine turns it into mechanical energy.



## Sources:

- [1. https://goo.gl/8hJJA](https://goo.gl/8hJJA) Date: July 2 of 2018
- [2. https://goo.gl/Z3UFPF](https://goo.gl/Z3UFPF) Date: July 2 of 2018
- [3. https://goo.gl/EIbdL](https://goo.gl/EIbdL) Date: July 2 of 2018



31. Discuss whether your infographic can be improved with your teammates. With your teacher's help, add, remove or change information to adjust the language for the addressee and purpose. Look at the example.



- Use a dictionary to check the spelling and punctuation of your infographic and, with your teacher's help, check the indications regarding whether the word is British or American, so your infographic is consistent. Look at the example.

I think we can change the second "makes", because they are too close.

I agree. We can write creates.

Where we wrote *mechanical energy goes to*, don't you think is too informal?

Quite. We should use passive voice and change the verb. Do you remember how passive is formed?

Yes, you use the verb to be (is) plus the past participle verb (*directed*).

Wind *makes* the blades spin *and* this movement goes to a generator and it *creates* electricity. *As* for wind turbines, they have two main parts: *on one hand*, they have a turbine, *on the other* a generator. *In order to* distribute electricity, the one generated by the wind's mechanical (or kinetic) energy *is directed* to the *grid*. *Afterwards*, voltage is reduced so electricity can be used in homes.

Here we replace *and* by period. And use capital letter in *This*

Hey! Look at this. The dictionary says *the mains* is British, but I think this is the only word we use from British English. It says that in American English the word is *grid*.

32. Compose the final version of your infographic by including all the changes you decided in Activity 31.
33. Share some proposals about the way to disseminate your infographic and reach an agreement. Look at the example.

I think we could make an album of infographics to donate to the school library.

What if we use the resources on official webpages for our work? Or we could get help from our technology teacher, he can help us upload all our infographics to the web.

Well, I propose that we display them in the school newspaper.

We have some funds. Why don't we make a pair of **coil-bound** volumes for the other second grade groups?



There are some tools on the web you may use to create infographics easily. You may use them if available. Look for «tools for creating infographics» or «infographics maker».



**coil binding:**  
(n.) engargolado

34. Act on the agreement you reached in the previous activity to disseminate your infographic.



**Being Through Language**

Remember that different proposals for disseminating your work should be heard respectfully but also put forward assertively. Also, use reputable sources so that you don't fall for inexact information.



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



Individual  
assessment

- I can reflect on the use of images and/or illustrations.
- I can select and paraphrase information.
- I can clarify the meaning of technical words and expressions.
- I can explain why information is added or deleted in a text.



### Product

36. How do we assess the following aspects of our infographic?



Making an  
infographic

- It uses information from various sources and clarifies technical terms.
- It paraphrases information to explain the operation mechanism of a machine.
- It contains attractive images and other graphic resources.



37. What is your partner's global impression about your performance in the making of the poster?



Partner  
assessment

Aspects to improve



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



Team  
assessment

Aspects to improve



We have arrived at the end of this practice.

## OUR OWN STORY

Family and community environment

SOCIAL LANGUAGE PRACTICE: Share personal experiences in a conversation.

In this practice, you will share a personal anecdote.

## Warm-up stage



TRACK 36



1. Listen to the track. Complete the chart below.

a. What are they talking about?



Wangari Maathai of Kenya explains how the simple act of planting trees led to winning the Nobel Peace Prize.



How the Green Belt Movement grew from a basic need for water and firewood, and how Wangari Maathai started it all. In 1977, she suggested rural women plant trees to address problems stemming from a degraded environment.



Under her leadership, their tree-planting grew into a nationwide movement to safeguard the environment, defend human rights and promote democracy, earning Maathai the Nobel Peace Prize in 2004.

b. Who takes part in the conversation?



A man



A woman



Wangari Maathai

c. Where did she study?



The Kenyan countryside



Africa



Nairobi

- Order the images from 1 to 3 according to how the landscape changed through the years.

If you want to watch a video about Wangari Maathai and how she started the Green Belt Movement, visit <https://goo.gl/zns8iu>



2. Match each sentence to how you imagine Wangari Maathai saying it.

- Pay attention to the body language and facial expressions.

a. "Why not plant trees?"



b. "Let's plant trees."



c. "To plant trees, you need a diploma."



d. "Well, I don't think you need a diploma to plant a tree."



3. Listen to the track and write down the sound effects used.



1		2	
3		4	

- Play the track and perform it. Incorporate the appropriate body language, facial expressions and sound effects.



4. Look at the chart below. Read the activities you will complete in this practice in order to perform a conversation sharing an autobiographical anecdote. Remember to tick each activity as soon as you finish it.

Week 1	WARM-UP STAGE	
<p>Listen to and explore a conversation about personal experiences.</p>	<ul style="list-style-type: none"> <li>• Observe and understand non-verbal language.</li> <li>• Identify different ways of communicating.</li> <li>• Detect acoustic features.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Week 2	BUILDING STAGE	
<p>Understand general meaning, main ideas, and details.</p>	<ul style="list-style-type: none"> <li>• Identify general meaning and main ideas.</li> <li>• Identify words used to link ideas together.</li> <li>• Identify composition of expressions.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Week 3	BUILDING STAGE	
<p>Talk about personal experiences.</p>	<ul style="list-style-type: none"> <li>• Write sentences and organize them into a logical sequence.</li> <li>• Incorporate details into main ideas.</li> <li>• Formulate questions to clear up uncertainty, broaden information, and confirm understanding.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Week 4	CLOSURE STAGE-SOCIALIZATION	
<p>Share personal experiences in a conversation.</p>	<ul style="list-style-type: none"> <li>• Express personal experiences using direct and indirect speech.</li> <li>• Use expressions to offer someone their turn to speak and strategies to emphasize meaning.</li> <li>• Assess the process and product.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

- Look for some anecdotes to use throughout this practice. There are plenty of resources online, or you can use the ones in your Reader's Book, pages 52-58.



If you want to read more about Wangari Maathai and the Green Belt Movement, check out the comic strip at <http://goo.gl/fWzps5s>.



5. Match each phrase with the best way of communicating what is said.



- a "I need to tell you something, but nobody else can find out about it."
- b "In this program, Rajiv Mehrotra interviews Wangari Maathai."
- c "I am very happy to announce that I got a scholarship to study biology in the US!"
- d "Imagine if everybody in the world planted a tree. That would be several billion trees."
- e "The Norwegian Nobel Committee has decided to award the 2004 Nobel Peace Prize to Wangari Maathai for her contribution to sustainable development, democracy and peace."
- f "In this video, see how the Green Belt Movement grew from a basic need for water and firewood, and how Wangari Maathai started it all!"



- How was the information given in statements a-f communicated? Discuss with your class and teacher.
- Read the anecdote you brought and select the form(s) of communication used.





**6. Listen to the track and highlight the expressions that change intonation in the extract below.**

- Use different colors to highlight whether she is asking a question, suggesting an idea, etc. Look at the example.

They had put too much of their land into cash crops like coffee and tea, and the children were suffering from diseases associated with malnutrition. "Why not plant trees?" I asked the women. "Let's plant trees!" And the women said, "Well, we would plant trees, but we don't know how." And that started the whole story of, "Yeah, ok, let's learn how to plant trees."



**7. Discuss what effects the emphasized expressions have in the conversation.**

- Analyze her choice of words. Look at the example.

I believe Wangari Maathai was very concerned about the environment and the people. When she says, "Why not plant trees?" you can tell she is worried.

Yes, I agree. But then she changes the intonation and says, "Let's plant trees!" She is excited about the idea.

And she uses the word "let's" to encourage the women and to be a part of the solution. She wants to be involved.



Yes. But Wangari Maathai comes up with a new idea nobody can refuse: learning how to plant trees.

Yes! That's why she says, "Yeah, ok." She knows the women won't argue about this other idea.



**8. Listen to both tracks and complete the transcript.**

- Pay attention to the prepositions used in each one.

 <b>British English</b>	 <b>American English</b>
<p>"I went to the US on a scholarship. I studied biology (a) _____ university. (b) _____ the weekend, I worked with local environmentalists to rid the city of air pollution. When I returned to Kenya, my village was different (c) _____ what it was before. There were no forests or clean streams. So, I decided to work with the women and plant trees. We needed money to fund the Green Belt Movement and I wrote (d) _____ the executive director of the Norwegian Forestry Society asking for it. The rest is history."</p>	<p>"I went to the US on a scholarship. I studied biology (a) _____ university. (b) _____ weekends, I worked with local environmentalists to rid the city of air pollution. When I returned to Kenya, my village was different (c) _____ it was before. There were no forests or clean streams. So, I decided to work with the women and plant trees. We needed money to fund the Green Belt Movement and I wrote (d) the executive director of the Norwegian Forestry Society asking for it. The rest is history."</p>



- Scan the anecdote you selected and determine if it is written in British or American English.





9. Discuss what you think about Wangari Maathai's anecdote and if it relates to something you have experienced. Listen to the track and use it as an example.



## FOR OUR ANECDOTE



10. Brainstorm some personal experiences you could present as an anecdote.

- Organize your personal experiences into topics and add a symbol that represents how you felt. Look at the example.

Example:

### TRAINING

- 😊 > When I joined the Flacăra ("The Flame") gymnastics team I was in kindergarten.
- 😊 > The day I was doing cartwheels and Bela Karolyi invited me to join his school.
- 😊 > When I started coaching young gymnasts.

### COMPETITIONS

- 😊 > The perfect 10 during the '76 Olympics.
- 😞 > The '80 Olympics: when we walked into the lion's den, it was the Russians' home turf.

### MEDICAL

- 😞 > When I cut my wrist with the metal grip buckle.
- 😞 > When I had a surgery on the wrist.



### CEREMONIES

- 😊 > When I won three gold medals during the Montreal Olympics.
- 😊 > The ceremony held in Bucharest, when I retired from competition.
- 😊 > When I graduated from university.

### PERSONAL

- 😞 > My parents' divorce.
- 😊 > The tour in the US, when I shared a bus with my future husband.
- 😞 > When I escaped from Romania.
- 😊 > My wedding in Bucharest.



The example above is about Nadia Comaneci, a teenage gymnast who got the first perfect score in history during the Montreal Olympics in 1976. Watch the video to listen to her anecdote at this link: <https://goo.gl/maBFmR>

## Building stage



11. Complete Rosa Parks' anecdote below with the main ideas from the box that follows it.

- Pay attention to the details provided.

Anecdote	
One evening in early December 1955, _____	
_____ The white people were sitting	
in the white section. More white people got on, and they filled up all the seats in the white	
section. When that happened, _____	
_____ But I didn't move. The white driver said, "Let me have those front seats."	
_____ I was tired of giving in to white people. " _____	
_____," the driver said. "You may do that," I answered. Two white policemen came. I asked	
one of them, "Why do you all <b>push us around</b> ?" He answered, "I don't know, but the law is the law	
and you're under arrest!"	



**get up** (v.): levantarse,  
ponerse de pie  
**give up** (n.): renunciar,  
ceder  
**push around** (v.):  
estropear, maltratar

## Main ideas

I didn't **get up**

I was sitting in the front seat of the colored section of a bus in Montgomery, Alabama.

"I'm going to have you arrested,"

We black people were supposed to **give up** our seats to the whites.

- Discuss how you were able to organize the main ideas in the extract.
- Highlight the main ideas in the anecdote you selected.
- Read the complete story in your Reader's Book, pages 55 and 56.







12. Read the general meaning that another student wrote about Rosa Parks' anecdote.

- Discuss which parts are incorrect and rewrite the general meaning.

Rosa Parks got on a bus and it was crowded. Since she was too tired to stand, a young man gave up his seat and she sat down. She thanked him and he smiled.



- Draw in your notebook a comic strip summarizing the general meaning of the anecdote you selected.
- Use the main ideas you highlighted in Activity 11 as a guide. Look at the example.

Example:



### FOR OUR ANECDOTE



13. Go back to Activity 10 and circle the personal experience you are going to use for your anecdote.

- Write the general meaning of the personal experience you are going to use for your anecdote. Look at the example.

Example:



#### THE PERFECT 10 DURING THE '76 OLYMPICS.

During the Montreal Olympics in 1976, I was awarded a perfect score of 10 for my routine on the uneven bars. It was the first perfect 10 in Olympic gymnastics.

## FOR OUR ANECDOTE



14. Write the main ideas of the anecdote you are going to tell.

- Check the general meaning you wrote in Activity 13. Look at the example.

Example:

## THE PERFECT 10 DURING THE '76 OLYMPICS.

1. I was telling myself, "This is the Olympics I cannot make a mistake. This is one shot"
2. Seeing so many people overwhelmed me. I think I was prepared for that.
3. I just went to do whatever I planned to do, and whatever I trained to do.
4. Nobody told me that a perfect 10 had never been scored before in Olympic history.
5. Everything in my life today is because of that moment in Montreal.



15. Underline the connectives in the extract of Wangari Maathai's anecdote below. Look at the example.

Example:



seed (n): aemilla

## Extract of Wangari Maathai's anecdote

## Original version

They had put too much of their land into cash crops, and the children were suffering from diseases associated with malnutrition. "Let's plant trees!" And the women said, "Well, we would plant trees, but we don't know how." And that started the whole story of, "Yeah, ok, let's learn how to plant trees."

And we called the foresters, they came in and they talked to the women. They did not really see why I was trying to teach women how to plant trees, because to plant a tree you need a diploma. I said, "Well, I don't think you need a diploma to plant a tree."

Initially, we tried to give them seeds and then we decided against it. And so, they just started very, very, very small, very, very small. And before too long, they started showing each other how to plant trees. And before we knew it, they just started working with me.

- Substitute some connectives with their synonyms. Look at the example of the first paragraph.

Example:

✓ thus ✓ But ✓ So



## New version

They had put too much of their land into cash crops, <sup>thus</sup> **and** (thus) the children were suffering from diseases associated with malnutrition. "Let's plant trees!" And the women said, "Well, we would plant trees, but we don't know how."

And that started the whole story of, "Yeah, ok, let's learn how to plant trees."

- Read your new version and check if the connectives you used are correct with your teacher.
- Highlight the connectives in the anecdote you selected and discuss how you were able to identify them.

## FOR OUR ANECDOTE



16. Link the main ideas from Activity 14 by using appropriate connectives.

- Write a short paragraph and include some new sentences if necessary. Look at the example.

## Example:

**Before** the competition started, I was telling myself, "This is the Olympics I cannot make a mistake. This is one shot." Seeing so many people overwhelmed me, **but** I think I was prepared for that. **Then**, it was my turn, so I just went to do whatever I planned to do, and whatever I trained to do. **After** performing my routine, I got a 10. Nobody told me that a perfect 10 had never been scored before.

## FOR OUR ANECDOTE



17. Listen to the tracks and draw an arrow from left to right or right to left to determine how the anecdote is told.

- Pay attention to if it starts with the event furthest in the past and finishes with the most recent one, or if it starts with the most recent and ends with the one furthest in the past.

TRACK 40

Oldest event

Most recent event

TRACK 41

Oldest event

Most recent event

- Decide the order in which you will tell the sequence of events in your anecdote. Look at the example.

Sequence of events

Oldest event → Most recent event

## Remember

There are various kinds of connectives: adding (and, moreover, also, as well as, furthermore), time (next, then, finally, meanwhile, eventually), cause/effect (because, therefore, so, consequently, as a result of), contrasting (however, alternatively, although, except, unless).

18. Read the two versions of Rosa Parks' anecdote and draw each scene described in your notebook.

Version A	Version B
"I was in the front seat of the colored section on a bus. The white section, in front of me, was full and there were no seats available. So, I was supposed to stand up and let a white man take my seat. But I didn't want to give it up."	"I was in the back of the bus, in the colored section. I was sitting behind the white people and all the seats were taken. A white man demanded to sit where I was, but I refused to give up my seat."

- Discuss if the settings changed depending on the version.

19. Provide another answer to the questions by using different expressions.

Question	Answer A	Answer B
Where was Rosa Parks sitting on the bus?	She was in the colored section.	
Why did the white man want Rosa's seat?	Because there were no more seats available in the white section.	
Did Rosa give up her seat?	No, she didn't want to give it up.	

### FOR OUR ANECDOTE

20. Tell your anecdote and think about questions that will let you find out more about it. Write them in your notebook.

- Use the short paragraph you wrote in Activity 16. Look at the example.

Example:

- What were you thinking before the competition started?
- Were you nervous?
- How were you able to concentrate?
- What did you think when you saw the score?
- Did you know what a perfect 10 represented?



also (adv.):  
tamðárin

- Tell your anecdote and include the questions you just wrote in the conversation.

### Remember

Open-ended questions are formed by using **wh-words**. They require more than a one-word answer, they are longer and are **also** more helpful in finding out about a person or a situation. We use **do/does** and **did** with the base form of the verb to ask **Yes/No questions** for the present simple and past simple forms.



21. Listen to the track and complete the anecdote below. Look at the example.

Example:

(1) Around the mid-1970s, I was working at the University of Nairobi as a lecturer. I was doing research in the field and I saw (2) \_\_\_\_\_ of deforestation and soil loss. I heard (3) \_\_\_\_\_ rural women complain about the fact they didn't have firewood, they were (4) \_\_\_\_\_ complaining that they did not have (5) \_\_\_\_\_ water. They had put (6) \_\_\_\_\_ of their land into cash crops like coffee and tea, and the children were suffering from diseases associated with malnutrition. I wanted to do something. "Why not plant trees?" I asked the women. "Let's plant trees!"



22. Listen and select only the details that appear in the anecdote. Look at the example.

Example:



almost (adv.): *casual*  
often (adv.): *regularly*

Main idea	Details	
I was doing research in the field and I saw a lot of deforestation and soil loss.	Around the mid-1970s, I was working at the University of Nairobi as a lecturer.	✓
	I heard many rural women complain about the fact they didn't have firewood; they were also complaining that they did not have enough water.	
They had put too much of their land into cash crops	and that endangered the environment like coffee and tea.	
I wanted to do something	"Why not plant trees?" I asked the women. "Let's plant trees!" "We need to plant trees to improve the way we live."	

### Remember

Adverbs often tell when, where, why, or under what conditions something happened. There are different types: time (now, yesterday, last week), place (here, there, everywhere), degree (very, too, also), frequency (sometimes, **almost, often**).

### FOR OUR ANECDOTE

23. Answer the questions you wrote in Activity 20 in your notebook to provide more details for the anecdote you are going to tell. Look at the example.

Example:

a. **Were you nervous?**

I was very nervous. Seeing so many people overwhelmed me because it was a big arena, and a there was a lot of noise from every direction.

Continue this activity on the next page

## FOR OUR ANECDOTE

## b. How were you able to concentrate?

I think I was prepared for that and I was telling myself the whole time, "This is the Olympics. I cannot make a mistake. This is one shot." When it was my turn, I did whatever I planned to do, and whatever I trained to do.

## c. What did you think when you saw the score?

At first, I was confused because the scoreboard displayed "1.00" because they believed it was impossible to receive a perfect 10, thus the scoreboard was not programmed to display that score. Soon I understood what had happened and I was very happy.



## 24. Convert the sentences from Wangari Maathai's anecdote into a new version.

- Use direct speech if the sentences are in indirect, and vice versa.  
Look at the example.

	Original version	New version
1.	I heard many rural women complain, "We don't have firewood"	<b>Example:</b> I heard many rural women complain that they didn't have firewood.
2.	They also complained, "We don't have enough water"	They also _____
3.	The women answered that they would plant trees, but they didn't know how.	The women answered, _____
4.	I said that I didn't think you needed a diploma to plant a tree.	I said, _____
5.	We said that if we gave them seeds, they would become dependent on us.	We said, _____



## Being Through Language

► Direct speech repeats the exact words spoken. When we use direct speech in writing, we place the words spoken between quotation marks ("...") and there is no change in these words. Indirect speech is usually used to talk about the past, so we normally change the tense of the words spoken. We use reporting verbs like 'say', 'tell', 'ask', and we may use the word 'that' to introduce the reported words. Inverted commas are not used. Look at the example below. Can you see that the two sentences give the same information?

Direct speech:

- They said, "To plant a tree, you need a diploma."

Indirect speech:

- They said that to plant a tree, you need a diploma.



25. Convert the extract of Rosa Parks' anecdote into indirect speech.

Direct speech	Indirect speech
The white driver said, "Let me have those front seats." I didn't get up. I was tired of giving in to white people.	
"I'm going to have you arrested," the driver said.	
"You may do that," I answered.	
Two white policemen came. I asked one of them, "Why do you all push us around?"	
He answered, "I don't know, but the law is the law and you're under arrest."	

## FOR OUR ANECDOTE



26. Write the first draft of the anecdote you are going to tell.

- Decide if you are going to use direct or indirect speech or if you are going to combine them.
- Include the details you wrote in Activity 23 and remember to use connectives to link the sentences. Look at the example.

### Example:

When I was 14 years old, I went to the Olympics and got a perfect 10. Before the competition started, I was telling myself, "This is the Olympics. I cannot make a mistake. This is one shot." I was very nervous. Seeing so many people overwhelmed me because it was a big arena, and there was a lot of noise from every direction I think I was prepared for that. Then, it was my turn, so I just went to do whatever I planned to do, and whatever I trained to do.

After performing my routine, I got a 10. At first, I was confused because the scoreboard displayed "1.00" because they believed it was impossible to receive a perfect 10, thus the scoreboard was not programmed to display that score. Soon, I understood what had happened and I was very happy. Nobody told me that a perfect 10 had never been scored before in Olympic history. Everything in my life today is because of that moment in Montreal.

## CHECKPOINT



27. Tell your anecdote to the rest of the class and pay attention to their reaction.

- Provide feedback when it is your turn to listen to somebody else.



► Be respectful when it is others' turn to speak. Pay attention to what they are sharing and ask some questions regarding the topic. Provide constructive criticism so they can improve their performance and do not forget to highlight what they did *successfully*.



28. Listen to the track and follow along by reading the transcript below.



TRACK 43

- Listen to the conversation one more time and include the appropriate expressions to make it clearer.
- Select them from the papers below.



1 What does that mean?

2 What did you say?

3 Can you say that louder, please?

4 Could you repeat that?

Around the mid-1970s, I was working at the University of Nairobi as a **lecturer** ( ) I said lecturer. I was doing research in the field and I saw a lot of deforestation and **soil loss** ( ) Yes, of course. I heard many rural women complain about the fact that they didn't have **firewood**, they were also complaining that they did not have enough water. I grew up in the rural areas of Kenya, very pristine countryside ( ) Pristine means something in its original condition, with clean water, beautiful soil, plenty of food. "Why not plant trees?" I asked the women ( ) "Why not plant trees? Let's plant trees!" I started encouraging people to heal the environment.



**firewood** (n.): kũña  
**lecturer** (n.): oadrienciaia  
**soil** (n.): anaia



29. Practice the conversation based on your anecdote and concentrate on rhythm, speed, and pronunciation.

- Check where you can insert expressions that add a natural flow to the conversation. Write them in your notebook.
- Don't forget to pronounce questions with the right intonation.
- Switch roles and go through the conversation one more time.
- Decide who will share their anecdote first, and who will ask questions.



30. Write the final version of your anecdote in your notebook.

- Check that the conversation is appropriate with regard to topic, purpose, and addressee.
- Read Nadia Comaneci's anecdote in your Reader's Book pages 57 and 58 and use it as an example.



Reader's  
Book pages 57 and 58



## Closure stage-socialization

- 31. Perform the dialogue and decide when it is each interlocutor's turn to speak.**
- Follow the acoustic features described and choose which is the best.

Person A	Acoustic features	Person B
<b>Interviewer:</b> How do you feel coming back to Montreal?	High speed	<b>Nadia Comaneci:</b> Well, it feels great to come back to Montreal, it's always emotional when I come here. Everything that's happening today with me, and my life, is because of that moment that happened here in Montreal.
<b>Interviewer:</b> So, basically, your life was decided when you were a kid.	Monotonous tone	<b>Nadia Comaneci:</b> Yes, I was a kid, but I think I knew what I was doing. I'd been in the sport for so many years that I didn't consider myself a young person. I think I was prepared for that, and I was telling myself the whole time, "This is the Olympics. I cannot make a mistake. This is one shot."
<b>Interviewer:</b> Did you know what a perfect score meant?	Proper intonation and speed	<b>Nadia Comaneci:</b> I didn't - I knew that 10 was a big deal, because I'd done gymnastics for eight - nine years, and I'd done competitions, and I had even done the same routines before, but I was too young to understand that.
<b>Interviewer:</b> What do you think about yourself as a teenage girl who achieved a perfect score in the Olympics?		<b>Nadia Comaneci:</b> The older I get, I realize that what I did was such a big thing, which I didn't realize then. I was 14 and I was like, "I know what I'm doing. I'm going to go to the Olympics." I still question myself about how a little kid has that kind of drive to be able to do that.

- Have a conversation and tell your anecdote. Use the appropriate acoustic features and respect each person's turn to speak.

- 32. Complete the conversation below with the appropriate interventions. Look at the example.**

<b>Interviewer:</b>	<b>Example:</b> How do you feel coming back to Montreal?
<b>Nadia Comaneci:</b>	Well, it feels great to come back to Montreal, it's always emotional when I come here. I've been a couple of times since the games in '76, I also lived here for a year and a half. And everything that's happening today with me, and my life, is because of that moment that happened here in Montreal.
<b>Interviewer:</b>	
<b>Nadia Comaneci:</b>	Yes, I was a kid, but I think I knew what I was doing, you know, people - they were thinking of me as a kid, but I think that I'd been in gymnastics for so many years that I didn't consider myself as a young person.

Continue this activity on the next page

<b>Interviewer:</b>	
<b>Nadia Comaneci:</b>	I just thought about, you know, I know what I've done in training, this is what I'm supposed to do here just to be able to concentrate.
<b>Interviewer:</b>	
<b>Nadia Comaneci:</b>	Of course I was overwhelmed by so many people, because there was a big arena, and a lot of noise from every direction.
<b>Interviewer:</b>	
<b>Nadia Comaneci:</b>	I think I was prepared for that and I was telling myself the whole time, you know, this is the Olympics I cannot make a mistake. This is one shot.
<b>Interviewer:</b>	
<b>Nadia Comaneci:</b>	Yes, I couldn't believe it.
<b>Interviewer:</b>	
<b>Nadia Comaneci:</b>	I didn't - I knew that 10 was a big deal, because I'd done gymnastics for eight - nine years, and I'd done competitions, and I had even done the same routines before, but I was too young to understand that. And I think it was better that I didn't understand.
<b>Interviewer:</b>	
<b>Nadia Comaneci:</b>	Well, yes, but I didn't come here to Montreal to make history. I didn't even know what that meant, to make history. Nobody told me that a perfect 10 had never been scored before in Olympic history.

- Perform the conversation above and include other questions or phrases to sound more natural.
- Practice telling your anecdote. Include the changes you made in Activity 30.

### 33. Match the anecdote to the image.

- Pay attention to how the details vary, depending on Nadia Comaneci's age.
- Underline the expressions that highlight the differences in the same anecdote.

(a) "I don't think I have accomplished anything amazing. I know that 10 is a big deal but I prepared for that. I have performed this exact routine hundreds of times. I knew what I was doing."



(b) "I didn't know that I had made history. I knew that 10 was a big deal, because I'd already done gymnastics for several years, and I'd done competitions, and I had even done the same routines, but I was too young to understand that."



### 34. Practice telling your anecdote and provide your teammates with feedback on theirs.

- Include some points of view that let you reflect on the experience you have now.



TRACK 44



35. Listen to the track and use it as an example. Then, carry out the conversation to share your anecdote.



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



Individual assessment

- Did I explore anecdotes about personal experiences?
- Did I identify general meaning and main ideas to keep a conversation going?
- Did I use connectives to link sentences?
- Did I use direct and indirect speech?
- Did I share an anecdote in a conversation?

## Product



37. How do we assess the following aspects of my improvised monologue?



Sharing an autobiographical anecdote

- Did I put the events in sequential order?
- Did I modulate my voice?
- Did I use body language?
- Was the conversation fluid?
- Did the audience react the way I expected?



38. What is your partner's global impression about your performance in this practice?



Peer assessment

- Did we respect our agreements?
- Did we work together?
- Did we do every stage of the process?
- What aspects can we improve as a team?



We have arrived at the end of this practice.

# READING ABOUT OTHER CULTURES

Ludic and literary environment

**SOCIAL LANGUAGE PRACTICE:** Read brief essays to compare cultural traditions.

In this practice, you are going to read essays to compare cultural traditions and discuss them with others.

## Warm-up stage



1. Think about the aspects of our cultural heritage that make you proud of Mexico.

- Use the following images as a guide.
- Write the cultural tradition each image represents in the spaces below.  
Look at the example.



Humor



- Select the topic you are interested in exploring and write it in the third column of the chart below.

Continue this activity on the next page



## FOR OUR COMPARATIVE CHART

CULTURAL TOPIC  
TO BE COMPARED:

Example:

Food

Answer:



2. Explore some plays, monologues and essays. Ask your teacher to recommend you some sources to do it.

- Write an **X** or a **✓** according to the statement in the chart. Look at the example.

It is a short work of nonfiction.

Usually, there are no characters.

It illustrates the writer's experiences.

"It is a literary device for saying almost everything about almost anything".

It makes an argument for the writer's opinion.

It may cite other texts to emphasize the writer's perspective.

Play

Essay



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

## Week 1

## WARM-UP STAGE

Explore brief essays.

- Select texts based on the table of contents and publishing content.
- Identify textual organization.
- Determine topic, purpose, and addressee.



## Week 2

## BUILDING STAGE

Read and understand general meaning, main ideas, and details in essays.

- Formulate and answer questions.
- Identify sentences used to describe cultural traditions.
- Distinguish between examples, explanations and main ideas.
- Identify beliefs and values in texts.



## Week 3

## BUILDING STAGE

Describe and compare cultural traditions.

- List characteristics of cultural traditions.
- Contrast cultural traditions.
- Write sentences to describe cultural traditions.
- Arrange sentences in paragraphs.



## Week 4

## CLOSURE STAGE-SOCIALIZATION

Compare traditions and compare them with others.

- Produce a comparative chart.
- Check content, spelling and punctuation.
- Display the comparative chart.
- Evaluate the process and the product.



- Go to your Reader's Book, pages 59 to 62 and read the essay *A Nice Cup of Tea*, by George Orwell.



4. Write the name of the sources where you can find essays below their image. Look at the example.

## Print

## Digital



Example: Blog

- Gather some essays to work with throughout this practice or use the ones in your Reader's Book. Bear in mind the cultural topic you selected in Activity 1.



There are plenty of resources online. Don't forget to use both printed and online sources to look for essays.

5. Look at the website below and circle the synopsis of the collection of George Orwell's essays.

**Fifty Orwell Essays** Paperback – 9 Sep 2010  
By George Orwell (Author)

**£19.99** £19.99 £19.99

**Temporarily out of stock.**  
Order one and we'll deliver when available. We'll notify you with an estimated delivery date as soon as we have more information. Your account will only be charged when we dispatch the item.  
Dispatched from and sold by Amazon. Gift-wrap available.

**Quantity:** 1 **Add to Basket**

Printed in Great Britain by the Bodley Head

**Add to List**

**Recommended by Publishers**

**What other items do customers buy after viewing this item?**

**Graphic components**

**Textual components**

Example: typefaces normal, bold

- Make a list of the graphic and textual components used in the website above. Look at the example.

6. Go to your Reader's Book, page 63 and 64 and look carefully at the websites. One is an online bookstore and the other is the copyright page of a book.

- Circle the publishing data of each essay.

7. Choose the publications that will be the source of your essays.

- Write the publishing data of the books you selected in the third column of the chart below.
- If you need more columns, complete the chart in your notebook. Look at the example.

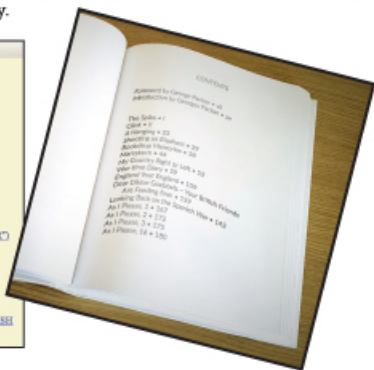


## FOR OUR COMPARATIVE CHART

	Example:	Answers
CITY OR COUNTRY:	London	
PUBLISHER:	Penguin group	
YEAR:	1946	



8. Comment on the differences between the table of contents in a printed book and the one from an online library.



- Check the table of contents in the sources you selected in Activity 7 and write the name of the essays you would like to read in your notebook.



9. Read the following list of reasons to read an essay and underline the one that describes what you will do in this practice.

People read essays to:

Answer a reading comprehension test.

Learn how they are written and write one.

Make a chart comparing Mexican culture with that of other countries.

Discuss them in a reading club.



- Exchange opinions regarding the essays you would like to read. You selected them in Activity 8.
- Think what they are about and look at the example of two students talking.

Continue this activity on the next page



**Example:**

I think the essay *A Nice Cup of Tea* is about how to make tea because of the title.

Yes, but I believe the author is talking about making tea the British way. There are other countries that drink tea and I am sure each has its own recipes.

- Make sure the essays you selected have cultural traditions that can be compared with those of Mexico. Read the example.

**Example:**

Let's see if we can find other essays about tea. What other countries drink it?

Well, the Japanese perform tea ceremonies. If we look for an essay that explains how the tea ceremony is enacted, I am sure it will talk about etiquette and the proper way to serve tea. Etiquette is an expression of the culture, as it varies between countries.

- Read the essays you selected.

**FOR OUR COMPARATIVE CHART**

10. Gather the essays you are going to use together, and bear in mind the topic, purpose and addressee.

- Use the sources you chose in Activity 7.
  - Record the information about the essay or essays you selected in your notebook.
- Look at the example.

**Example:**

	Essay 1	Essay 2	Essay 3
<b>TITLE:</b>	<i>A Nice Cup of Tea</i>	<i>The Tea Souls The Russian Drink of Choice Is Not (Always) Vodka*</i>	<i>Cha-no-yu Tea Cult of Japan</i>
<b>AUTHOR:</b>	George Orwell	Brian Hiegelke	Yasunke Fukukita
<b>SOURCE:</b>	<i>Fifty essays</i>	<i>Newcity magazine</i>	Board of Tourist Industry Japanese Government Railways
<b>YEAR:</b>	1946	2015	1937

TOPIC OF THE ESSAY:

PURPOSE:

ADDRESSEE OF THE COMPARATIVE CHART:

### Essay 1

how to make tea

to learn some details about British culture.

English students from Mexico who want to know more about details of other cultures through essays.

### Essay 2

how to make tea

to learn some details about Russian culture.

### Essay 3

how to make tea

to learn some details about Japanese culture.



- Go to your Reader's Book, page 65 and read *The Tea Souls: The Russian Drink of Choice Is Not (Always) Vodka*, by Brian Hieggelke.



## 11. Read the following information describing the parts of an essay.

- Write the introduction, body or conclusion to complete the definition.

The \_\_\_\_\_ is a series of paragraphs that develop the argument. Each paragraph contains one main idea in the topic sentence and each topic sentence links directly to the argument.

The \_\_\_\_\_ restates the argument and sums up the information presented. It relates the argument to a broader context.

The \_\_\_\_\_ states the argument and outlines the main points. It also introduces the topic and the context.

- Scan one of the essays you selected and identify the introduction, body and conclusion.



## 12. Look for the key words in one of the essays you selected and circle them. Look at the example.

► If you look up 'tea' in the first cookery book that comes to hand, you will probably find that it is unmentioned.

► This is curious, not only because tea is one of the mainstays of civilization in this country, as well as in Ire, Australia and New Zealand, but because the best manner of making it is the subject of violent disputes.

## Remember

A key word occurs in a text more often than we would expect it to occur by chance alone. It is the main topic of the text. By finding the key words, we can deduce what the text is about.

Here are my own eleven rules, every one of which I regard as golden.

- Scan the circled key words to find the organizational pattern. Look at the example.

### Example:

People in the United States are used to teabags. However, they are too weak for a good cup of tea.

fact

opinion that disagrees with the fact

(a friend of mine used to joke that she would marry either a Tatar or an Englishman because

both would know that tea should be drunk with milk)

opinion that agrees with the fact



- Make a graphic in your notebook to represent how the information is organized in the essay. Look at the example in your Reader's Book, page 69.



### 13. Listen to the track.



- With your teacher's help, match the comprehension strategies to the definitions and to the phrases by writing the letter between the brackets. Look at the example.

### Some comprehension strategies

Taken from: <https://goo.gl/ETw5pH>

a. Predict

( ) Look for the meaning of key words and main ideas

( ) -"I think this essay is about how to make tea because of the title."

b. Make connections

( ) Summarize and comment on what was read

( b ) -"The author is talking about tea, as he stated in the title, and he will guide the reader through his own recipe to make a nice cup of tea."

## Remember

There are five different patterns to organize the information in a text. **Cause-effect** emphasizes the relationship between an event and its results. The **chronological order** presents the events in the order in which they occurred. **Compare-contrast** emphasizes the similarities and differences between two or more subjects. The list classifies the information according to one feature. **Problem-solution** states the problem and provides possible solutions for solving it. Sometimes, the writer will use one or combine two in the same essay.

c. Visualize

( ) Think about what the text is going to say before reading it.

( ) -"He also said that he has never seen a recipe on how to make tea, and I haven't either. I learned how to make it when I was 6 and I had a stomachache. The nurse at school gave me some chamomile tea"

d. Questioning

( ) Formulate questions while reading

( ) -"Yes, I like to read about these topics because we assume that everyone does things the way we do, but of course it is not true! I didn't know people drank tea using different techniques. How do they make it in Russia, Japan, China, and India? It would be interesting to learn about that"

e. Clarify

( b ) Relate parts of a text to itself, the text to the reader, and the text to the world.

( ) -"Tea without sugar?"  
- "Yes. It looks like this is the most important part of the recipe to Orwell. We can say it is the main idea in this paragraph."

f. Evaluate

( ) Imagine people, characters, settings, places, etc. in the text.

( ) -"Tea is such an important aspect of the British culture. I didn't know it took so many steps to make a nice cup of tea. It is interesting how Orwell relates the drink to other countries and different uses of tea leaves"  
- "Did you like the part about not adding sugar? Maybe we can do the experiment he proposes and try it"  
- "OK, let's do it!"



- Check the answers to the previous exercise.



- Read one of the essays you selected and discuss it with a partner using these strategies.

## Building stage



14. Scan one of the essays you selected and choose a paragraph that you find a bit difficult to understand.

- Read the paragraph carefully a couple of times.
- Underline the sentences on which you would like to focus. Look at the example.

Example:

I remember that when the concept of teabags appeared in Russia (right around the collapse of the Soviet Union), it did gain popularity, along with candy bars and hamburgers, but it also became the butt of endless jokes, such as "Soon, instead of the tea 'Cheerfulness', another tea named 'Greediness' will be on sale, it will have all the teabags tied to one single thread"



Example:

- Write some questions in your notebook analyzing what the writer is saying.
- Use the underlined sentences as a guide. Look at the example.

Quote	Question
"the collapse of the Soviet Union"	What is the writer implying here?
"candy bars and hamburgers"	Is he talking about American products? Are teabags American?
"the butt of endless jokes"	Did Russians like teabags?
"the teas 'Cheerfulness' and 'Greediness'"	Are they talking about tea brands? What does "Greediness" mean?



15. Reread the paragraph you selected in Activity 14.

- Discuss what each line means, why the writer uses those expressions and what you can deduce.
- Include the questions you formulated in the previous activity.
- Listen to the track and use it as an example.
- Do the same thing with other parts of the essay that you do not understand.



16. Go to your Reader's Book, page 70 and follow the flowchart to complete a conversation. Choose a line from each level.

- Comment on the essay's quotes.
- Be careful to stay on topic and do not ramble.
- Include some appropriate anecdotes to have an interesting discussion.



Continue this activity on the next page

**Being Through Language**

▶ Staying focused is one of the most difficult skills required for communicating successfully. It allows you to stay on track when discussing a topic. A good interlocutor avoids getting trapped in his or her own dialogue. They focus beyond their message and how they're feeling, they center their attention on what is happening between themselves and their listener. This includes what they're saying and doing and how their listener is responding.

- Discuss one of the essays you selected and use a flowchart to have a good conversation.
- Adapt the quotes in the flowchart to the ones in your essay and include your own anecdotes.

**17. Highlight the key words in the paragraph.****Example:**

Teabags are deficient at a different level as well they portion your tea-drinking, limiting it to one cup at a time (if you want another one, you can, of course, but it interrupts the continuity of the process of tea-drinking and spoils the mood) I learned how to drink tea the Russian way when I was a kid and spent long warm summers at my grandmother's house in a small Russian village. First, you fill the *samovar* - a very large and elaborately decorated electric kettle (which originally was fueled by wood coals and kindling) with water and let it boil. Second, you take a small teapot painted with flowers or roosters or ballet dancers and put a generous portion of loose black tea leaves in it and pour hot water from the samovar to fill the pot to the brim. And then you place the pot on top of the samovar, on a special little pedestal, just like a star on top of a Christmas tree. Every time you want a fresh cup of tea, you add a bit of "zavarka" to your cup, and then add some hot water from the samovar.

- Select the paragraph that best paraphrases the extract.

The proper way to make Russian tea is to fill the samovar with water and let it boil. Then, make the "zavarka" by adding loose tea leaves to a pot with a bit of boiling water. When you are ready to have a cup of tea, pour some of the concentrate into a cup and add hot water from the samovar.

Teabags are not recommended, since they limit the amount of tea you can drink in one sitting. Every time you want a cup, you have to make it from scratch. It is better to use a samovar, which does not have to be filled at the time.

Teabags limit the amount of tea you drink. Russians prefer to make one big batch of tea a day in the samovar. To use it, fill the samovar with water and let it boil. Then, add loose tea leaves to a pot with a bit of boiling water. When you want a cup of tea, pour some of the concentrate into a cup and add hot water from the samovar.

- Reread one of the essays you selected and find the key words.
- Write a paragraph in your notebook paraphrasing what the writer states in the essay.

18. Draw the samovar, the **teapot** and the other elements used at tea-time in Russia.



- Select a beautiful passage in the essays you are working with and draw it in your notebook.
- Go to your Reader's Book, page 71 to 74 and read *Cha-no-yu, Tea Cult of Japan*, by Yasunoko Fukukita.



Reader's Book, pages 71 to 74

19. Complete the dialogues about people discussing the cultural aspects of tea drinking.

- Reread the essays about tea if necessary.

Tea is one of the pillars of civilization in the United Kingdom.



Indeed, just like in Eire, Australia and New Zealand.



Tea is also the national drink in Russia, despite what people think.



Oh! I didn't know that, I thought it was vodka.



Yes, the Russian stereotypes are vodka, bears and cold winters, but the first one is not true.



In Japan we perform a tea ceremony. It is called Cha-no-yu, which involves several aspects of the Japanese culture.



Really? I thought it was just a time to drink tea.



It is, but it is more complex than that. The ceremony involves etiquette, dress, arts and crafts, among other things.



So, as you stated, several countries around the world drink tea.



Yes. And each one interprets tea drinking differently.



Yes, for some people it is an informal part of their culture, but others observe a strict etiquette.



Despite the differences, we all enjoy drinking tea.



- Write a dialogue in your notebook like the one above using the traditions described in the essays you selected and perform it.

20. Read on the paper on the right side the small extract from *A Nice Cup of Tea*.

- Look at the three different types of lines under the text and discuss.
- Discuss which sentences express the main ideas, which are the explanations and which the examples.

Secondly, tea should be made in small quantities—that is, in a teapot. Tea out of an urn is always tasteless, while army tea, made in a cauldron, tastes of grease and whitewash. The teapot should be made of china or earthenware. Silver or Britannia ware teapots produce inferior tea and enamel pots are worse, though curiously enough, a pewter teapot (a rarity nowadays) is not so bad.



Continue this activity on the next page.

- Highlight the main ideas, the explanations and the examples of the extracts from *Cha-no-yu, Tea Cult of Japan* using this code.



To those who are interested in the cultural life of the Japanese people, nothing is more closely associated with the arts and crafts of Japan than *Cha-no-yu*, an aesthetic pastime in which powdered green tea is served in a refined atmosphere. A *Cha-no-yu* party is an exclusive one. It is not easy to receive an invitation. Five is the usual number of guests. The first thing the host does is to select the principal guest or leader. Choosing the other guests, who have a pleasant relationship with the principal, is the next important matter.

The host and guests are dressed as becomes the ceremony, ie in a comfortable silk kimono, of sober hue. When the men change from their close-fitting Western suits, which they wear at the office, they experience physical and mental relaxation.



- Pick a paragraph in one of the essays you selected and underline the main ideas, the explanations and the examples using the same code as above.



21. Make a Venn diagram in your notebook to organize the cultural details from the chart below. A Venn diagram is like the one you read on your Reader's Book page 69.



Cultural aspect		
Tea is made in small quantities.	British and Russian use whole leaves.	Tea should be made in a teapot.
In Japan and the UK, hot water is poured on the tea leaves.	Russian tea is made in large quantities.	Tea objects are beautifully made.
Tea is made in a samovar.	Japanese use powdered tea.	Russians make tea in the morning and drink it throughout the day.
The mixture is vigorously stirred or beaten until it becomes frothy.	People eat something with tea.	Tea is made in a bowl.
British and Japanese drink the tea immediately.	In Russia, hot water is added to the concentrate.	



- Make a Venn diagram with the cultural details from the essays you selected.
- Use the main ideas, explanations and examples you highlighted in Activity 20 as a guide.



## CHECKPOINT

22. Read each line carefully. Tick the box that best describes your work up to this point.

- I can determine some cultural traditions read in essays.
- I can understand the main features of an essay.
- I can find information in different sources.
- I can use different comprehension strategies.
- I can identify the main ideas in an essay.

23. Write below each image how it makes you feel.

- Think about the beliefs, values and emotions portrayed.
- Check the key words circled in Activity 12, the questions in Activity 15, the dialogues in Activity 19, and the Venn diagram in Activity 21 to choose the correct answers.

Example:



a. \_\_\_\_\_



b. \_\_\_\_\_



c. \_\_\_\_\_



d. \_\_\_\_\_



e. \_\_\_\_\_



f. \_\_\_\_\_



g. \_\_\_\_\_



h. \_\_\_\_\_



i. \_\_\_\_\_



- Discuss the values that each culture (British, Russian and Japanese) highlights.



- Write the beliefs, values and emotions expressed in the essays you selected in your notebook.

### FOR OUR COMPARATIVE CHART



24. Scan the Venn diagram you made in Activity 21 to organize the cultural details into topics.

- Write some questions to organize a discussion about the cultural details described in the essays.
- Include the beliefs and values you identified in Activity 23. Look at the example.

Example:

TOPICS	QUESTIONS
Recipe	1. How is tea made? 2. What are the main ingredients? 3. Is something else added, like milk or sugar?
Utensils	4. What type of tea is used? 5. What type of tea leaves is required in the recipe? 6. What utensils are required to make tea? 7. What are they made of? 8. How do you use them?

### FOR OUR COMPARATIVE CHART



25. Copy a chart like the one below in your notebook and include the name of the cultures you are comparing in the columns.

- Answer the questions you wrote in Activity 24.

Example:

	BRITISH	RUSSIAN	JAPANESE
1. Add boiling water to tea leaves	Add boiling water to tea leaves	Add boiling water to tea leaves	Add boiling water to powdered tea
2. Black tea and boiling water	Black tea and boiling water	Black tea and boiling water	Green tea and boiling water
3. Milk	Milk	Sugar and milk (in some regions)	Nothing

BRITISH	RUSSIAN	JAPANESE
4. Indian or Ceylonese	Black	Green
5. Whole	Whole	Powdered
6. Kettle, teapot, spoon, cup	Samovar, teapot, spoon, cup	Tea-caddy, spoon, kettle, dipper, whisk
7. Metal and pottery	Metal, glass or pottery	Pottery and bamboo
8. Add boiling water to tea leaves. Let it brew for a couple of minutes. Pour in a cup. Add milk. Drink immediately.	Add boiling water to tea leaves. Let the concentrate brew. Pour some of the concentrate in a cup. Add boiling water and sugar.	Add boiling water to powdered tea. Stir the mixture with a whisk until it is frothy. Drink immediately.



26. Include the Mexican culture in the chart you made in Activity 25.

- Add another column to answer the questions and analyze the cultural details from the Mexican perspective.



27. Write some sentences contrasting or comparing the cultural details from the Venn diagram about tea in Activity 21.

- Use the appropriate expression to link them. Look at the example.

Compare			Contrast		
alike	likewise	similar to	as opposed to	different from	but
as well as	not only- but also	similarly	on the contrary	however	while
compared with	resemble	the same as	on the other hand	in contrast	although
either- or	both	too	instead of	less than	more than

**Example:**

- a. British tea is made in small quantities, the same as Japanese tea.
- b. The British use a teapot to make tea. In contrast, Russians make it in a samovar.

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- Write some sentences in your notebook comparing cultural traditions from the essays you selected.
- Include some Mexican cultural traditions.

## Closure stage-socialization



28. Organize the sentences from Activity 27 into paragraphs.

- Follow the list of topics on the chart in Activity 24. Look at the example.

Example:

Topics	Paragraphs
Recipe	In all the countries where people drink tea, they make it by pouring boiling water onto tea leaves. The UK, Russia and Japan favor loose tea, but in Mexico, people are used to teabags. However, Japanese tea requires powdered tea leaves.
Utensils	British and Japanese teas are made in small quantities, the same as Mexican tea. They all consume it immediately. Instead of drinking the tea immediately, Russians drink it throughout the day. That is why they use a samovar, a container that stores large portions of tea, available for several people. Three out of the four countries use cups and drink tea individually. In contrast, the Japanese group invited to the ceremony drinks out of the same bowl.

## FOR OUR COMPARATIVE CHART



29. Make the first draft of the comparative chart.

- Use some abbreviations and symbols to summarize the information.
  - The indicates that a tradition is followed in that culture.
  - The x means that it is not followed.
  - If there is a specific word on the chart, for example "teabags", it means that instead of using loose tea leaves, that culture prefers teabags.
- Keep in mind the paragraphs you wrote in Activity 28. Look at the example.

Example:

		British	Russian	Japanese	Mexican
Recipe	Add boiling water to tea leaves	✓	✓	✓	✓
	- Type of tea	black	black	green	

		British	Russian	Japanese	Mexican
Recipe	- Loose tea	✓	✓	✓	teabags
	- Whole leaves	✓	✓	powdered	✗
	- Extra ingredients	milk	sugar	✗	sugar
	Small quantities	✓	large	✓	✓
Utensils	Kettle	✓	samovar	✓	✓
	Teapot	✓	✗	✗	✗
	Spoon	✓	✓	✓	✓
	Whisk	✗	✗	✓	✗
	Cup	✓	✓	bowl	✓
Traditions	People invited	1 or more	2 or more	5	1
	Container per person	1	1	1 for all guests	1
	Informal affair	✓	✓	✗	✓
Values		utilitarian	family	ceremony	cure
		quick and easy	comfort	elegance	medicine
		imperialism	community	community	pamper



30. Discuss the cultural traditions that are similar and different in each culture.

- Exchange opinions and reach agreements.
- Use the questions in Activity 24, the chart in Activity 25, and the sentences in Activity 27.
- Listen to the track and use it as an example.



Being Through Language

Exchanging opinions is an important skill that we should put into practice at all times, it is quite relevant in a discussion. We all have a particular point of view and it is essential to respect each participant's so that the conversation flows freely and nobody feels left out or attacked.

## FOR OUR COMPARATIVE CHART



31. Check the first draft of the comparative chart you did in Activity 29.

- Correct the spelling and punctuation.
- Decide if you can merge or simplify some ideas. Look at the example.

Example:

		British	Russian	Japanese	Mexican
Recipe	Add boiling water to + tea leaves	✓	✓	✓	✓
	- Loose, whole leaves	✓	✓	powdered	teabags
	- Extra ingredients	milk	sugar (milk in some regions)	✗	sugar
	Small Quantities	small	large	small	small
Utensils	Kettle	✓	samovar	✓	✓
	Teapot	✗	✗	✗	✗
	Spoon	✓	✓	✓	✓
	Whisk Other	teapot	✗	whisk	✗
	Cup Container	cup	cup	bowl	cup
	People invited	1 or more +	2 or more +	5	1
Traditions		utilitarian practical	family	ceremony	cure
	Values involved	quick and easy	comfort	elegance	medicine
		imperialism	community	community	palmer comfort



32. Make the final version of your comparative chart.

- Keep in mind the changes you made in Activity 31.



33. Discuss the cultural traditions described in the essays you selected.

- Use the comparative chart you made in Activity 32 as a guide.
- Listen to the track and use it as an example.



TRACK 48

### How did it go?



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



Individual assessment

- I can formulate and answer questions about essays.
- I can compare and contrast information.
- I can write sentences to describe cultural traditions.
- I can discuss cultural details, express opinions and reach agreements.
- I can identify factors that help me understand others.



### Product



35. How do we assess the following aspects of my improvised monologue?



Writing a comparative chart

- Did we select a relevant cultural tradition to compare?
- Did we select interesting essays?
- Did we analyze the essays accurately?
- Did we use the comparative chart while discussing the cultural traditions?

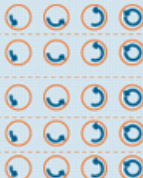


36. What is your partner's global impression about their performance in this practice?



Peer assessment

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



**We have arrived at the end of this practice.**

## A PENNY FOR YOUR THOUGHTS

Academic and educational environment

SOCIAL LANGUAGE PRACTICE: Write down points of view to participate in a round-table discussion.

In this practice, you will learn how to write points of view to participate in a round-table discussion on an issue from the Civic and ethics educational environment.

## Warm-up stage



1. Listen to the conversation on Track 49. Discuss the answers to the following questions.



- How would you answer to the girl on the track?
- What is her source? Can it be trusted? Why?
- Is defending yourself a human right? Why do you think so?
- What are the boys' views on this? Do you agree with any of them? Why?

## FOR OUR ROUND-TABLE



**deem** (v.): considerar  
**keen** (adj.): entusiasmado, interesado, empeñado en



2. Share the civic and ethical topics you know about. Make a list of those you deem suitable for a round-table.

- Give the reasons you chose those topics to put forward. Look at the example.

Example:

## LIST OF TOPICS

1. Teenagers' rights



I want to discuss this because I want to find out which rights are respected and which are not.

2. Equality between women and men



I am very **keen** on discussing this topic, since I don't think we are on equal footing with our male classmates.

3. Education and human rights



I have a soft spot for this topic since we are students. I want to know if being better educated helps us exercise our human rights.



- Select a topic for the round-table from the chart above.





3. Look at the chart below. Read the activities you will complete in this practice in order to participate in a round-table discussion of civic and ethical issues. Remember to tick each activity as soon as you finish it.

Week 1		WARM-UP STAGE	
Explore texts introducing civic and ethical issues.	<ul style="list-style-type: none"> <li>Select a topic from the Civic and ethics educational environment.</li> <li>Establish the results desired when looking up information.</li> <li>Ask questions and look up information which gives their answer.</li> <li>Look for appropriate sources and select information.</li> <li>Compare text organization.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Week 2		BUILDING STAGE	
Read information.	<ul style="list-style-type: none"> <li>Anticipate general meaning.</li> <li>Read and contrast points of view and main ideas.</li> <li>Link points of view and details.</li> <li>Compose notes to establish what will be said.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Week 3		BUILDING STAGE	
Rehearse a round-table.	<ul style="list-style-type: none"> <li>Listen to round-table discussions to explore the format.</li> <li>Express points of view.</li> <li>Give and receive feedback on voice features and non-verbal language.</li> <li>Adjust the message to the audience.</li> <li>Establish acceptable attitudes for panelists and audience.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Week 3		CLOSURE STAGE-SOCIALIZATION	
Carry out a round-table.	<ul style="list-style-type: none"> <li>Organize turns and times of participation and decide place and date for the round-table.</li> <li>Discuss points of view to participate in the round-table.</li> <li>Check the attitudes of panelists and audience.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	



4. Listen to the statements on Track 50 in which different students say how they will look for the information they need.



- Read the following purposes and relate them to the statements. Look at the example.

This student is looking for information to study for an exam.

This student is looking for information to participate in an oral presentation, round-table or debate.

This student is looking for opinions to draw a conclusion from different points of view

This student is looking for information to create a long text, like an essay.

**Example:**

**Statement 4** \_\_\_\_\_

## FOR OUR ROUND-TABLE

5. Brainstorm some questions for the round-table, based on the topic you established in Activity 2 and write them in your notebook.

Example:

### QUESTIONS:

- › Why is education important for solving conflicts?
- › Where has **lack** of access to education become a problem?
- › How can education address the problems of inequality?



**lack** (n.): ausencia  
**suitable** (adj.): adecuado, apropiado  
**op-ed** (n.): artículo de opinión  
**to foster** (v.): fomentar  
**leaflet** (n.): folleto  
**copyrights** (n.): derechos de autor  
**loan** (n.): préstamo

## FOR OUR ROUND-TABLE

6. With your teacher's help, write some sources **suitable** for the questions you wrote in Activity 5.

- Look at the example below and listen to the discussion on Track 51.

Example:

### LIST OF POSSIBLE SOURCES

- › Feature articles in magazines
  - › **Op-eds** in newspapers
  - › Websites of NGOs **fostering** education and human rights
  - › Political organizations' **leaflets**
  - › Foreign governments' webpages (especially from Ministries for Education)
  - › General-audience books about human rights and education
  - › Educational TV program
- Check the availability of the materials you established and organize yourselves to look for them.



TRACK 51

## Remember

Remember **copyrights** allow photocopying just parts of a book and not all of it. Some libraries have agreements with other libraries, they can provide you with an **interlibrary loan** so that you won't have to travel that far to get books or other resources.



7. Discuss the strategies you can use to find information about the topic you selected. Look at the example.

**Strategies to look for information**

When I look for information in printed sources, I check the table of contents first.

What I do is **browse** through the book and look at the images. If I find one about the topic I chose, I read that page. Sometimes the table of contents doesn't include all the information that is in the book.

That's a great idea, but what do you do if there are no images?

If there are none, I read the titles of the sections and chapters.



**browse** (v.):  
hojejar, revisar  
**footnote** (n.):  
nota al pie

On a website, use the shortcut Ctrl + F, or Cmd + F, to look for specific words on the webpage. You can use the words from the questions you wrote as keywords.



8. Gather the printed sources you selected.

- Identify the components used in each one to organize the information.
- Make a chart in your notebook to record which components are used in each source. Look at the example.

Example:

Comparative chart			
Components	Book about human rights	ONU's website	Magazine about human rights
Table of contents	✓	✓	✓
Footnotes	✓	✗	✗
Appendix	✓	✗	✗
Bibliography	✓	✓	✓
Glossary	✓	✗	✗



9. Exchange the charts you made in the previous activity and provide some feedback.

- Identify the details you got right and explain how you were able to recognize them. Look at the example.

**Example:**

I got the table of contents wrong because I didn't know websites had one. Now I know that, even though not all websites have them, some do, and they don't look exactly like the ones in books.



I was right about the appendix, because a year ago I did some research on a specific topic, but I couldn't find any information. So, I asked the teacher for some help and she showed me that section, where I found what I needed. Since then, I know what an appendix is.



10. Read the title, the highlighted words if there are any, and the first paragraph in the texts you selected. Answer the following questions.

- How does the title of the text relate to the topic you selected?
- What do you think the text is about?
- After reading the first paragraph, what information do you think will appear next?
- What ideas will the text include?

**CHECKPOINT**



11. Apply the following survey to your teammate.

**Survey**

Name of teammate: \_\_\_\_\_

Name of interviewer: \_\_\_\_\_

**Part 1:** Answer the following questions yes/no.

Can you make a list of sources for your intervention in the round-table?

Can you ask questions that guide research for a round-table?

Can you identify the most appropriate sources for a round-table?

**Part 2:** Check the number that best matches your performance, where 10 is the highest score and 1 is the lowest.

	1	2	3	4	5	6	7	8	9	10
Reading sources of information										
Composing notes for a round-table										

## Building stage



12. Open your Reader's Book on page 84. Read the full text.
13. List the words you do not understand and the strategies you can use to infer their meaning on the board. Look at the example.

Example:


Word	Strategies	Meaning
lies	We can reread the part of the text where the word appears to work out its meaning: "Education as a fundamental human right <b>lies</b> at the heart of UNESCO's mission and is enshrined in the Universal Declaration of Human Rights (1948)."	is, remains, exists, resides
enshrined	It is a verb in the past tense, because it ends in -ed, but we need to look it up in the dictionary.	English Oxford Dictionary preserve (a right, tradition, or idea) in a form that ensures it will be protected and respected.
underpinning	We can use some synonyms to substitute this word for another that we know.	pillar; column, foundation

- Identify some words whose meaning changes when adding or deleting something at the beginning or the end. Look at the example.

Example:

Original word	Meaning	Modified word	Meaning
international	existing, occurring, or carried on between nations	national	relating to or characteristic of a nation, common to a whole nation
enjoy	take delight or pleasure in (an activity or occasion)	enjoyment	the state or process of taking pleasure in something
development	the process of developing or being developed	develop	to grow or cause to grow and become more mature, advanced, or elaborate
power	the ability or capacity to do something or act in a particular way	empower	to give (someone) the authority or power to do something

## FOR OUR ROUND-TABLE

-  14. Have a look at the questions you wrote in Activity 5. Make a chart in your notebook like the one below and do the following:

- Scan the contents of your resources to look for words and expressions similar to those you use in your questions.
- Once you find them, identify the information that answers your questions.
- Record the piece of text that answers them in your notebook.
- Include the source in the chart. Look at the example.

### QUESTION

#### Example:

- › Why is education important for solving conflicts?

### TEXT

#### Example:

- › Access to quality education is a right that should be maintained even in the most difficult circumstances. Education protects children from violent conflict and creates safe and secure learning environments. In the midst of conflict, education has an important role in providing protection and establishing a sense of normalcy. For example: 'Schools as Zones of Peace' in Nepal has been a successful model for keeping schools open despite civil unrest.

### SOURCE

#### Example:

- › Education Document  
(available on the Web)  
<https://googl/3wJag>



**15. Reread the answers to the questions from the previous activity and do the following:**

- Identify the main ideas and think about your point of view about each one.
- Write them down in a chart in your notebook.
- Record the reference to the source you used. Look at the example.

**Example:**

Answers	Main idea	My point of view
*The right to education is one of the key principles underpinning the Education 2030 Agenda and Sustainable Development Goal 4	The lack of education is due to social, cultural and economic factors.	It is unfair that not everyone has access to education, because it is
(SDG4) adopted by the international community. SDG 4 is rights-based and seeks to ensure the full enjoyment of the right to education as fundamental to achieving sustainable development. Yet millions of children and adults remain deprived of educational opportunities, many as a result of social, cultural and economic factors*	The lack of education is due to social, cultural and economic factors.	a human right and not a favor.
"In order to do so, there must exist equality of opportunity and universal access. Normative instruments of the United Nations and UNESCO lay down international legal obligations which recognize and develop the right of every person to enjoy access to education of good quality"	There must be equal opportunity so everyone can access quality education.	We all have the right not only to education but also to quality education.
<b>Source:</b> <a href="https://go.gl/QEF1MS">https://go.gl/QEF1MS</a>		



## 16. Share the points of view you included in the chart and do the following:

- Discuss each point of view and ask some questions.
- Explain why you believe what you do.
- Exchange observations to improve how the points of view are expressed.
- Add information to **broaden** the points of view. You can also include some examples and explanations. Look at the example.

**broaden** (x):  
ampliar

I understand what you meant by "education is a right", but why do you say it is not a favor?

Because the government should provide education to all, not just to a few. It's an obligation.



Oh! I get it.

UNESCO says that the government must make sure that we all have access to quality education.



I believe you should add that to your points of view.

You're right, thanks!



## FOR OUR ROUND-TABLE



## 17. Check the points of view you wrote in your notebook.

- Take notes on them and the information that broadens, exemplifies or explains each one.
- Copy your notes onto some cards to use in the round-table.
- Write the topic on each card and number them. Look at the example.

Card 1

## Topic: The right to education

Education is a right and not a favor because, as UNESCO says, it is the government's obligation to ensure that we all have a quality education. For this reason, it seems very unfair that not everyone has an education.





18. Exchange your cards and offer your teammates suggestions to improve theirs.

- Consider that you are not supposed to read from the cards, but use them as an aid during the round-table.



19. Listen to Track 52.

- Answer the following questions.



> Who is Samara? Why is she the first to speak? What role does she play in the round-table?

> Are the speed and volume of her voice adequate? Why?

> What suggestions can you give Samara to improve her intervention?

> Who is Laura?

> Why does she thank Samara?

> What role does Laura play?

> Are her speed and volume adequate? Why?



20. Exchange opinions about what Samara and Laura could do to improve their interventions. Look at the example.

**Example:**

I believe that Samara should invite the panelists to speak in a more formal way. Instead of saying, "Your turn, Laura," she could say, "Laura, you may start with your intervention."

You're right; it's a formal event. Besides, she should welcome the audience and present the topic of the round-table. She should also introduce herself and the panelists.



21. With your teacher's help, brainstorm the acoustic features you should consider during your intervention and write them on the papers. Look at the example.



22. Listen to Track 52 one more time.



- Comment on the strategies Samara and Laura should use to influence the audience's opinion. Look at the example.

Example:



I believe Laura should **involve** the audience in her points of view.

Yes, she could say, "if all of us..." or "we all should..."

23. Listen to Track 53 and think about some non-verbal language that could be used.



- Play the dialogue several times and gesture as if you were the participants.
- Tick the best non-verbal language for the round-table.



Dance choreography



Hand gestures



Funny faces



Clapping games

## FOR OUR ROUND-TABLE

24. Rehearse your intervention and how you are going to present your points of view.

- Exchange suggestions for adjusting participants' voice and taking advantage of acoustic features.
- List the suggestions in your notebook. Look at the example.

Example:



**commute** (v.):  
transportarse  
**high note** (n.):  
punto enfático en  
un evento  
**pace** (n.): ritmo

### POINTS OF VIEW

- > In Mexico, there are a lot of children and teenagers who do not have access to education.
- > One of the main reasons is that there are no schools where they live and they cannot afford to commute to other schools.
- > We all have the right to education.
- > That is why we should demand a solution to this problem, so we can guarantee that no child, teen or young adult is left behind.

### SUGGESTIONS

- > Welcome the audience with an expression such as "good morning" or "thank you for joining us".
- > Emphasize the highlighted phrases to draw the audience's attention and to be sure they understand the reasons.
- > Say this sentence at low speed and with clear diction. Use a hand gesture to mark each word as if you were highlighting it, so as to give it more emphasis.
- > Raise the volume, slow the pace and adjust the intonation when saying the highlighted phrase to draw the audience's attention and to conclude the intervention on a high note.

## Closure stage-socialization



**cramped**  
(adj.): apretado,  
estrecho

25. Comment on the pros and cons of different venues, dates and the duration of the round-table. Look at the example.

Example:

		Pros	Cons
Venue	Classroom	It's always available.	It's a little cramped and we can't invite others.
Date	May 14th	It gives us ample time to prepare for the round-table.	It's exams week.
Duration	45 min.	Each intervention should last 9 min.	If the panelists speak too fast, we might finish early.

## FOR OUR ROUND-TABLE



26. Make a chart with the title, venue, moderator and panelists of your round-table.

- Make your final decisions regarding venues, dates and duration. Record them in the chart.

Example:

TITLE	VENUE	MODERATOR	PANELISTS
> Education and Human Rights	> Gym	> Jorge Flores	> Santiago López Abigail Reina Daniela Cuevas Marta Vargas

- Present the round-table on the date and **venue** you decided in the previous activity.
- Have your cards at hand to use them during your intervention and respect the time **allotted** to you.



**venue** (n.): lugar del evento  
**allot** (v.): destinar, asignar  
**beyond** (adv.): más allá  
**awareness** (n.): conciencia



Being Through Language

- Participating in a round-table carries with it a certain responsibility to think **beyond** what is being presented and to gain **awareness** of the issue you are dealing with.

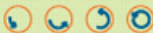
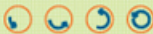
## How did it go?

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



Individual assessment

- I can contrast points of view from different sources.
- I can adjust voice features while preparing for a round-table.
- I can confidently express points of view in a round-table.



28. How do we assess the following aspects of our round-table?



Participating in a round-table

- I can organize a round-table.
- I respected the time allotted for my intervention.
- I checked the reactions from the audience and from other panelists on the round-table.



### Product

29. What is your partner's global impression about your intervention in creating points of view for a round-table?



Partner assessment

- Aspects to improve



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



Team assessment

- Aspects to improve



We have arrived at the end of this practice.

## FOR OUR RIGHTS

Family and community environment

SOCIAL LANGUAGE PRACTICE: Express oral complaints about a product.

## Warm-up stage

In this practice, you will learn to compose and express a verbal **complaint** about a product.

**complaint**  
(n.): queja  
**deserve**  
(v.): merecer  
**chain** (n.):  
cadena



1. Look at the following pictures. Analyze which situations **deserve** to be complained about and explain why. Look at the example.

Example:

Case 1



The bicycle is new and it should have a suitable **chain**, this one is very big. He should complain to the seller, since the bicycle needs all its parts in order to be ridden.

Case 2



Blank lined paper for writing a response to Case 2.

Case 3



Blank lined paper for writing a response to Case 3.



2. Ask a few classmates if they have had any problems with a product and how they resolved them. Write their answers in the chart below.

	Classmate 1	Classmate 2	Classmate 3
Product			
Problem			
Solution			



3. Look at the chart below and read the activities you will complete in this practice in order to learn how to complain about something. Remember to tick each activity as soon as you finish it.

Week 1		WARM-UP STAGE	
Listen to and explore complaints about a product.	<ul style="list-style-type: none"> <li>Identify topic, addressee and purpose.</li> <li>Contrast attitudes of speakers.</li> <li>Establish the reason for the complaint.</li> </ul>	○	○
Week 2		BUILDING STAGE	
Interpret general meaning, main ideas, and details of complaints.	<ul style="list-style-type: none"> <li>Clarify the meaning of words.</li> <li>Understand complaints.</li> <li>Compare expressions that suggest solutions.</li> <li>Classify expressions.</li> </ul>	○	○
Week 3		BUILDING STAGE	
Compose complaints.	<ul style="list-style-type: none"> <li>Express reasons for and solutions to a complaint.</li> <li>Select a repertoire of words and expressions needed to make a complaint, using an adequate register.</li> <li>Define the information that will be in the complaint.</li> <li>Use strategies to influence the addressee and repair failed communication.</li> <li>Reflect on the use of non-verbal language.</li> <li>Practice a complaint.</li> </ul>	○	○
Week 4		CLOSURE STAGE-SOCIALIZATION	
Present the complaint.  Evaluate the process and the product.	<ul style="list-style-type: none"> <li>Express complaints.</li> <li>Offer and receive feedback.</li> </ul>	○	○



4. Listen to the dialogue on the track and do the following.

- Discuss the purpose of the conversation. Look at the example.



The purpose of the phone call is to complain about something.

I believe that they want to exchange some medicine.

In my opinion, they want to point out a problem.

Well, yes, but they have to make a complaint first.



5. Listen to the track one more time and select the expressions which allow you to understand that they are complaining about something.

- Circle the answer in the chart below.

I understand. It's natural that you are concerned.

Good afternoon! May I help you?

I want to express my unhappiness.

If you have any other questions, feel free to contact us during office hours

All right, Ms. Rider. I'm sorry for the inconvenience.

When I checked the expiration date, I found out the pills they gave me had expired almost a year ago!



TRACK 54



**exchange** (v.): intercambiar  
**inconvenience** (n.): inconveniencia  
**expiration** (n.): caducidad



6. With your teacher's help, exchange opinions about the addressee of the complaint.

- Give arguments to support your answer. Look at the example.



**disadvantage** (n.): desventaja  
**although** (conj.): aunque, a pesar de que  
**tape** (n.): grabación  
**customer** (n.): cliente

To me, the addressee is the person Lisa is talking to.



I don't agree, because Lisa complains about the expiration date of the medicine and it wasn't his fault.

- Brainstorm other ways of expressing a complaint. Look at the example.

Example:

**Modality**

**Pros and cons**



On the phone

One of the **disadvantages** of talking on the phone is that most companies play a **tape** or have an operator, so you can't speak to anyone about the complaint. **Although**, you don't have to commute anywhere.



In person

Yes, that is the downside of complaining in person. However, I would rather go to the **customer** service department, since someone will resolve the problem right there.



7. Write a list in your notebook of the words and expressions that allow you to understand the topic and justifications for the complaint you heard before. Look at the example.

Example:

Word	Medicine,
Expressions	Was there any problem with the medicine?

8. Listen to the track and discuss the reasons why the salesman **hung up** the telephone. Look at the example.



Example:



I believe he hung up because Lisa didn't know how to solve the problem.



**hang up** (v.):  
colgar  
**yell** (v.): gritar  
**rude** (adj.):  
grosero

I don't agree. Lisa **yelled** at him and he didn't like it.



9. Listen to the track and discuss why Lisa hung up on the salesman. Look at the example.



Example:



The salesman was very **rude**.

Yes, it seems that he didn't care about Lisa's problem.



- Exchange opinions about the adjustments the interlocutors should make to have a respectful conversation.
- Write them on the board. Look at the example.



**empathize** (v.):  
tener empatía

Example:

Adjustments	
When talking	When listening
Greet the other person.	Listen attentively.
Change your tone of voice.	Empathize with the other person.
Be nice.	Let him or her finish.

10. Draw the emoticon that represents the effect each expression can cause (**courtesy**, friendliness, anger) in the box beside it.

courtesy



To offer help:

 May I help you? Can I lend you a hand with? Let me help you?

Symbology

friendliness



To express a complaint:

 I want to express my unhappiness with... I'm sorry to say this, but... I'm angry about...

anger



To answer a complaint:

 I **apologize** for the inconvenience. I'm really sorry. I will do my best not to repeat this **mistake**. I'm sorry, but there is nothing I can do about it.

**courtesy** (adj.):  
courteous  
**to apologize** (v.):  
disculpation  
**mistake** (n.):  
error

## FOR OUR COMPLAINT

11. Record the reason for, the purpose of and the addressee of your complaint in your notebook the chart like the one below. Look at the example.

Example:

REASON	PURPOSE	ADDRESSEE
The <b>glasses</b> I got do not work. My vision is still <b>blurry</b> .	to get a reimbursement	the ophthalmologist



**glasses** (n.): lentes  
**blurry** (adj.): borroso

## Building stage

12. Listen to the dialogue again.

- With your teacher's help, comment on the words you do not understand.
- Listen to the track one more time and pay attention to those words and where they are placed in the conversation.
- Write the sentences that contain those words on the board, circle them and discuss what you think they mean. Look at the example.



TRACK 54

Continue this activity on the next page



**Example:**

"Concerned" means "mad" because the salesman understands why she is feeling that way.

I understand  
It's natural that you  
are concerned

No, I think it means  
"worried", otherwise he  
would have said "angry".

**13. Discuss what the dialogue from track 54 was about. Look at the example.****Example:**

I believe the pharmacist sold  
Lisa expired pills and she called  
them to complain.



I agree, but she didn't call  
the pharmacy, she called the  
company that makes the pills to  
get some that are OK to take.



**pill** (n.): pillbox,  
pills

**14. Write in your notebook the expression that introduces a solution to the problem on the board.**

- Explain how you were able to identify it. Look at the example.

**Example:**

This suggests a solution to the  
problem, because the customer  
is requesting something from  
the salesman.

"I expect a  
free replacement"

I disagree. The phrase "free  
replacement" expresses the  
solution, since she wants a new  
bottle of pills that's not expired  
free of charge.

**15. Read the following list of reasons for a complaint.**

- Write some expressions to suggest a solution to the problem. Look at the example.

**Example:**

Reason	Expression to solve the problem
She gave you incorrect change for a \$100 bill	"Excuse me, you only gave me \$45, I'm missing \$5"
You've been given the wrong amount of oranges.	
The scale does not show one kilo	
The shirt is too small	
The brakes on the bike do not work.	

## FOR OUR COMPLAINT

16. Read the following expressions that suggest solutions for a complaint.

- Compare them and find their similarities and differences. Look at the example.

Example:

	Similarities	Differences
"I will reimburse you"	- They propose a solution to the customer.	- One offers to give the customer's money back.
"We will exchange it for a new one immediately"		
"I will report this situation so it doesn't happen again"		

- Discuss other expressions to suggest solutions you've heard and write them in your notebook. Look at the example.

Example:

### Expressions that suggest solutions



vision (n.): vista

I would like to get a *reimbursement* for the glasses I got here, because they do not work. I don't think the glasses you gave me work. Can you check them, please? Can I exchange these glasses for a new pair? These don't improve my **vision**.

## CHECKPOINT

17. Let's think about your performance up to this moment.

- Complete the following form in your notebook.
- Share the form with your teammates. Ask for feedback on your performance.



skill (n.): habilidad

### Self-assessment:

Listening strategies

Did you have any problems understanding while listening to the complaint? \_\_\_\_\_

How did you solve them? \_\_\_\_\_

What did you do to improve your listening **skills**? \_\_\_\_\_

What else could you have done to better understand this complaint? \_\_\_\_\_



18. With your teacher's help, listen to the dialogue and do the following.



- Say the expressions that transmit emotions aloud and then write them on the board. Look at the example.

**Example:**

Expressions that transmit emotions	
I want to complain about something.	

- Exchange opinions about each emotion transmitted in the expressions. Look at the example.



When the salesman says, "Oh, please continue," he is empathizing with Lisa. He shows that he cares about the customer.

Yes. She carries on with her complaint because she feels understood.

- Classify in your notebook the expressions according to the emotion they express. Look at the example.

**Example:**

Emotion	Expression
Empathy	Oh, please continue.
Concern	We can resolve this as soon as possible.

- Add other expressions to the chart that are common when making a complaint. Look at the example.

**Example:**

Emotion	Expression
Empathy	Oh, please continue.
Concern	We can resolve this as soon as possible.
Anger	I can't believe this is happening!

Continue this activity on the next page



Resignation	
Indifference	
Patience	
Intolerance	
Embarrassment	
Disposition	

## FOR OUR COMPLAINT

19. Exchange ideas to come up with opening expressions to use in your complaint.

- Write them in your notebook.
- Have the register in mind. Look at the example.

Example:

## OPENING EXPRESSIONS

- 1° interlocutor : Good morning! You are calling the eye clinic. How may I help you?
- 2° interlocutor : Hello! My name is José López and I am calling because...

20. Make a diagram to record the words and expressions you will use in your complaint. Look at the example.

Example:





21. Determine the information you will state in your complaint and the order in which it will appear. Consider the reason, purpose and addressee you selected in Activity 11. Look at the example.

**Example:**



We can start with the opening expressions we wrote in Activity 19.

Yes. Then we need to add the reason for our complaint.

OK, but let's include a solution, as well. That way we can convince the secretary to give us our money back.

Sure. We can finish the conversation by saying goodbye.



Reader's Book page 11

- Check your Reader's Book to review complaints.



22. Listen to the track. It features some students rehearsing their complaint.

- Read the transcript for the track and pay attention to the feedback they gave each other.



I think you did a good job, but maybe we should include the name of the clinic.



I agree. In your case, I think you should change some expressions to appear more formal, and don't say "mmm".




**Girl:** Good morning. You are calling the eye clinic. How may I help you?

**Boy:** Hello (mmm). My name is José López and I am calling because (mmm) I want to complain about the glasses I got this morning. The thing is that my sight is still terrible. Everything is blurry! Besides, they pinch my nose. I don't think the eye doctor did a good job, so I want my money back.

- Rehearse your complaint and give your partner some feedback.

## FOR OUR COMPLAINT

-  23. Discuss the non-verbal language you could use if you are going to complain in person. Look at the example.



We have to be very careful with the gestures, since they can be misinterpreted.



**to portray** (v.):  
projectar  
**fake** (adj.): falso  
**sketch** (n.):  
bozeta

Definitely, we have to **portray** a firm but respectful image, so the other person doesn't feel threatened.



Yes, we have to pay attention to the way we stand and how we place our hands

I agree, but we have to move something, or else it will look **fake**.



- Draw some **sketches** of the non-verbal language you are going to use when making your complaint.
- Add some notes to help you identify each gesture. Make your drafts here.

### SKETCH



### NOTES

➤ Raise your arms and hands to show that you do not know what to do.



➤ Project an attentive expression, so the other person knows they are being heard.



## SKETCH



## NOTES

- Point to the date on the receipt to show the other person that the product was bought recently.
- Tilt your head to one side, press your lips together and look up to show that you are considering the solution to the problem.

## Closure stage-socialization

24. Think about what you would do if some of the following situations happened while you were making the complaint. Look at the example.

- Communication is interrupted while you are explaining the reason for the complaint.
- The interlocutor does not understand the first part of the complaint.
- The interlocutor does not understand the solution you suggest to solve the problem.

I would tell the interlocutor, "As I was saying..."

Communication is interrupted while you are explaining the reason for the complaint.

We could also say, "I was telling you before that..."

The interlocutor does not understand the first part of the complaint.

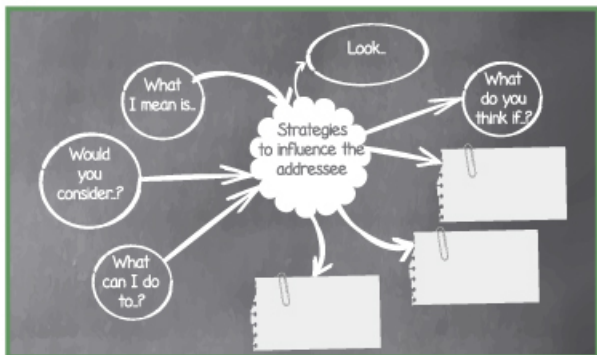
The interlocutor does not understand the solution you suggest to solve the problem.

- Check your answers with the teacher.



25. Brainstorm some strategies you can use to influence the addressee of your complaint. Look at the example.

Example:



- Include one of these expressions in your complaint.



26. Make the final adjustments to your complaint.

- Assign roles for participation.
- Decide which attitude is the most appropriate for your dialogue and how you should adjust your voice to be understood and reach an agreement.
- Practice your complaint.
- Adjust tone, intonation, speed, pauses and volume, according to the purpose of your complaint.
- Check the following tips for speaking in public and decide which are useful for expressing your complaint.

#### Tips

Speak naturally and be yourself.

Take a deep breath and trust yourself. It's normal to be anxious.

If you forget a part of your complaint, take a look at your final version.

Relax. People who are listening to you usually won't recognize if you're nervous.



27. Express the complaint.

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



### Individual assessment

- I can analyze topic and purpose.
- I can value the effect of communicative modalities.
- I can contrast attitudes adopted by interlocutors.
- I can detect ways to adjust my intonation and expressions to improve communication.
- I can exchange and value my own experiences and others'.
- I can clarify the meaning of words.
- I can infer general meaning.

### Product



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



### Making a complaint

- Did we establish the justification for our complaint?
- Did we compare expressions to suggest solutions?
- Did we classify expressions that demonstrate emotions?
- Did we value attitudes?
- Did we select a relevant repertoire of words and expressions?
- Did we express the reason and suggest a solution?
- Did we repair a failed dialogue?



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



### Team assessment

### Aspects to improve

- .....
- .....



We have arrived at the end of this practice.

FOR OUR:

## Schedule

Week 1	WARM-UP STAGE	
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Week 2	BUILDING STAGE	
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Week 3	BUILDING STAGE	
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Week 4	CLOSURE STAGE-SOCIALIZATION	
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# Glossary

**host** (*n.*): a person who receives or entertains guests.

**lonely** (*adj.*): isolated, unfrequented or desolate.

**on the spot** (*expression*): things that are done on the spot are developed at the place you are in and at the time that you are there.

**pastime** (*n.*): an activity or entertainment which makes time pass pleasantly.

**reprise** (*v.*): to repeat. To perform, present or state again.

**sketch** (*n.*): a short humorous piece of acting, usually forming part of a comedy show.

**smart** (*adj.*): astute, clever or bright, fashionable or chic.

**soliloquy** (*n.*): a speech in a play in which an actor or actress speaks to himself or herself and to the audience, rather than to another actor.

**spoils** (*n.*): valuables, rewards or benefits seized by violence.

**succeed** (*v.*): to accomplish an aim. To have a result according to a specified manner.

**support** (*v.*): to speak in favor of a motion, or to carry the weight of, or to provide the necessities of life for a person.

**teasing** (*adj.*): a teasing expression or manner shows that the person is not completely serious about what they are saying or doing.

**thread** (*n.*): a fine strand, filament or fiber of some material.

**tickle** (*n.*): when you move your fingers lightly over a sensitive part of someone's body in order to make him or her laugh.

**witness** (*n.*): a person who has seen or can give evidence of some event.

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2

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Reader's Book



Dra. Ma. del Rocío Vargas Ortega  
Ana Maurer Tolson

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



## Reader's Book

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



## Dear student:

The book you hold is for you and was conceived to support the development of your reading skills.

Throughout the pages of this book, you'll find texts needed for working with your Student's Book. But, you will also find other texts for reading at your leisure as many times as you want.

Take some time to explore this book. You will notice different texts: from tales to news stories, from legal documents to essays about cultural traditions to interviews of people who inspire us all. The aim is for you to get in touch with a range of diverse texts, used in different settings and for different purposes. While you read these texts, look at the ways in which different authors use English in the different texts. You can:

- Read them by yourself, or with a partner, many others or your whole class.
- Read to enjoy a story and what its characters do.
- Read to find and compare information.
- Read to exchange opinions or ideas.
- Read to explain the content of a diagram, a photo or a chart.
- Read to find out more about or get acquainted with new issues.
- Read to widen your repertoire of words and expressions.

We, the authors, invite you to explore this Reader's Book, as we are sure you will discover so many ways of using and enjoying it.

**The authors**

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# CLIMATE CHANGE

Family and community environment

**SOCIAL LANGUAGE PRACTICE:** Expresses support and sympathy while facing an everyday issue.

by the Central Office of  
Information for Department  
for Environment Food and  
Rural Affairs

## Climate Change Our Challenge for Tomorrow, Today

The Sun warms the Earth daily.

Our planet keeps its *warmth* thanks to a layer of gases above us.



But human activity is producing more gases than the ones that occur naturally, which affects the delicate balance that allows life to thrive on the planet we call home.



Excessive carbon dioxide emissions are making our planet warmer.



**unpredictable**  
(adj.):  
impredecible

A warmer planet leads to **unpredictable** and extreme climate events, such as droughts, heat waves and violent hurricanes.

If we could see those gases, we would be more aware of the problem. However, it's not too late to act. We have solutions and we should do our best to help solve this problem.



Surf the web and look for climate change solutions to find some useful *advice*.

Climate change: our challenge for tomorrow, today!



# Corruption

## Choose How You Behave

You are **awaiting** your cake.

But someone takes away a **slice**.

And then another...

And another...

And finally, there is no cake.


Corruption is the same. Corruption hurts people.

It **takes away** your rights.

And the law becomes useless.



 **await** (v.):  
esperar  
**slice** (n.):  
rebanada

 **take away**  
(phrasal verb):  
quitar



Corruption consumes your future. But your "NO" counts.

**Help to build a world without corruption.**



## We Can!



Don't you wish that getting your child to eat right, move more and spend less time in front of a screen could be as easy as pushing a button?

Well, you have more power than you know.

The National Institutes of Health's *We Can!* program can provide you with tips and tools to help your child stay at a healthy weight.

Call 866-359-3226 for a free *We Can!* parents' handbook. And visit [wecan.nhlbi.nih.gov](http://wecan.nhlbi.nih.gov).

A message from the US Department of Health and Human Services.



Ludic and literary environment

**SOCIAL LANGUAGE PRACTICE:** Read theater plays.Adapted by Aaron  
Shepard**The Giant's Wife**  
**A Tall Tale of Ireland****TRACK 12****Before you start reading and listening...****PREVIEW:** *When Fin MacCool is threatened by another giant, only his wife's wits might save him.***GENRE:** *Folktales, tall tales, legends***CULTURE:** *Irish***THEME:** *Wits vs. power, heroines***CHARACTERS:** 7**READER AGES:** 12-15**LENGTH:** 10 minutes**ROLES:** *Narrators 1-4, Fin (male), Oona (female), Cuhullin (male)***NOTES:** *This popular tale brings together Fin MacCool and Cuhullin, the two greatest heroes of Irish legend. Carleton's version of the tale, which he called "A Legend of Knockmany," appeared in William Butler Yeats's 1888 collection *Folk and Fairy Tales of the Irish Peasantry*. This script, though, is based not directly on that version but on a retelling of it on the classic BBC television show "Jackanory".*

For best effect, place NARRATORS 1 and 2 at far left, and 3 and 4 at far right, as seen from the audience. Place the characters in the center of the stage. Ask your teacher information about Irish accents if necessary.

**NARRATOR 1:** Many years ago, in the north of Ireland, there lived a giant named Fin MacCool.

**FIN:** (*proudly, to audience*) That's me name!

**NARRATOR 4:** One thing Fin is said to have done was to make a road that crossed the sea from Ireland to Scotland. You can still see what's supposed to be the first stretch of that road. It's called the Giant's Causeway, and it's a group of great rocks all fitting together.

**NARRATOR 2:** Now, this story happened when Fin was building his road. At the time we're talking about, Fin was a worried giant. He'd been told that another giant, called Cuhullin, was looking for him to **challenge** him to a fight, to find out which of them was the strongest.

**CUHULLIN:** (*growls, to audience*)



**challenge**  
(v.): retar

**NARRATOR 3:** This Cuhullin was said to have *beaten* every giant in Ireland except Fin, and the thought of meeting him face to face made Fin shake in his boots.



**beat**  
Glossary on  
page 91

**NARRATOR 1:** Well, when Fin had been working away from home a good many months, he took it into his head to go home and see his wife, a fine woman named Oona. It was two counties away—but sure that wasn't far for a man like Fin.

**NARRATOR 4:** He pulled up a fir tree by its roots—a *full-grown* tree, mind you—and stripped off the branches to make himself a walking stick. Then off he set, and in no time at all he reached his own mountain and the house he'd built on it, and there was Oona to greet him.

**FIN:** (*heartily, with arms outstretched*) Oona, me love!

**OONA:** (*warmly*) Ach, Fin, it's glad I am to see you. I hope you're a bit hungry, for I fixed a little something when I saw you coming.



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

**FIN:** (*starts eating*) A finer cook never filled this great belly!  
(*keeps eating, but distractedly*)

**NARRATOR 3:** But Oona could see that her husband was worried about something.

**OONA:** What ails you, Fin?

**FIN:** Ach, Oona, it's this Cuhullin.

**NARRATOR 1:** Fin told her how the *dreaded* giant was looking for him.



**FIN:** And every time I *suck* me thumb, I get more worried about him.



**NARRATOR 4:** You see, Fin had a magic thumb, and if he sucked it, it would warn him of any danger.

**NARRATOR 2:** Now, Oona was worried, too, but she had an idea.

**OONA:** Go now, and look across the mountain for his coming. You're sure to see him on his way, and that'll give us time to prepare a welcome.

**NARRATOR 3:** So Fin MacCool did what his wife bid, for he knew her to be a woman of great good sense. And inside the house, Oona cleared the table and began baking a new batch of bread loaves. These were the big, flat loaves you can see in Ireland to this day. But this was a special batch indeed, for inside each loaf she put a great **iron griddle**.

**NARRATOR 1:** Well, at last Fin ran into the house.

**FIN:** Oona, he's coming, and he's a terrible size of a creature! What can I do? If I run away, I'll be shamed forever! And if I stay here, he'll tie my body in knots!

**OONA:** Ach, be easy now, Fin. Just do what I say, and before the day is out, maybe his own forefinger will betray him.  
(*goes to the other room*)

**NARRATOR 4:** You see, Cuhullin too had a magic finger. All his strength was in the forefinger of his right hand. If he lost that finger, he'd be no stronger than any ordinary man.

**FIN:** (*looking out the open door*) He's coming! He'll be here in a minute!



cradle  
nightgown  
sigh

Glossary on  
pages 91 and 93

**OONA:** (comes back) Now, hold your tongue, Fin, and put on this *nightgown* of mine.

**FIN:**  
(*indignantly*)  
What?! Me put on the clothes of a woman?! Are you trying to **make a fool** of me?



**OONA:** Trust me, now, Fin.



**make a fool** (*exp.*):  
ver la cara

**FINN:** (*glares at her stubbornly, then gives in with a sigh*)

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

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

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

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

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

**NARRATOR 3:** Just then, Cuhullin came walking up fast to the house.

**CUHULLIN:** *(stopping at the doorway and speaking gruffly to OONA)* Good day to you.



**grieve** (v.):  
acongojar

**OONA:** *(coming forward cheerily)* Come in, then, and welcome! It will **grieve** my husband to know you called when he wasn't here to greet you.

**CUHULLIN:** *(coming in)* Well, now, that's very civil of you, woman. But it grieves me even more to learn he's not at home, 'cause I was told I'd find him here.

**OONA:** Well, now, you were told wrong, for Fin is away at his causeway. He went rushing there in a terrible rage. It seems that some giant called Cuhullin has been looking for him, and Fin went off to teach that fool a lesson.

**CUHULLIN:** Then I'll go and find him there, for I'm Cuhullin, and I won't rest till I've settled any argument about whether he's stronger than me.





**OONA:** Ach, don't be in such a hurry. Come in and take your rest awhile. You'll need it, if it's Fin you're going to fight, for he's twice your size and ten times stronger-looking!

**NARRATOR 1:** Fin nearly fell out of the cradle with fright.

**FIN:** (*in dismay, softly to himself*) Oh, why does she have to go and blab like that? Why doesn't she just let him go?

**NARRATOR 4:** But Oona wasn't so anxious to get rid of Cuhullin.

**OONA:** Now, just set yourself down, and I'll have a meal ready for you in no time. I've got the bread all baked and a lovely pot of stew on the fire. (*turns to go, then turns back*) Oh, while you're waiting, I wonder if you'd do me a favor. A cold wind blows in at the door, this time of day. Would you be so kind as to turn the house around? Fin always does it for me when he's home.

**CUHULLIN:** Certainly.

**NARRATOR 2:** Up he got and went outside. With no bother at all, he picked up the whole house and turned it to face the other way.

**NARRATOR 3:** Oona was a bit surprised, because Fin himself couldn't have done it—she'd just made that up to frighten Cuhullin. But she didn't let on when he came back in.

**OONA:** Thank you kindly. There's just one other thing, I'm hoping you won't mind my asking.

**CUHULLIN:** Ask on, good woman.



**well** (n.):  
pozo

**OONA:** Fin was going to make a new **well** for me near the house, but he forgot to do it, he left in such a terrible temper. There's water under all that rock for certain—all you need to do is pull the mountain apart.

**CUHULLIN:** All right, then, I'll see if I can find it for you.

**NARRATOR 1:** Off he went again. From the front door, Oona watched him put his big fingers into a little crack in the rock. And with a couple of tugs, he ripped open the mountainside so the water gushed out.

**NARRATOR 4:** Now, Oona had made up that one, too, so when he came back, she again tried not to look surprised.

**OONA:** (*warmly*) Come in now and eat.

**NARRATOR 2:** She sat him down and put his food before him, with a big pile of bread loaves—the ones she'd made with the iron griddles inside.

**CUHULLIN:** Now, that's fine-looking bread.

**NARRATOR 3:** Cuhullin picked up a loaf and sunk his teeth into it.

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

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

**CUHULLIN:** (*dumbfounded*) You mean he eats this stuff?! Sure it is hard as rock, and I've lost one of me good front teeth on the first mouthful!

**OONA:** Didn't I say you were a poor, weak thing compared to Fin? Ach, you'll regret the day he gets his hands on you.

**CUHULLIN:** (*pulling himself up proudly*) Nonsense! If he can eat this bread, so can I!

**NARRATOR 1:** He picked up another loaf and dug his teeth into it.

**CUHULLIN:** (*bites down again, then roars with pain*) Aaahhhhhh! I've lost me other front tooth!



**OONA:** Man, it's a good job you never met up with Fin! It's more than your two front teeth you'd have lost.

**CUHULLIN:** You're tricking me! I don't believe any man eats bread like that!

**OONA:** Oh, don't you now! Just wait till you see this.

**NARRATOR 4:** She took one of the loaves off the table and walked over to the cradle where Fin was lying dressed like a baby.

**OONA:** This is Fin's son. Isn't he a fine little lad! (*tickles Fin under the chin*) Just like his daddy.

**FIN:** (*like a baby*) Goo, goo! Goo, goo!

**OONA:** (*to FIN, as to a baby, while holding out the loaf*) Here you are, me dove, have a bit of bread.

**FIN:** (*looks fearfully at the loaf, then questioningly at OONA*)

**NARRATOR 2:** Now, this loaf looked like all the rest, but Oona knew that it was the only one without an iron griddle.

**NARRATOR 3:** She gave Fin a big wink. Then Fin took a bite of the loaf that took away half the side of it.

**FIN:** (*bites into the bread, then chews while making happy baby sounds*)

**CUHULLIN:** (*staring at FIN*) That's amazing! And you tell me this is Fin MacCool's child?

**OONA:** None other! So you can guess what size of man his daddy is.

**CUHULLIN:** *(still staring)* He must have a powerful set of teeth!

**NARRATOR 1:** Now, this was just what Oona was hoping for.

**OONA:** Oh, a grand set. Just slip your finger in there to feel them. *(to FIN)* Open your mouth now, baby, and let the nice man put in his big, strong finger. *(gives him another big wink)*

**NARRATOR 4:** So Cuhullin slipped his great right forefinger into Fin's mouth.

**OONA:** *(to CUHULLIN)* Push it well in, till you feel the back ones.

**NARRATOR 2:** Cuhullin pushed in his finger as far as it would go.

**NARRATOR 3:** SNAP!—Fin bit it off, swallowed it, then leapt from the cradle.

**FIN:** *(whoops with delight)*

**CUHULLIN:** *(roars with pain and holds up his hand with the forefinger missing, staring at it in disbelief)*



**FIN:** *(throws off his nightgown, then speaks threateningly)*  
Now, what did you say you'd do to Fin MacCool?

**CUHULLIN:** *(stares and roars with anger at FIN)*

**NARRATOR 1:** Cuhullin made a great swipe at Fin with his fist.

**CUHULLIN:** *(hits FIN with his right hand, then wails with pain, holding his hand limply)*

**NARRATOR 4:** But he'd lost his finger, and all his **strength** with it, so all he did was hurt his hand.



**strength**  
(n.): fuerza

**CUHULLIN:** *(roars in frustration, then turns and runs off)*

**FIN:** *(running off after him)* Ach, yes, you'd better run!

**OONA:** *(calling after Fin and smiling)* Now, Fin, don't be too hard on the poor thing!

**NARRATOR 2:** Fin chased Cuhullin halfway across Ireland before he let him go.

**NARRATOR 3:** And after that, he was free to get on with his road.

#### Reference

<https://goo.gl/AjZaZy>

### **Suggested Readings** *(Student's Book, Activity 1)*

<https://goo.gl/DHV76k>

<https://goo.gl/2ZkvQT>

<https://goo.gl/QbfvLB>

## The Giant's Wife Main Events Chart

	Main events	Purpose
Exposition	<ol style="list-style-type: none"> <li>1. Fin is building a bridge between Ireland and Scotland.</li> <li>2. He hears that Cuhullin, a very strong giant, wants to beat him in a fight.</li> <li>3. He hurries home and tells Oona, his wife. He is quite worried.</li> </ol>	Describe the setting, develop the characters, and introduce a conflict.
Rising action	<ol style="list-style-type: none"> <li>4. Oona comes up with a plan: she bakes a batch of bread with an iron griddle in each loaf.</li> <li>5. Then, she tells Fin to put on a baby's costume.</li> </ol>	Complications arise, the protagonist encounters obstacles.
Climax	<ol style="list-style-type: none"> <li>6. Cuhullin arrives to Fin's house and Oona tells him her husband is not home.</li> <li>7. She invites the giant to supper and tests his strength several times.</li> <li>8. When Cuhullin tries the bread he breaks a tooth, and he believes that it is Fin's favorite.</li> <li>9. Oona tells him that the baby is Fin's son.</li> <li>10. Cuhullin puts his finger in the baby's mouth.</li> <li>11. Fin bites the finger off.</li> </ol>	It is the highest amount of suspense.
Falling action	<ol style="list-style-type: none"> <li>12. Cuhullin roars in pain.</li> <li>13. The giant loses his strength.</li> </ol>	Any unknown details or plot twists are revealed and wrapped up.
Resolution	<ol style="list-style-type: none"> <li>14. Cuhullin runs away and Fin chases him.</li> </ol>	This is the final outcome of the drama. The topic is revealed, and a moral or lesson is learned.

## Cut-outs (Student's Book, Activity 13)

OONA:	FIN:
OONA:	FIN:
OONA:	FIN:
OONA:	FIN:
NARRATOR 2:	FIN:
(looking out the open door)	(sticks the bottle in FIN's mouth)
(comes back)	(opening his eyes wide as he gets the bottle)
(glares at her stubbornly, then gives in with a sigh)	(pushing him into the cradle)
He's coming! He'll be here in a minute!	(indignantly)
What?! Me put on the clothes of a woman?! Are you trying to make a fool of me?	Now, hold your tongue, Fin, and put on this nightgown of mine.
Ulp!	Just lie down there, Fin.
Trust me, now, Fin.	And you'll need this baby bottle, too.
So, grumbling away, Fin put on his wife's nightgown. Oona put a white bonnet on his head, then pushed him toward a cradle in the corner.	Now, keep yourself quiet and leave everything to me.
Woman, what do you think you're doing?!	







# BETTER SAFE THAN SORRY

Academic and educational environment

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

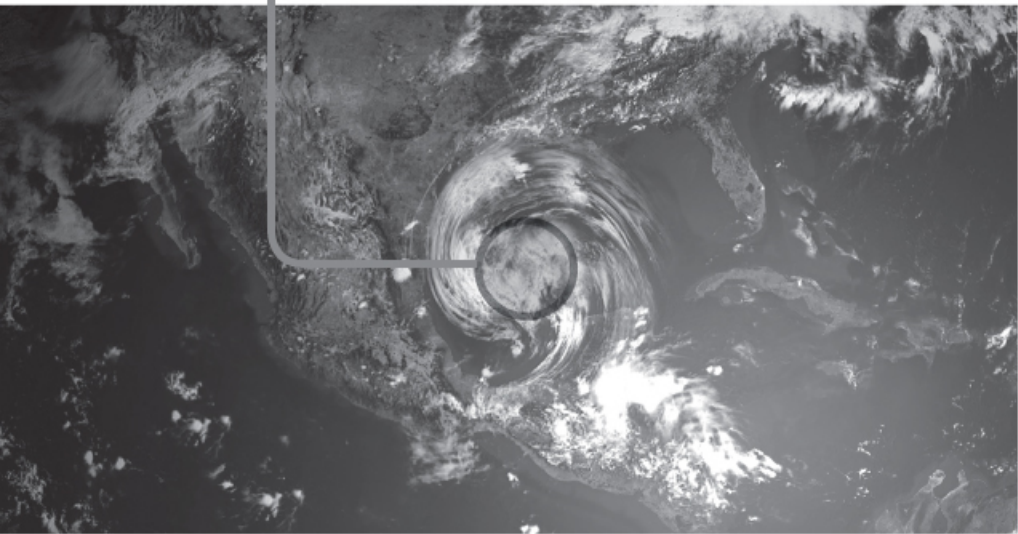
Adapted by Paul Vázquez

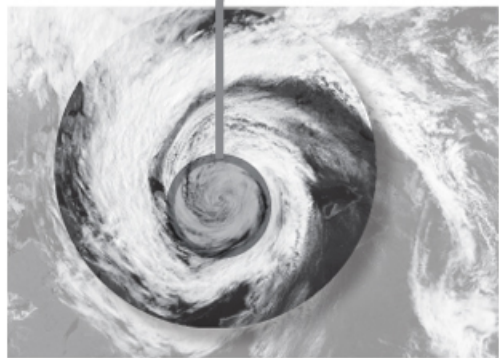
## HOW TO PREPARE FOR A HURRICANE

### HURRICANE BASICS

Hurricanes are massive storm systems that form over water and move *toward* land. These large storms are called typhoons in the North Pacific Ocean and cyclones in other parts of the world.

WHAT





The Atlantic hurricane season runs from June 1 to November 30, with the *peak* occurring between mid-August and late October. The Eastern Pacific hurricane season begins May 15 and ends November 30.



Hurricanes can cause loss of life and catastrophic damage to property along coastlines and can extend several hundred miles **inland**. The extent of damage varies according to the size and wind

intensity of the storm, the amount and duration of rainfall, the path of the storm, and other factors such as the number and type of buildings in the area, the terrain, and soil conditions. The effects include the following:

- Death or injury to people and animals
- Damage to or destruction of buildings and other structures
- Disruption of transportation, gas, power, communications, and other services
- Coastal and inland flooding



**inland** (*adv.*):  
tierra adentro



**peak**  
Glossary on  
page 93

Your risk from hurricanes is based on where you live and your personal circumstances. People who live on the coast are most at risk for extreme winds and flooding from rain and storm surge. People who live inland are at risk for wind, **thunderstorms**, and flooding.



**thunderstorm**  
(n.): tormenta eléctrica



**issue**  
Glossary on page 92



In a dangerous situation, your first thoughts will be for the safety of your family and friends. In case you are not together when authorities *issue* a tropical storm or hurricane warning, practice how you will communicate with each other. Keep important numbers written down in your wallet. It is sometimes easier to reach people outside of your local area during an emergency, so choose an out-of-town contact for all family members to call, or use social media. Decide where the members of your household will meet after the hurricane.

**KNOW**

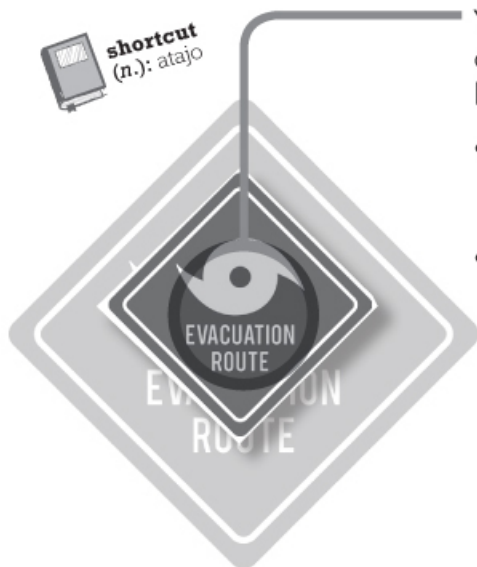
**PRACTICE**

Store supplies so you can *grab* them quickly if you need to evacuate; know in advance what else you will need to take. Take time now to make a list of the things you would need or want to take with you if you had to leave your home quickly. Store the basic emergency supplies in a “Go Bag” or other container. Be ready to *grab* other essential items quickly before leaving.



## PROTECT YOURSELF DURING A HURRICANE

Fatalities and injuries caused by hurricanes are often the result of individuals remaining in unsafe locations during a storm. If authorities advise or order you to evacuate, do so immediately. Follow posted evacuation routes and do not try to take **shortcuts** because they may be blocked.



You may experience any of the following during a hurricane:

- Long periods of very strong winds and heavy rains.
- Many of those in the center of the storm experience a false sense of security. After the center of the hurricane, also known as the eye, passes over, the storm will resume. Do not venture outside until emergency officials say it is safe.

## PROTECT YOURSELF AFTER A HURRICANE

- Return home only when authorities indicate that it is safe to do so.
- Be aware of downed trees, power lines, and fallen *debris*.



IF YOU  
EVACUATED

- If the storm damaged your home severely, you may only be able to enter when officials say it is safe to do so.
- Use extreme caution when entering flooded buildings. There may be hidden damage, particularly in foundations. Turn off electricity at the *fuse box*.
- Use flashlights, not torches or matches, to examine buildings. Flammable gases may be inside and open flames may cause a fire or explosion.
- If you see floodwater on roads, bridges, or on the ground, do not attempt to cross the floodwater. The depth of the water is not always obvious. Moving water has tremendous power. Six inches of moving water has the potential to *knock you off* your feet. Be especially cautious at night when it is harder to recognize flood dangers.
- Avoid **wading** in floodwater, which may be contaminated.
- Watch for dangerous debris (e.g., broken glass, metal fragments), dead animals, or venomous snakes in floodwaters.



IF YOU STAYED IN THE  
AREA OR AS YOU RETURN



Look for signs of depression or anxiety related to this experience such as having difficulty making decisions or staying focused, feeling tired, sad, numb, lonely, or worried.

Seek help from local mental health providers if you detect these signs in yourself or others.



#### Reference

Federal Emergency Management Agency:  
<https://goo.gl/EpkXjR>

Family and community environment

**SPECIFIC PRACTICE:** Compare news from different journalistic sources.

Adapted by Claire Fortier

## News for the World

BRASILIA/NEW YORK, 3 August 2018

Business Finance Lifestyle Travel Sport Weather

### Olympic and Paralympic Games committees urge fans to help protect children

Encouraging sports **enthusiasts** around the world to get active for children!



**Brasilia/New York, 3 August 2018** - *Team UNICEF Get Active for Children* was launched today. The initiative hopes to mobilize sports *enthusiasts* to work for the good of children all over the world.

They are invited to get involved in the Olympic and Paralympic movement for free. For each participant signing up and completing a 5km race by foot or wheelchair, a \$5 corporate donation will be made.





Points can also be accumulated in other ways. Users can complete a quiz on the Team UNICEF platform and record exercises they've done. The competitor earning the highest number of points will win a trip to Brazil, where they'll see UNICEF's work first-hand (the winner is responsible for the cost of international travel).

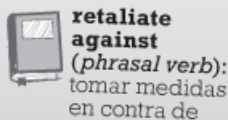
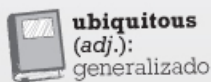
"We want everyone to get into the **sporting** spirit and *Get Active for Children* to help raise vital funds for UNICEF's work for the world's most vulnerable children," said UNICEF Representative in Brazil Gary Stahl.



In Brazil, an estimated 30 children and adolescents are murdered each day, accounting for one in three adolescent deaths in the country. However, among the total population, the number falls to one in 20 deaths caused by homicide. Brazil's most vulnerable children are subjected to **ubiquitous** cruelty and exploitation. Unfortunately, these children run a higher risk of being sexually abused or forced into child labor during major sporting events.



A new version of *Proteja Brasil* has been launched by UNICEF. The app will help to prevent and **retaliate against** violence toward children during the Olympic and Paralympic Games. Witnesses and victims will be able to report violence, exploitation and abuse anonymously to authorities. Reports with all relevant details can be filed online.



"Violence, abuse, discrimination and exploitation are a **harsh** reality for far too many children," said Stahl. "*Proteja Brasil* gives everyday people the chance to make it personal and take action to help tackle children's rights' violations and get them the help they so desperately need."

 **harsh**  
(adj.):  
severo

*Team UNICEF Get Active for Children* was created by UNICEF and is supported by Ogilvy, Development Bank of Latin America (CAF) and Save the Dream.



# UNITED WORLD NEWS

## Migrants should be hopeful, not discouraged; UN chief recommends ways to maximize their contributions

11 January 2018 - On Thursday, United Nations Secretary-General António Guterres laid out his vision for millions of migrants. He proposed concrete steps that can be taken in 2018 to maximize the contribution already being made by millions of migrants to our societies. He further proposed a set of actions aimed at ensuring that all migrants' rights are fully respected, adding that a global response is needed when dealing with the issue of migration.

At UN headquarters in New York, Mr. Guterres introduced his report, *Making Migration Work for All*, by saying, "Let me emphasize: migration is a positive global phenomenon. It powers economic **growth**, reduces inequalities, connects diverse societies and helps us ride the demographic waves of population growth and decline."

International development benefits greatly from the contributions migrants make. Both the work they do and the **remittances** they send back to their home countries are important



factors. Last year, development aid was only a third of the nearly \$600 billion migrants remitted.

The UN chief said, "The majority of migrants live and work legally," however, he also noted that, "others live in the shadows, unprotected by the law and unable to contribute fully to society."

Although likely to face distrust and abuse when they arrive, desperate groups of migrants even put their lives in danger when crossing into other countries. Appalling violations of fundamental rights and humanitarian crises affect those migrating, but also affect the public's perception of migration.



**growth** (n.):  
crecimiento  
**remittance**  
(n.): remesa

It is incorrectly seen as out of control, which leads to increased suspicion and policies that aim to impede rather than expedite human movement.

Moreover, by obstructing pathways to migration, authorities actually harm their own economy. The barriers they impose affect their ability to hire workers legally and in an orderly fashion.

"Worse still, they unintentionally encourage illegal migration," said Mr. Gutierrez. He further noted that when denied legal channels, aspiring migrants inevitably travel using irregular methods, increasing their vulnerability and undermining governmental authority.

He added that in order to end the abuse of migrants and erase the stigma of illegality, governments should open more legal channels for migration, as well as developing policies which take into account human mobility.

In his report, Secretary-General Gutierrez calls for cooperation in implementing the proposed *Global Compact for Safe, Orderly and Regular Migration*, with its declarations, commitments and its *grounding* in human rights. The report is also his primary input to the 'zero draft' - the

document which forms the basis for final negotiations

The UN chief stresses that: "The basic challenge before us is to maximize the benefits of migration rather than obsess about minimizing risks: we have a clear body of evidence revealing that, despite many real problems, migration is beneficial both for migrants and host communities in economic and social terms - our overarching task is to broaden the opportunities that migration offers to us all."

It simultaneously highlights the important role of all those affected - including governmental and legal bodies, families, the private sector, regional organizations, media outlets, academic communities and the migrants themselves.

In order to support the implementation of the Global Compact, the report states that the UN system needs to be placed and equipped to manage, in particular, its oversight.

"I stress my determination to strengthen how we work on this issue, consistent with my proposed management reforms and strengthening of the UN development system," said Mr. Gutierrez.



# News for the World

BRASILIA/NEW YORK, 10 January 2018

Business Finance Lifestyle Travel Sport Weather

## Protecting 'foundations for life'. The UN is taking on environmental health hazards



**10 January 2018** - A major new initiative has been taken on by two United Nations agencies.

They are teaming up in the gargantuan job of combatting *environmental* health **hazards**, which account for the loss of an estimated 12.6 million lives a year.



On Wednesday, the UN Environment Programme (UNEP) and the World Health Organization (WHO), announced their partnership. It will address air pollution, climate change and antimicrobial resistance. Inter-agency coordination on waste and chemical management, water quality, and food and nutrition issues will be improved.



In a news release, the Director-General of WHO, Tedros Ghebreyesus, said, "Our health is directly related to the health of the environment we live in. Together, air, water and chemical hazards kill some 12.6 million people a year. This cannot and must not continue."

"There is an urgent need for us to work more closely together to address the critical threats to environmental sustainability and climate - which are the foundations for life on this planet. This new agreement recognizes that sober reality," added the Executive Director of UNEP, Erik Solheim.

The developing world will be the specific focus of this new partnership. Developing countries in Africa, Latin America and Asia are the most affected by environmental pollution and the deaths related to it.

WHO and UNEP will jointly manage the advocacy campaign *BreatheLife*, which aims to reduce air pollution, thereby benefitting the climate, environment and overall health.

There has been cooperation between the two UN agencies on a range of health and environmental issues.

The agencies stated, however, that this latest partnership on health and environmental issues is the most important formal agreement on joint action in over 15 years.

## I SPEAK ALONE; I SPEAK FOR YOU

Ludic and literary environment

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

*The Great Dictator* (1940) was written, directed and produced, by Charlie Chaplin.

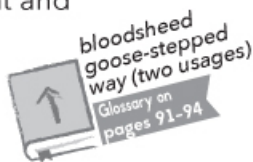
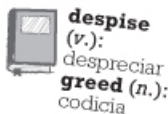
### Charles Chaplin's Final Monologue in *The Great Dictator*



I'm sorry, but I don't want to be an emperor. That's not my business. I don't want to rule or conquer anyone. I should like to help everyone, if possible: Jew, Gentile, black man, white. We all want to help one another.

Human beings are like that. We want to live by each other's happiness, not by each other's misery. We don't want to hate and **despise** one another. In this world there is room for everyone. And the good earth is rich and can provide for everyone. The way of life can be free and beautiful, but we have lost the way.

**Greed** has poisoned men's souls, has barricaded the world with hate, has *goose-stepped* us into misery and *bloodshed*. We have developed speed, but we have shut ourselves in. Machinery that gives abundance has left us in want. Our knowledge has made us cynical. Our cleverness, hard and unkind. We think too much and feel too little. More than machinery we need humanity. More than cleverness we need kindness and gentleness. Without these qualities, life will be violent and all will be lost...



The aeroplane and the radio have brought us closer together. The very nature of these inventions **cries out** for the goodness in men, cries out for universal brotherhood, for the unity of us all. Even now my voice is reaching millions throughout the world, millions of **despairing** men, women, and little children, victims of a system that makes men torture and imprison innocent people.



**despairing**  
(adj.):  
desesperado  
**cry out** (v.):  
suplica

To those who can hear me, I say: do not despair. The misery that is now upon us is but the passing of greed, the *bitterness* of men who fear the way of human progress. The hate of men will pass, and dictators die, and the power they took from the people will return to the people. And so long as men die, liberty will never perish.



**bitterness**  
Glossary on  
page 91





Soldiers! Don't give yourselves to brutes, men who despise you, enslave you, who regiment your lives, tell you what to do, what to think and what to feel! Who drill you, diet you, treat you like cattle, use you as **cannon fodder**. Don't give yourselves to these unnatural men: machine men with machine minds and machine hearts! You are not machines! You are not cattle! You are men! You have the love of humanity in your hearts! You don't hate! Only the unloved hate, the unloved and the unnatural! Soldiers! Don't fight for slavery! Fight for liberty!



**cannon fodder**  
(n.): carne de cañón

In the 17th Chapter of St Luke, it is written: "The Kingdom of God is within man." Not one man nor a group of men, but in all men! In you! You, the people have the power, the power to create machines, the power to create happiness! You, the people, have the power to make this life free and beautiful, to make this life a wonderful adventure.

Then, in the name of democracy, let us use that power, let us all unite. Let us fight for a new world: a decent world that will give men a chance to work, that will give youth a future and old age a security. By the promise of these things, brutes have risen to power. But they lie! They do not fulfil that promise. They never will!


Dictators free themselves but they enslave the people! Now let us fight to fulfil that promise! Let us fight to free the world, to do away with national barriers, to do away with greed, with hate and intolerance. Let us fight for a world of reason, a world where science and progress will lead to all men's happiness. Soldiers! In the name of democracy, let us all unite!

## Stand-up comedy

Stand-up comedy is a comic monologue performed by one person standing on a stage. Stand-up actors use several **rhetorical figures**, for example:

- **Exaggeration or hyperbole:** Increases or decreases one or more characteristics of something or someone.
- **Self-compassion:** A form of exaggeration. The person exaggerates some aspect of their own situation to cause laughter or grief.
- **Irony:** Implies understanding the opposite of what is said or written.
- **Sarcasm:** A form of irony which criticizes in an offensive or **contemptuous** manner.

 **rhetorical figure**  
(n.): figura retórica

 hyperbole  
rhetorical figure  
self-compassion  
Glossary on pages 92 and 93

 **contemptuous**  
(adj.): desdenoso



Basic structure	Learning How to Live Alone
<p><b>Beginning</b></p> <p><i>The theme of the monologue is introduced and contextualized.</i></p>	<p>When I was in high school, one of my biggest desires was to leave my house. I had nothing against my family, I just wanted to live alone, learn how to be an adult... Yes, my mom used to ask me to clean my room, to go buy tortillas... My father always asked about my grades, asked me to go to bed early, would not let me drive his car ... My younger brother was quite silly and he was always bothering me ... but no, I had nothing against my family...</p> <p>Well, as soon as I finished high school, I took an entrance exam for a university in another city and, mysteriously, I was admitted. I gave my parents the news and they were very, very happy... I still don't understand why.</p> <p>Shortly, the day I would go to my university arrived. I packed my things, got on the bus and left for my new city. I was very excited, very happy. I felt very sure of myself, very adult ... I was apprehensive when I got off the first bus, 200 kilometers away, because I hadn't checked where the bus was going. After taking another bus, I finally arrived at my actual destination... I didn't know what I had gotten myself into.</p>

<p><b>Development</b></p> <p><i>From a comic point of view, various observations of the theme are presented.</i></p>	<p>The truth is, there are many things nobody tells you about living alone.</p> <p>You imagine you will get to live in a spacious apartment, beautifully furnished, with a balcony and a beautiful view... Actually, the apartment of my dreams was a very small room that only had a bed, a table, a chair and a stove ... instead of a balcony, there was a small window that I covered with my notebook when, from time to time, I wanted to cry without being heard by my neighbors.</p> <p>Clothes. The first weekend of my independent life I discovered that clothes do not wash themselves, you have to wash them if you don't want to look like a homeless person. Who washed my clothes before? It was an unsolved mystery until that day.</p> <p>When you live alone, eating is an adventure. You can't go to a restaurant three times a day, it's very expensive. You have to learn how to cook. Another option is to eat cold tuna, dry bread and raw green chiles.</p>
<p><b>Closure</b></p> <p><i>The monologue ends, either by returning to a previous idea or by rewording its theme.</i></p>	<p>Yes, the truth is living alone is not easy. However, I do not regret it. Thanks to this experience, my relationship with my family has improved. When I visit them, my mom still asks me to go for tortillas, my dad still doesn't let me drive his car, and my younger brother... well, my younger brother has changed a lot ... but he's still very silly.</p>

## A WELL-OILED MACHINE

Academic and educational environment

**SOCIAL LANGUAGE PRACTICE:** Paraphrase information to explain the operation mechanism of a machine.Article from Nasa's  
webpage

## HOW DOES IT WORK?

**aircraft** (n.):  
aeronaue  
**glider** (n.):  
planeador

## What Is a Helicopter?

A helicopter is a type of **aircraft** that uses rotating or spinning wings called blades to fly. Unlike an airplane or **glider**, a helicopter has wings that move.

Unlike a balloon, a helicopter is heavier than air and uses an engine to fly. A helicopter's rotating blades, or rotor, allow it to do things an airplane cannot.

## How Does A Helicopter Work?

**lift** (n.):  
empuje

In order to fly, an object must have "**lift**", a force moving it upward. Lift is usually made by wings. Wings create lift because of a relationship called the Bernoulli Principle.

The Bernoulli Principle describes how the speed of air and the pressure in the air are related. When the speed goes up, the pressure goes down and the opposite is also true.



Wings are curved on top and flatter on the bottom. This shape is called an airfoil. That shape makes air flow over the top faster than under the bottom.

As a result, there is less air pressure on top of the wing; this causes suction and makes the wing move up.

A helicopter's rotor blades are wings and create lift. An airplane must fly fast to move enough air over its wings to provide lift. A helicopter moves air over its rotor by spinning its blades.

## What Can A Helicopter Do?

A helicopter's rotors allow it to do things an airplane cannot. Unlike an airplane, a helicopter does not have to move quickly through the air to have lift.

That fact means it can move straight up or down. Most airplanes cannot do this.

A helicopter can take off or land without a runway. It can turn in the air in ways airplanes cannot.



Unlike an airplane, a helicopter can fly backwards or sideways. It also can *hover* in one spot in the air without moving. That makes helicopters ideal for things an airplane cannot do.

For example, a helicopter can pick someone with a medical problem up where there is no runway. It can then land in a small area on top of a hospital.



## What Can Helicopters Be Used For?



**load** (v.):  
cargar

Helicopters can be used for many things. They can be used as flying ambulances to carry patients. They can be **loaded** with water to fight large fires.

Military forces use helicopters to move troops or to get supplies to ships. They can be used to transport large objects from place to place. They can rescue people in hard-to-reach places like mountains or in rough seas.

Television and radio stations use helicopters to fly over cities and report on traffic. They are used by police and by people on vacation.

These are just some of the many things that can be done with helicopters.

## What Does NASA Do with Helicopters?

NASA conducts research on ways to make helicopters better. Crash tests help make helicopters safer. NASA studies how new materials can keep passengers safe if a helicopter crashes.

Wind tunnel tests determine how to make helicopters quieter and more fuel-efficient. New ideas could help engineers create bigger, better and faster helicopters. Someday helicopters might carry 100 people on trips of 300 miles or more. NASA has even studied how helicopters could be flown on Mars!

## WHAT IS A ROCKET?

When most people think of a rocket, they think of a tall, round-topped vehicle that flies into space.

But the word "rocket" can mean two different things.

The word can describe a type of engine, and it is also used to talk about a vehicle that uses a rocket engine.





## How Does a Rocket Engine Work?



Like many other engines, a rocket produces **thrust** by burning fuel. Most rocket engines turn the fuel into hot gas.

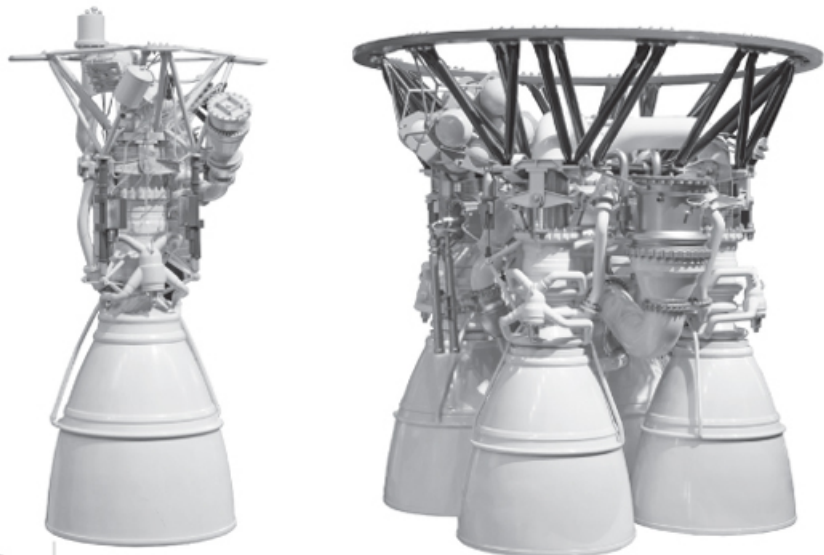
Pushing the gas out of the back of the engine makes the rocket move forward.

A rocket is different from a jet engine. A jet engine requires oxygen from the air to work. A rocket engine carries everything it needs. That is why a rocket engine works in space, where there is no air.

There are two main types of rocket engines. Some rockets use liquid fuel. The main engines on the space shuttle orbiter use liquid fuel. The Russian Soyuz uses liquid fuels.

Other rockets use solid fuels.

On the side of the space shuttle are two white solid rocket boosters. They use solid fuels. Fireworks and model rockets also fly using solid fuels.



## Why Does a Rocket Work?

In the vacuum of space, an engine has nothing to push against. So how do rockets move there? Rockets work by a scientific rule called Newton's third law of motion.

English scientist Sir Isaac Newton listed three Laws of Motion more than 300 years ago. The third law says that for every action, there is an equal and opposite reaction.

When the rocket pushes out its exhaust, the exhaust also pushes the rocket. The rocket pushes the exhaust backward. The exhaust makes the rocket move forward. This rule can be seen on Earth. If a person stands on a skateboard and throws a bowling ball, the person and the ball will move in opposite directions. Because the person is heavier, the bowling ball will move farther.

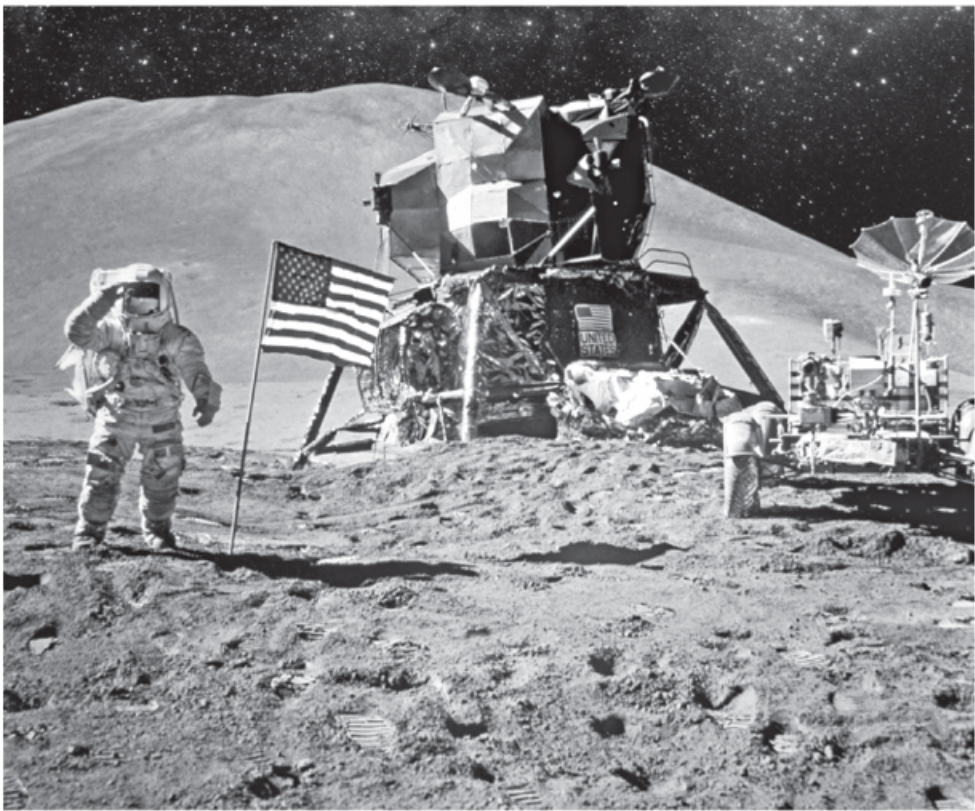
## When Were Rockets Invented?

The first known rockets were used in China in the 1200s. These solid rockets were used for fireworks.

They also were used by armies for war. In the 1300s, these rockets were used for the same purposes through much of Asia and Europe. In the next 600 years, people developed bigger and better solid rockets. Many of these were used by the military.

In 1903, a Russian teacher named Konstantin Tsiolkovsky wrote a paper describing the idea of liquid-fuel rockets. In 1926, American scientist Robert Goddard flew the first liquid-fuel rocket. German scientists led by Hermann Oberth improved liquid-fuel rockets.

During World War II, Germany used rockets to bomb other countries. In 1957, the Soviet Union used a rocket to launch the first satellite. In 1961, Soviet cosmonaut Yuri Gagarin rode in a rocket to become the first person in space. In 1969, the United States launched the first men to land on the Moon - Neil Armstrong and Buzz Aldrin - using a Saturn V rocket.



## How Does NASA Use Rockets?

Early NASA missions used rockets built by the military. Alan Shepard became the first American in space flying on the U.S. Army's Redstone rocket.

The Atlas **missile** was used to make John Glenn the first American to orbit Earth. NASA's Gemini missions used the Titan II missile to launch astronauts. The first rockets NASA built to launch astronauts were the Saturn I, the Saturn IB and the Saturn V.



**missile**  
(n.): misil,  
proyectil

Apollo missions used these to send men to the Moon. A Saturn V launched the Skylab space station. The space shuttle also uses rocket engines to carry astronauts into space.

NASA uses rockets to launch satellites and to send probes to other worlds. These rockets include the Atlas V, the Delta II, the Pegasus and Taurus. NASA also uses smaller "sounding rockets" for scientific research. These rockets go up and come back down, instead of flying into orbit.

## How Will NASA Use Rockets in the Future?

New rockets are being developed today that will launch astronauts on future missions. Compared to the space shuttle, these rockets will look more like earlier rockets - tall and round-topped and thin. These rockets will take astronauts and supplies to the International Space Station.

NASA also is working on a powerful new rocket called a heavy lift vehicle. This rocket will be able to carry large amounts of equipment into space. Together, the heavy lift vehicle and other rockets will make it possible to explore other worlds and may someday send humans to Mars.

## OUR OWN STORY

Family and community environment

**SOCIAL LANGUAGE PRACTICE:** Share personal experiences in a conversation.

Adapted by Claire Fortier

**"HOW WANGARI MAATHAI STARTED THE GREEN BELT MOVEMENT"**

TRACK 36

**WOMAN:** Long before the Europeans came, we had our own native trees and the water was *plentiful* because every river was flowing. As the population grew, we cut down more and more trees for building, for farming. The land and rivers dried up. Things started getting bad. So, there are generations who never saw the *springs* filled with water.

**WANGARI MAATHAI:** Around the mid-1970s, I was working at the University of Nairobi as a lecturer. I was doing research in the field and I saw a lot of deforestation and *soil* loss. I heard many rural women complain about the fact that they didn't have *firewood*; they were also complaining that they did not have enough water.



They had put too much of their land into cash **crops** like coffee and tea, and the children were suffering from **diseases** associated with malnutrition. "Why not plant trees?" I asked the women. "Let's plant trees." And the women said, "Well, we would plant trees, but we don't know how." And that started the whole story of "Yeah, ok, let's learn how to plant trees."



And we called the **foresters**, they came in and they talked to the women. They did not really see why I was trying to teach the women how to plant trees, they said that to plant a tree you need a diploma. I said, "Well, I don't think you need a diploma to plant a tree."



Initially, we tried to give them **seeds** and then we decided against it. We said, "If we give them seeds, they will become dependent on us." We said, "If you plant a tree and the tree survives, the movement will compensate you with a very small amount of money, the amount of 4 US cents for a tree that survives. And so, they just started very, very, very small, very, very small. And before too long, they started showing each other how to plant trees. And before we knew it, they just started working with me.



**WOMAN:** That is how Wangari Maathai founded the Green Belt Movement, a non-governmental organization, which encourages women to plant trees to combat deforestation and environmental degradation. To date, the great Belt Movement has planted over 50 million trees. Wangari Maathai was aware that the environment was directly linked to *issues* of governance, peace and human rights, thus she used her organization to *struggle* against abuses of power, such as land-grabbing or the illegal detention of political opponents. In 2004, she was the first African woman to be awarded the Nobel Peace Prize.



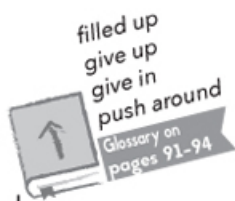
**Adapted from**

<http://goo.gl/9BHVyK> and <http://goo.gl/fWzpz5s>



## ROSA PARKS: MY STORY

One evening in early December 1955, I was sitting in the front seat of the colored section of a bus in Montgomery, Alabama. The white people were sitting in the white section. More white people got on, and they *filled up* all the seats in the white section. When that happened, we black people were supposed to *give up* our seats to the whites. But I didn't move. The white driver said, "Let me have those front seats." I didn't get up. I was tired of *giving in* to white people.



"I'm going to have you arrested," the driver said.

"You may do that," I answered.

Two white policemen came. I asked one of them, "Why do you all *push us around*?"

He answered, "I don't know, but the law is the law and you're under arrest."



For half of my life there were laws and **customs** in the South that kept African Americans segregated from Caucasians and allowed white people to treat black people without any respect. I never thought this was **fair**, and from the time I was a child, I tried to protest against disrespectful treatment. But it was very hard to do anything about segregation and racism when white people had the power of the law behind them.





Somehow, we had to change the laws. And we had to get enough white people on our side to be able to succeed. I had no idea when I refused to give up my seat on that Montgomery bus that my small action would help put an end to the segregation laws in the South. I only knew that I was tired of being pushed around. I was a regular person, just as good as anybody else. There had been a few times in my life when I had been treated by white people like a regular person, so I knew what it felt like. It was time that other white people started treating me that way.

### Rosa Parks



Rosa Parks in 1955, with Martin Luther King, Jr. in the background

**Born**

Rosa Louise McCauley  
February 4, 1917

**Source:** Parks, Rosa and Haskings, Jim. *Rosa Parks: My Story*. United States of America: Penguin Group, 1992. pp. 1-2.

## NADIA COMANECI'S PERFECT SCORE



**Interviewer:** How do you feel coming back to Montreal?

**Nadia Comaneci:** Well, it feels great to come back to Montreal, it's always emotions when I come here. Even though I've been a couple of times since the games in '76, I also lived here for a year and a half. And everything that's happening today with me, and my life, it's because of that moment that happened here in Montreal.

**Interviewer:** So, basically, your life was decided when you were a kid.

**Nadia Comaneci:** Yes, I was a kid, but I think I knew what I was doing, you know, people -they were thinking of me as a kid, but I think that I'd been in gymnastics for so many years that I didn't consider myself as a young person.

**Interviewer:** What did you do to stay calm?

**Nadia Comaneci:** I just thought about, you know, I know what I've done in training; this is what I'm supposed to do here just to be able to concentrate.

**Interviewer:** Were you overwhelmed by so many people?

**Nadia Comaneci:** Of course, I was overwhelmed by so many people because there was a big arena, and a lot of noise from every direction.

**Interviewer:** How were you able to concentrate?

**Nadia Comaneci:** I think I was prepared for that and I was telling to myself the whole time. You know, this is the Olympics. I cannot make a mistake. This is one shot.

**Interviewer:** And then you did what you had prepared and after the routine you were given a perfect 10.

**Nadia Comaneci:** Yes, I couldn't believe it.

**Interviewer:** What did you think when you saw the score?

**Nadia Comaneci:** At first, I was confused because the scoreboard displayed "1.00", because they believed it was impossible to receive a perfect 10, so the scoreboard was not programmed to display that score. Soon, I understood what had happened and I was very happy.

**Interviewer:** Did you know what a perfect score meant?

**Nadia Comaneci:** I didn't - I knew that 10 was a big deal, because I've done gymnastics for eight - nine years, and I've done competitions, and I had even done the same routines, but I was too young to understand that. And I think it was better that I didn't understand.

**Interviewer:** But despite that, you made history.

**Nadia Comaneci:** Well, yes, but I didn't come here to Montreal to make history. I didn't even know what that meant, to make history. Nobody told me that a perfect 10 had never been scored before in Olympic history.

**Interviewer:** What do you think about yourself as a teenage girl who achieved a perfect score in the Olympics?

**Nadia Comaneci:** The older I get, I realize that what I did was such a big thing, which I didn't realize then. I was 14 and I was like, "I know what I'm doing. I'm going to go to the Olympics." I still question myself about how a little kid has that kind of drive to be able to do that. "You just go, girl." That's what I was saying. Yeah, never give up and just follow what you feel inside your heart.

**Source:** <http://goo.gl/yrCcw3>

Ludic and literary environment

**SPECIFIC PRACTICES:** Read brief essays to compare cultural traditions.

Essays extracts

## A Nice Cup of Tea

By George Orwell (1946)



If you look up 'tea' in the first cookery book that comes to hand, you will probably find that it is unmentioned; or at most you will find a few lines of *sketchy* instructions which give no *ruling* on several of the most important points.



**mainstay** (n.):  
pillar  
**outstanding**  
(adj.): notable  
**acutely** (adj.):  
extremadamente

This is curious, not only because tea is one of the **mainstays** of civilization in this country, as well as in Eire, Australia and New Zealand, but because the best manner of making it is the subject of violent disputes.

When I look through my own recipe for the perfect cup of tea, I find no fewer than eleven **outstanding** points. On perhaps two of them, there would be pretty general agreement, but at least four others are **acutely** controversial. Here are my own eleven rules, every one of which I regard as golden:



- First of all, one should use Indian or Ceylonese tea.
- Chinese tea has virtues, which are not to be **despised** nowadays – it is economical, and one can drink it without milk – but there is not much stimulation in it. One does not feel wiser, braver or more optimistic after drinking it. Anyone who has used that comforting phrase 'a nice cup of tea' invariably means Indian tea.
- Secondly, tea should be made in small quantities – that is, in a teapot. Tea out of an urn is always tasteless, while army tea, made in a cauldron, tastes of grease and **whitewash**. The teapot should be made of **china** or earthenware. Silver or Britanniaaware teapots produce inferior tea and enamel pots are worse; though curiously enough, a pewter teapot (a rarity nowadays) is not so bad.
- Thirdly, the pot should be warmed **beforehand**. This is better done by placing it on the hob than by the usual method of swilling it out with hot water.
- Fourthly, the tea should be strong. For a pot holding a quart, if you are going to fill it nearly to the brim, six **heaped** teaspoons would be about right. In a time of rationing, this is not an idea that can be realized on every day of the week, but I maintain that one strong cup of tea is better than twenty weak ones. All true tea lovers not only like their tea strong, but like it a little stronger with each year that passes – a fact which is recognized in the extra ration issued to old-age pensioners.
- Fifthly, the tea should be put straight into the pot. No **strainers**, muslin bags or other devices to imprison the tea. In some countries teapots are fitted with little dangling baskets under the spout to catch the stray leaves, which are supposed to be harmful. Actually, one can swallow tea leaves in considerable quantities without ill effect, and if the tea is not loose in the pot it, never **infuses** properly.



**despised** (adj.):  
despreciado,  
**whitewash** (n.):  
cal  
**china** (n.):  
porcelana,  
cerámica,  
**beforehand**  
(adv.): antemano,  
**heaped** (adj.):  
rebasada



**strainer** (n.):  
colador  
**infuse** (v.): hacer  
una infusión

- Sixthly, one should take the teapot to the kettle and not the other way about. The water should be actually boiling at the moment of impact, which means that one should keep it on the flame while one pours. Some people add that one should only use water that has been freshly brought to the boil, but I have never noticed that it makes any difference.
- Seventhly, after making the tea, one should stir it, or better, give the pot a good shake, afterwards allowing the leaves to settle.
- Eighthly, one should drink out of a good breakfast cup – that is, the cylindrical type of cup, not the flat, shallow type. The breakfast cup holds more, and with the other kind one's tea is always half cold before one has well started on it.
- Ninthly, one should pour the cream off the milk before using it for tea. Milk that is too creamy always gives tea a sickly taste.
- Tenthly, one should pour tea into the cup first. This is one of the most controversial points of all; indeed, in every family in Britain there are probably two schools of thought on the subject. The milk-first school can bring forward some fairly strong arguments, but I maintain that my own argument is unanswerable. This is that, by putting the tea in first and stirring as one pours, one can exactly regulate the amount of milk whereas one is liable to put in too much milk if one does it the other way round.
- Lastly, tea – unless one is drinking it in the Russian style – should be drunk without sugar. I know very well that I am in a minority here. But still, how can you call yourself a true tea lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be **bitter**, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.



Some people would answer that they don't like tea in and of itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To those misguided people I would say: Try drinking tea without sugar for, say, a **fortnight**, and it is very unlikely that you will ever want to ruin your tea by sweetening it again.



These are not the only controversial points to arise in connexion with tea drinking, but they are sufficient to show how subtilized the whole business has become. There is also the mysterious social etiquette surrounding the teapot (why is it considered vulgar to drink out of your saucer, for instance?) and much might be written about the subsidiary uses of tea leaves, such as telling fortunes, predicting the arrival of visitors, feeding rabbits, healing burns and sweeping the carpet. It is worth paying attention to such details as warming the pot and using water that is really boiling, so as to make quite sure of wringing out of one's ration the twenty good, strong cups that two ounces, properly handled, ought to represent.



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### Biography

GEORGE ORWELL (1903-1950) was born in India and served with the Imperial Police in Burma before joining the Republican Army in the Spanish Civil War. Orwell was the author of six novels as well as numerous essays and nonfiction works.

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## The Tea Souls: The Russian Drink of Choice Is Not (Always) Vodka

By Brian Hiegelke (Adaptation)

Published in *Newcity*, February 5, 2015.



When people hear that I am from Russia, they often **jokingly** (or very possibly not) ask me whether I drink vodka for breakfast. Or, more seriously, they ask whether everyone in Russia drinks vodka all the time. Vodka has become a national symbol of my country, along with bears and cold winters. This, however, is a gross **misconception**. I do not drink vodka for breakfast. In fact, the truth is that vodka is not always the alcoholic beverage of choice; many of my acquaintances prefer whiskey or wine. But there is another drink that truly does deserve to be placed on the Russian flag and carried with pride in its universal **acclaim**. That drink is tea.



**jokingly** (*adv.*): bromeando  
**misconception** (*n.*): idea errónea, equivocada  
**acclaim** (*n.*): alabanza  
**weak** (*adj.*): débil

People in the United States are used to teabags. However, they are too **weak** for a good cup of tea. I remember that when the concept of teabags appeared in Russia (right around the collapse of the Soviet Union), it did gain popularity, along with candy bars and hamburgers, but also became the butt of endless jokes, such as: "Soon, instead of the tea 'Cheerfulness', another tea named 'Greediness' will be on sale; it will have all the teabags tied to one single thread."

Teabags are deficient at a different level as well: they portion your tea-drinking, limiting it to one cup at a time (if you want another one, you can, of course, but it interrupts the continuity of the process of tea-drinking and spoils the mood). I learned how to drink tea the Russian way when I was a kid and spent long warm summers at my grandmother's house in a small Russian village.



First, you fill the samovar—a very large and elaborately decorated electric *kettle* (which originally was fueled by wood coals and kindling) with water and let it boil. Second, you take a small teapot painted with flowers or roosters or ballet dancers and put a generous portion of loose black tea leaves in it and pour hot water from the samovar to fill the pot to the **brim**. And then you place the pot on top of the samovar, on a special little pedestal, just like a star on top of a Christmas tree.

 **brim** (n.):  
borde  
**steam**  
(n.): vapor

The **steam** from the samovar escapes from right underneath the teapot and keeps the black tea in it warm. Keep in mind that the tea in the pot is concentrated and very, very strong. You do not drink it straight (in Russian, there is a special term for this concentrate. It is not tea (“chai” in Russian), but “zavarka,” which can be literally translated as “brew”). Every time you want a fresh cup of tea, you add a bit of “zavarka” to your cup, and then add some hot water from the samovar. In the region where I was raised, a republic populated by ethnic Tatars, it is customary to add milk to one’s tea (a friend used to joke that she would marry either a Tatar or an Englishman, because both would know that tea should be drunk with milk).



My grandmother and I spent endless evenings at the table, with the samovar as a centerpiece, drinking one cup of tea after another, eating sweets and pies, and, of course, talking, talking and talking.

We were not concerned about caffeine, drinking liters of strong black tea right before going to bed (I still have not internalized the fact that tea can keep you awake and always drink strong tea before bed, sleeping soundly every night), neither were we worried about extra calories (I was too young to worry about my figure, my granny too old to bother).

In Russia, drinking tea involves more than just consuming caffeinated liquid. It is a must to serve this drink with accompanying snacks, be that homemade jam, honey, or one of many Russian sweets: ginger cookies, caramels or chocolates, thin crunchy waffles, tiny hard bread rings peppered with poppy seeds, chocolates called "ptichye moloko" (literally "the bird's milk," these chocolates' filling is reminiscent of a mixture of jelly and marshmallows), or a piece of layered honey cake, "medovik."

No one in Russia serves just plain tea. I came to regret this custom a bit when I grew up and started worrying about extra calories. My work as a journalist sent me traveling



all over Russia, and each and every place I went to, be that a small wooden house in the middle of a Siberian forest, or the large luxurious office of a government clerk in Chechnya, I was invited to have a cup of tea, and with tea came, inevitably, sweets. Some of these sweets would be **challenging** not just calorie-wise; certain caramels would be hard as a rock and require extra effort to digest, and a certain type of candy, chewy and sugary, would tend to stick to one's teeth like a **barnacle**. But the challenge of Russian tea-drinking goes both ways, and it can be quite demanding for the host, who feels obligated to treat guests to desserts which **otherwise** could have been saved for solitary consumption. There is a popular joke about a host who serves her guest tea along with a plate of freshly baked jam-filled pirozhki, and seeing the guest quickly consuming the baked goods, she exclaims, "Eat, my dear guest, eat and enjoy your sixth pie, no one counts how many you eat!" And another classic joke: "How many spoons of sugar do you usually have with your tea?" "It depends. Two if I am at home, four if I am a guest." "Then make yourself at home!"



**challenging**

(*adj.*):

desafiante

**barnacle** (*n.*):

percebe, lapa

**otherwise**

(*adv.*): de outra

maneira

Yes, Russians do drink vodka. However, the next time your curiosity about Russian culture begins to arise, you might want to try asking your friend for a cup of tea instead. You will talk, and you will drink, and if all this caffeine will keep you awake all night long, don't you worry. Russians have lots of stories to tell, and the night will pass by quickly. Just don't forget to bring the sweets: cookies, chocolates, caramels. And maybe even a cake.

**Adapted from:** <https://goo.gl/twqFuA>

## “A nice cup of tea”

### PROBLEMS:

1. There are no recipes about how to make a cup of tea.
2. People have violent disputes when talking about how to make tea.

### SOLUTION:

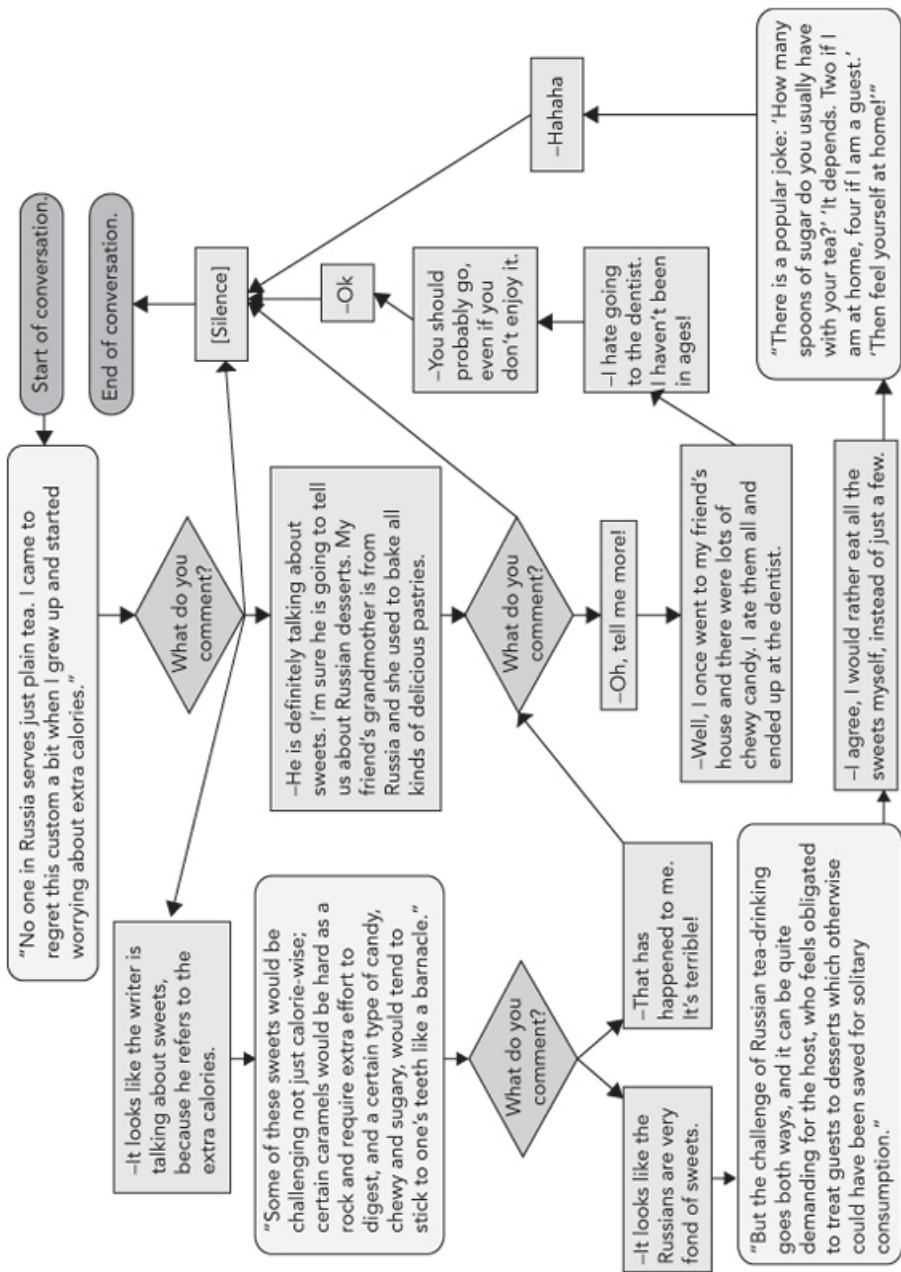
The author provides eleven golden rules on how to make tea the British way.

### CHRONOLOGICAL ORDER:

1. Use Indian or Ceylonese tea.
2. Make small quantities.
3. Warm the pot beforehand.
4. The tea should be strong.
5. Put the tea straight into the pot.
6. Take the teapot to the kettle.
7. Stir the tea in the pot.
8. Drink out of a breakfast cup.
9. Pour the cream of the milk before adding it to the tea.
10. Pour tea in the cup, then add milk.
11. Do not add sugar.



**Compare-contrast**  
This circles constitute the Venn diagram



## Cha-no-yu, Tea Cult of Japan

by Yasunoke Fukukita (Adapted fragment)

Third Edition, 1937

Board of Tourist Industry

Japanese Government Railways

*pastime*  
*powdered*  
*host*  
*dipper*



Glossary on  
pages 91, 92 and 93

"Tea with us became more than an idealization of the form of drinking; it is a religion of the art of life."

--Okakura's *The Book of Tea*

To those who are interested in the cultural life of the Japanese people, nothing is more closely associated with the arts and crafts of Japan than Cha-no-yu, an aesthetic *pastime* in which powdered green tea is served in a refined atmosphere. A Cha-no-yu party is an exclusive one. It is not easy to receive an invitation. Five is the usual number of guests. The first thing the host does is to select the principal guest or leader. Choosing the other guests, who have a pleasant relationship with the principal, is the next important matter.

The host and guests are dressed as becomes the ceremony, i.e. in a comfortable silk *kimono*, of sober hue. When the men change from their close-fitting Western suits, which they wear at the office, they experience physical and mental relaxation.

The entrance to the tearoom is so small that the guests have to creep in. Each guest kneels in front of the alcove.<sup>1</sup> There is nothing gorgeous or magnificent in the room, but a careful observer will discover that everything there is placed so as to complement every other thing.

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<sup>1</sup>The part of a room raised a few inches above the floor as a kind of platform, a place reserved for flowers and a hanging scroll.



The *kaiseki* meal is served as soon as the guests are properly seated. This meal is prepared with the greatest care. There are not as many **courses** as in a conventional Japanese **feast**, and the guests are expected to leave no dish unfinished. The **custom** requires the host to bring everything in himself.



**courses (n.):**  
platos que forman los tiempos de una comida

**feast (n.):**  
banquete

**custom (n.):**  
costumbre

**stroke (n.):**  
golpe

**chat (v.):**  
platicar

The tearoom is accessible to no one but the host while the entertainment is going on. He enters and leaves from time to time, but does not eat with the guests.

When the meal is over, each guest puts all the empty dishes and bowls on his or her tray in order, and the host will remove them one by one to the adjoining room.

When sweets are served, the first session closes, then, at the host's suggestion, the guests retire to the waiting room. Usually a gong, which is often an antique work of art, is hung near the tearoom in order to give the signal for the guests to return. Five or seven

**strokes** are usually given. As soon as the first stroke is heard, the guests are expected to stop **chatting** or smoking and listen attentively in a reverent attitude. It is the signal that the host is ready to serve the *koicha*, or thick tea.



The guests enter the tearoom in the same order as for the first session. The receptacles for fresh water and the tea caddy<sup>2</sup> are seen in the right place before the host enters with the tea bowl held in both hands. The following three articles are brought in with the tea bowl - the tea whisk,<sup>3</sup> tea cloth<sup>4</sup> and tea spoon.<sup>5</sup> The host retires to the adjoining room, to reappear almost immediately with the receptacle for waste water, the dipper, and a small piece of bamboo to form a stand for the cover of the kettle, or the dipper. The bamboo dipper, whisk, and tea cloth must be brand new and scrupulously clean. But the caddy, bowl, and spoon are, as a rule, valuable objects of art.

The host puts three spoonful of powdered tea in the bowl. Then, he puts the dipper deep into the kettle and takes it out overflowing with hot water. The hot water is poured over the tea powder in the bowl. The mixture is now vigorously stirred or beaten until it becomes frothy. The operation is similar to that of whipping cream or beating eggs.



**spinach** (n.):  
espinaca  
**sip** (n.):  
sorbo

When the tea, resembling thick **spinach** soup in consistency, as well as in colour, is made, the host places it in front of the principal guest. The guest makes a bow to his fellow guests and puts the bowl in the palm of his left hand. Supporting one side of the bowl with the right hand, he takes one **sip**, complementing the host on the excellent flavour, right consistency, and so on. After taking two or more sips, the bowl is passed on to the second guest, then to the third, and so on, until all have partaken.

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<sup>2</sup>A small receptacle for powdered tea. It is one of the most important articles in the tea ceremony.

<sup>3</sup>Whisk made of plain bamboo, used to beat or knead the mixture of powdered tea and hot water.

<sup>4</sup>A small oblong piece of plain white linen used to wipe the tea-bowl.

<sup>5</sup>Spoon made of bamboo for use in transferring powdered tea from the caddy to the bowl.

The leader must not forget to request that the host give him the privilege of examining the tea bowl closely. It is usually scrutinized and turned upside down for closer inspection. When the bowl comes to the last guest, he takes it to the leader, who then returns it to the host. In a similar way, the caddy and spoon are examined by each guest. All these treasures furnish inexhaustible topics of conversation and absorb the participants in questions of art and history. It is in this rare atmosphere of congeniality that the thick tea is served.

When the bowl, caddy and spoon are returned to the host in the prescribed fashion, the Cha-no-yu entertainment is over, properly speaking. *Usucha*, or thin tea,<sup>6</sup> is usually served more informally in the same small room. Each person drinks his own bowl of usucha. This gives an excellent opportunity to chat more freely, and also enables other members of the host's family to mingle with the guests, which is impossible until the thick tea course is over.

When the party breaks up and the guests are gone, the serious-minded host returns to the tea room and sits alone in front of the kettle, which is now his sole companion. **Indulging** in philosophic meditation, he listens "to the wind in the pines", as the music of the boiling water heard in this quiet environment is poetically called.



**indulge**  
(v.): disfrutar,  
involucrase

Adapted from: <http://goo.gl/fvyQiE>

<sup>6</sup>Not as pasty as koicha, but stronger because of the different quality of tea used.

## TEA TIME: INDIAN MASALA CHAI

By **Gia Coelho**

March 12, 2014 in Discover Taste

The elixir of good health, Indian masala chai is bursting with antioxidants and anti-inflammatories and is served with a generous portion of creamy milk and golden sugar. The word *chai* means “tea” and is so much more than a hot beverage – it is a way of life. It is an integral part of the social fabric of Indian society and is an important part of family tradition, friendship and bonding, hospitality, and even the forging of business relationships. When visiting India or an Indian home or business, remember that tea is offered to all guests as a welcoming gesture and it is considered rude to decline. In India, tea is usually brewed with fresh ginger root, milk, and sugar and is served in small, clear glass cups, brass cups, and most often, ceramic or earthenware cups that are earth-friendly.

Black tea is the most popular and is sold by weight and packaged to order in specialty stores called tea depots. Tea depots store a variety of tea leaves, granules, and powder in huge wooden boxes that are kept tightly sealed to preserve flavor and fragrance. According to the tenets of tea grading, whole leaf black teas are called orange pekoe. Crushed teas, used primarily in tea bags, contain broken leaves that are called broken orange pekoe or BOP. The tiny fragments that are left over after the tea has been processed are called fannings and the leftover powder is called dust. *Assam*, *Darjeeling* and *Nilgiri* are some of the most expensive whole leaf teas that are indigenous to the Indian subcontinent and are very light when brewed. CTC, which is short for “crushed, torn, and curled,” is a method of processing tea that yields small granules that are used in various blends. Tea depots also offer special blends like Family Mixture or Amrut (nectar) Mixture that are a blend of orange pekoe, broken orange pekoe, and dust that results in a strong infusion that is much darker than whole leaf brews.

In India, the ubiquitous specialty tea shops called *amrutulyas* are on every street corner, in outdoor markets and at bus and railway stations. *Amrut* means nectar and *amrutulya* translates to “considered as good as *amrut*.” These specialty shops offer many varieties of tea infusions. The most popular however, are masala chai and special chai. *Masala chai* is black tea brewed with fresh ginger root, milk, sugar, and the eponymous chai masala or “blend of spices.” *Chai masala*, similar to garam masala, is a formulation of spices that varies based on traditional family recipes. It usually contains dried ginger root, cinnamon, cloves, cardamom, and peppercorns ground into a fine powder and is added to brewing tea to give it the rich aroma and delicate pungency that is uniquely Indian. Special chai is tea made exclusively with full fat milk, giving it a luxurious smoothness that should be a rare indulgence. The crown jewel of the *amrutulya* is the special *chai-malai mar ke*, which is a cup of special chai, garnished with a dollop of heavy cream!

Indians love dunking crunchy cookies—referred to as biscuits—in their tea. I often get distracted and lose whole chunks of my biscuit in my cup of tea with a resounding “plop.” Tea and biscuits before breakfast, mid-morning and at tea time is the norm in most Indian households and is often referred to as “chai-biscuit.” Savory snacks like pakoras, potato chips, and samosas are also often served with tea.

Tea, a natural diuretic and appetite suppressant, is consumed several times a day to stave off hunger between meals and provide the body with anti-inflammatory and healing spices that are blended to make *chai masala*. Fresh ginger root aids digestion, prevents acid reflux, reduces joint pain and even helps to lower blood pressure. In India, tea is sometimes brewed with fresh herbs which have restorative and medicinal attributes, like lemongrass, mint and holy basil. My parents had a huge, sweet-scented bush of lemongrass in their garden and often woke up to find whole

clumps of the long leaves missing. My mother eventually discovered that our Dalmatian puppy, Pluto, had developed a fondness for the perfumed, piquant leaves and would wrestle whole clumps of them off the bush, frequently eating large fronds in the process!

My mother makes her famous *chai masala* from scratch and it is, by far, the best cup of masala chai. I remember that while growing up, I'd stare with great longing as the grown-ups drank their tea, sipping from the steaming cups gingerly and then sighing in satisfaction. On some days, my mother would swirl my cup of milk in the tea leaves left over in the bottom of the pan after the chai had been brewed for the adults. My milk would turn the color of a pale café-au-lait and it would make my day!

On the next gray, cloudy day, settle down in your favorite chair with a captivating book and your very own cup of Indian masala chai. Here is my mother's recipe:

**Adapted from:** <https://goo.gl/RmmHZb>

## Indian Masala Chai Recipe

Yield: makes two cups



### Ingredients:

- 1½ cups of water
- ½ cup of milk
- 2 heaping spoons of loose-leaf black tea
- 1" piece of fresh ginger root, grated (or ½ tsp of powdered, dried ginger root)
- ½ tsp of chai masala (or ¼ tsp cardamom powder, ¼ tsp cinnamon powder, and two whole cloves)
- Sugar to taste (or substitute with honey, raw sugar, or coconut palm sugar)

### Directions:

1. Pour the water in to a saucepan and place on high heat.
2. Add ginger and chai masala.
3. When the water begins to bubble, add tea leaves and bring to a boil, stirring occasionally.
4. Add milk and bring to a boil once again. The longer you boil it, the stronger the brew.
5. Take the pan off the stove, cover, and let it sit for 2-3 minutes.
6. Pour into cups using a stainless-steel tea strainer to keep the leaves from spilling into the cup.
7. Stir in sugar or honey to taste.



## TEA SUTRA

### Chapter V. Tea brewing

By Lu Yu (*Adapted fragment*)

Published in *Global Tea. Tea and Tao Magazine Hut.*

Issue 44 / September 2015

Do not roast tea cakes when the fire has almost gone out, because a dying flame is not steady and the tea leaves are then not roasted evenly. You should hold the tea cakes very close to the flame and turn them often. Once the cakes are roasted, bumps like those on a toad appear. Then, the cakes should be held about five inches from the flame to continue roasting. Wait until the curled-up leaves start to flatten, then roast the tea one final time. If the tea was dried by fire in the first place, then the cakes should be roasted until they steam. If the leaves were dried in the sun, then roast the cakes until they are soft.

The leaves should be crushed right after being roasted until they steam or are soft. While the crushed leaves are still warm, they should be stored in the paper tea envelopes to seal the aroma. Only after they have cooled down should they be ground into powder.

Fire for tea should be fuelled by charcoal, but without that hardwood is the second-best option. Coals which have been used to roast meat or cook food will infuse the odors of cooking into the tea. Therefore, always use clean and pure coals to roast tea cakes or boil water. Those trees that secrete oily resin or decayed timber should not be used as fuel either. Ancient people often commented that some food could “smell of weathered timber”, and I could not agree more!<sup>7</sup>

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<sup>7</sup>This refers to a passage at the *Chronicles of Jin* that one Official Xun Xu was once invited into the palace and had a meal with the emperor. He commented that the food tasted like weathered wood. The emperor questioned the chef and the chef admitted that he had cooked the meal with some broken parts of an old cart.



As for the water, spring water is the best, river water is second, and well water is the worst. The best spring water flows slowly over stone pools on a pristine mountain. Never take water that falls in cascades, gushes or rushes in torrents or eddies. In such mountains where several rivers meet, staggering together, the water is not fresh and may even be toxic, especially between the hottest part of summer and the first frost of autumn when the dragon is sequestered.<sup>8</sup> It takes but a single sip of water to understand its nature. However, even stagnant water can be used after an opening is made to let the water flow freely for some time. For river water, the more remote the source, the better water will be. On the other hand, well water is better when more people use it, as this helps circulate its energy.

When the boiling water first makes a faint noise and the bubbles are the size of fish eyes, it has reached the first boil. When strings of pearls arise at the edge of the kettle, it has come to the second stage. When the bubbles are much bigger and the waves of water resound like drumming, then the water has reached the third boil. Beyond this stage, the water is over-boiled and too old to be used for brewing tea.

When the boiling water has reached the first stage, one should add salt according to the volume of water. You can taste the water to be sure the amount is correct, but be sure to discard the remaining water from the ladle for testing. Don't put too much salt, especially since you may not taste the salt right after it has been added. Otherwise, the salt will overpower the tea. During the second boil, one should scoop out a ladle of boiling water for later use. The ladled bowl of water is kept in the hot water basin that is used exclusively for this purpose. Then, using the *zhuce*, the long bamboo stirring stick, one revolves the water in the center

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<sup>8</sup>Dragons sleep when it is hottest, and therefore are hibernating in their watery homes.

of the pot so that the boiling water begins to swirl like a whirlpool. Next, use the measuring spoon to add tea powder in the appropriate amount to the eye of the vortex. Shortly after the tea turns and churns, mixing in, the water will come to the third boil, roaring like tumbling waves. This is the time to return the hot water you took out at the second boil to the cauldron. This prevents the tea from over-boiling, splattering out and, more importantly, alchemizes the essence of the tea, the *hua*.<sup>9</sup>



At this time, the tea is ready to serve. One should let the froth settle and spread evenly in the bowls. A thin froth is called “mo”, while a thick froth is named “bo”. The former is like a bright-green algae floating near the river’s edge or chrysanthemum blossoms falling into a bronze vessel used to brew medicine. The thicker kind of froth is created by over-boiling the tea. The longer it boils, the heavier the essence becomes, and the froth accumulates. This is not unlike the layers of snow that grow on the ground over the course of winter. The light and frail froth is termed “hua”,<sup>10</sup> not unlike date flowers drifting across the surface of a pond,

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<sup>9</sup>“Flower” or “essence”, both meanings are profound.

<sup>10</sup>This one is just “flower”, but may contain esoteric meanings.

or young duckweed just building in nascent waters, or even a wispy cloud brushed across a clear blue sky. In his Odes to Old Tea Leaves, Du Yu also describes tea froth as "... shiny as freshly fallen snow and as bright as the sprouting grass of a spring dawn."

If there is a film of black on top of the water, then scoop it out.<sup>11</sup> Otherwise, it will destroy the taste of the tea. This first boil of tea tastes the best, and the aroma lasts for a very long time.<sup>12</sup> One can save some of the first boil of tea for later, to pacify crashing, splashing water and to cultivate the essence of later boils.<sup>13</sup> The first three bowls are indeed the best. Unless one is extremely thirsty, the rest of the tea is not worth drinking. In general, 200 ml of water can make five bowls. One should drink them consecutively while they are still hot. The heavier elements and tea dregs will sink to the bottom of the bowl while the essence will float to the top. Therefore, the tea should be drunk hot before the essence vaporizes.

It is not a good idea to drink too much.<sup>14</sup> Moderation is the virtue of tea. The liquor itself should also be frugal, meaning it doesn't have too strong a flavour. Therefore, learning the proper amount of tea to add is essential. If you brew with too much water, the tea becomes too thin. When you drink half a bowl and find out it does not have much of a flavour, imagine what it would have been like had you used even more water with the same amount of tea powder!

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<sup>11</sup>Caused by tea dregs. The powder wasn't as fine as modern matcha.

<sup>12</sup>In this part Master Lu is not talking about the three stages of boiling the water, but of the boils of tea. The tea could be re-boiled, though the first would obviously be the best.

<sup>13</sup>Adding this back into the tea the way one did with the water taken out in the initial brew.

<sup>14</sup>This is another place where the tea as medicine philosophy we are working so hard to promote is peek-a-booming out through Master Lu's writing. When tea is taken as medicine, one needn't drink too much.

The color of the tea should be light yellow and very aromatic, with a bright fragrance surrounding the tea space. If the tea tastes sweet, then it is the brew of what we call “guan” leaves;<sup>15</sup> if it is not sweet but bitter, then it is a brew of old tea leaves.<sup>16</sup> But if it tastes bitter at first but after you swallow it has a sweet aftertaste, then it is true tea!<sup>17</sup>

Adapted from: <https://goo.gl/3XhAPW>

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<sup>15</sup>We were unable to translate this specific jargon from such an ancient context. Mysteries will seep through Master Lu's text. We suspect that would have been true even in his time.

<sup>16</sup>Here Master Lu is not talking about aged leaves, but rather leaves that were left to grow on the tree longer. These are often called “huang pian” nowadays.

<sup>17</sup>Like life, the wise know that the bitter and sweet must be together.

## A PENNY FOR YOUR THOUGHTS

Academic and educational environment

**SOCIAL LANGUAGE PRACTICE:** Write down points of view to participate in a round-table discussion.

Extract from the Universal Declaration of Human Rights

## UNIVERSAL DECLARATION OF HUMAN RIGHTS

Preamble

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, [...]

**Whereas** it is essential to promote the development of friendly relations between nations.

Whereas the people of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom.

Whereas Member States have **pledged** themselves to achieve, in cooperation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms.

Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge.

Now, **therefore** The General Assembly... Proclaims this Universal Declaration of Human Rights as a common standard of achievement for all people and all nations, to the end that every individual and every organ of



**whereas** (conj.):  
Considerando que  
**pledge** (v.):  
comprometerse  
**therefore** (adv.):  
por tanto

society, keeping this Declaration constantly in mind, shall **strive** by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the people of Member States themselves and among the people of territories under their jurisdiction.



**endow** (v.):  
dotar  
**strive** (v.):  
esforzarse

### Article 1

All human beings are born free and equal in dignity and rights. They are **endowed** with reason and conscience and should act towards one another in a spirit of brotherhood.

### Article 2

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, skin color, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. [...]

### Article 3

Everyone has the right to life, liberty and security of person.

### Article 5

No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

### Article 7

All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration.

### Article 12

No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honor and reputation. Everyone has the right to the protection of the law against such interference or attacks.

### Article 13

1. Everyone has the right to freedom of movement and residence within the borders of each State.
2. Everyone has the right to leave any country, including his own, and to return to his country.

### Article 15

1. Everyone has the right to a nationality.
2. No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

### Article 16

1. Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.
2. Marriage shall be entered into only with the free and full consent of the intending spouses.
3. The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

### Article 17

1. Everyone has the right to own property alone as well as in association with others.
2. No one shall be arbitrarily **deprived of** his property.



**deprive of**  
(v.): privar de  
**worship** (n.):  
culto religioso

### Article 18

Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, **worship** and observance.

### Article 19

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions

without interference and to seek, receive and impart information and ideas through any media and **regardless** of frontiers.



**regardless**  
(adv.): sin  
importar

### Article 20

1. Everyone has the right to freedom of peaceful assembly and association.
2. No one may be compelled to belong to an association.

### Article 21

1. Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.
2. Everyone has the right to equal access to public service in his country.
3. The will of the people shall be the basis of the authority of government; this shall be expressed in periodic and genuine elections, which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

### Article 23

1. Everyone has the right to work, to free choice of employment, to just and favorable conditions of work and to protection against unemployment.
2. Everyone, without any discrimination, has the right to equal pay for equal work.
3. Everyone who works has the right to just and favorable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.
4. Everyone has the right to form and to join trade unions for the protection of his interests.

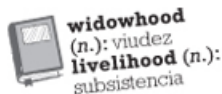
### Article 24

Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.



## Article 25

1. Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, **widowhood**, old age or other lack of **livelihood** in circumstances beyond his control.
2. Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.



## Article 26

1. Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.
2. Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious. [...]
3. Parents have a prior right to choose the kind of education that shall be given to their children.

## Article 27

1. Everyone has the right to freely participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.
2. Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

**References:** <https://goo.gl/yJovR6>

# HOW TO WRITE A COMPLAINT

**Familiar and community environment**  
**SOCIAL LANGUAGE PRACTICE:** Express oral complaints about a product.

GobiernoUSA.gov

## STEPS TO FILE A COMPLAINT AGAINST A COMPANY

If you have problems with an item or service you purchased, you have the right to complain. Use these steps to get started:

- Gather supporting documents, such as sales receipts, warranties, contracts, and work orders from the purchase. Also, print out email messages or logs of any contact you've had with the seller about the purchase.
- Contact the seller, preferably in writing. You may be able to solve the problem by contacting a salesperson or customer service representative. If this doesn't work, contact a supervisor or manager. If this still fails, try going higher up to the national headquarters. To find the company's customer service contact information, look for "contact us", "customer service", "about us", or "terms and conditions". Use the letter on the next page as an example.
- Contact third parties, if the seller fails to fix your problem. File a complaint with your local consumer protection offices or the state regulatory agency or licensing board that has jurisdiction over the seller. Notify the Better Business Bureau (BBB) in your area about your problem. The BBB tries to resolve your complaints against companies.
- Seek legal help. You may use the legal system or through an alternative dispute program, such as arbitration, conciliation, or mediation.

**References:** <https://goo.gl/WmErya>

## Sample Complaint Letter

\_\_\_\_\_  
[DATE]

\_\_\_\_\_  
[YOUR FIRST AND LAST NAME] / [YOUR STREET ADDRESS]

\_\_\_\_\_  
[YOUR CITY, STATE, AND ZIP CODE]

\_\_\_\_\_  
[COMPANY NAME]

\_\_\_\_\_  
[COMPANY STREET ADDRESS]

\_\_\_\_\_  
[COMPANY CITY, STATE, AND ZIP CODE]

Dear Madam or Sir:

Re: (Service/Purchase/Rental on \_\_\_\_\_, 2018

On \_\_\_\_\_, 2018, I purchased the following product or service:

\_\_\_\_\_  
[PURCHASE INFO]

Unfortunately, I was dissatisfied for the following reason(s):

\_\_\_\_\_  
[COMPLAINT]

To resolve the problem, I would like the following to take place:

\_\_\_\_\_  
[RESOLUTION]

I look forward to your reply and a resolution to my problem,

and will wait until [Resolution Date] before seeking help from a consumer protection agency or the Better Business Bureau. Please contact me at the above address or by phone at

\_\_\_\_\_  
[YOUR PHONE NUMBER].

Sincerely,

\_\_\_\_\_  
[YOUR NAME]

## Glossary

*advice* (n.): recommendation, counsel.

*beat* (v.): strike or defeat something or someone.

*bitterness* (adj.): an unpleasant taste.

*bloodshed* (n.): the shedding of blood; killing.

*cradle* (n.): a baby's small bed.

*debris* (n.): broken bits and pieces of stone, wood, glass, etc., as after destruction; rubble.

*dipper* (n.): a long-handled cup or similar container for dipping.

*dread* (v.): to anticipate with anxiety, alarm, or apprehension.

*enthusiast* (v.): an ardent supporter.

*environment* (n.): all of the conditions that influence life on earth, including atmospheric conditions, food chains, and the water cycle.

*fill up* (v.): to make or become completely full.

*firewood* (n.): wood used as fuel for burning on a fire.

*funds* (n.): money that is available.

*fuse box* (n.): the box that contains the fuses for all the electric circuits in a building.

*give in* (v.): to abandon.

*give up* (v.): to surrender.

*goose-stepped* (n.): a marching step, in which the legs are raised high and kept stiff and unbent.

*grab* (v.): to take roughly and quickly.

*grounding* (n.): a basic knowledge of or training in a specific subject.

*host* (n.): a person who entertains guests either at home or elsewhere.

*hover* (v.): to linger in an overprotective way.

*hyperbole* (n.): exaggeration not meant to be taken literally.

*issue* (n.): a problem or difficulty.

*kettle* (n.): a pot.

*knock off* (v.): to overcome.

*nightgown* (n.): a comfortable gown worn in bed by women.

*pastime* (n.): anything done for recreation or diversion, as a hobby.

*peak* (n.): a mountain with such a pointed summit, the highest point of anything.

*plentiful* (adj.): sufficient or more than enough.

*powdered* (adj.): covered with or in the form of a powder.

*push around* (v.): to give orders in a rude and insulting way.

*raise* (v.): to lift; to elevate.

*rhetorical figure* (n.): characterized by mere rhetoric, or artificial eloquence.

*self-compassion* (n.): sorrow for the sufferings or trouble of oneself.

*sigh* (v.): to take in and let out a long, deep, audible breath.

*sketchy* (adj.): lacking completeness, not detailed.

*soil* (n.): the top layer of the land surface of the earth, supporting plant life.

*spoils* (n.): valuables seized by violence.

*spring* (v.): to move upward or forward from the ground.

*struggle* (v.): to try hard to do something.

*suck* (v.): to draw (liquid) into the mouth by creating a vacuum with the lips, cheeks, and tongue.

*tasteless* (adj.): without taste or flavor; something is vulgar and unattractive.

*teapot* (n.): a pot with a spout, handle, and lid, for brewing tea.

*thread* (n.): a light, fine, string-like length of material made up of two or more strands of spun cotton or synthetic material twisted together and used in sewing.

*toward* (prep.): in the direction of somewhere.

*warmth* (n.): the degree of heat in a substance.

*way* (n.): a course of action, or manner of doing something; a route or course that is or may be used to go from one place to another as a road, highway or path.

## References

### Practice 2

*The Giant's Wife. A Tall Tale of Ireland*

<https://goo.gl/AjZaZy>

### Practice 3

*How to Prepare for a Hurricane*

<https://goo.gl/EpkXjR>

### Practice 4

Chaplin, Ch. (Producer), & Chaplin, Ch. (Director). *The Great Dictator*. 1940. United States: United Artists.

### Practice 6

*What Is a Helicopter?*

<https://www.nasa.gov/audience/forstudents/k-4/stories/nasa-knows/what-is-a-helicopter-k4.html>

*What Is a Rocket?*

<https://www.nasa.gov/audience/forstudents/k-4/stories/nasa-knows/what-is-a-rocket-k4.html>

### Practice 7

Parks, Rosa and Haskings, Jim. *Rosa Parks: My Story*. United States of America: Penguin Group, 1992.

pp. 1-2.

*Wangari Maathai and the Green Belt Movement*. Available at: [goo.gl/fWzp5s](http://goo.gl/fWzp5s)

### Practice 8

George Orwell. *A Nice Cup of Tea*. In *Fifty Orwell Essays*.

Available at: <http://gutenberg.net.au/ebooks03/0300011h.html#part35>

Brian Higgelke. *The Tea Souls: The Russian Drink of Choice Is Not (Always) Vodka*.



Available at: <https://newcity.com/2015/02/05/the-tea-souls-the-russian-drink-of-choice-is-not-always-vodka/>

Yasunoke Fukukita. (1954). *Cha-no-yu, Tea Cult of Japan*. Tokyo: The Hokuseido Press.

Coelho, Gia (2014). *Tea time: Indian Masala Chai*. Available at: <https://www.enroutetraveler.com/tea-time-indian-masala-chai/>

## Practice 9

*Universal Declaration of Human Rights.*

Available at:

[https://www.ohchr.org/EN/UDHR/Documents/UDHR\\_Translations/eng.pdf](https://www.ohchr.org/EN/UDHR/Documents/UDHR_Translations/eng.pdf)

## Further suggestions

*Education and Awareness.*

Available at: <https://www.nhlbi.nih.gov/health-topics/education-and-awareness>

*The Principal's New Clothes.*

Available at:

<https://goo.gl/DHV76k>

*The Elephant's Child.*

Available at:

<https://goo.gl/2ZkvQT>

*Doris: A Dog's Life.*

Available at:

<https://goo.gl/QbfvLB>

*How to Get Ready.*

Available at:

<http://getthru.govt.nz/how-to-get-ready>

*UN News.*

Available at: <https://news.un.org/en/>

2

@ccess

## Teacher's Book



Dra. Ma. del Rocío Vargas Ortega  
Ana Maurer Tolson

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



# Teacher's Book

Dra. Ma. del Rocío Vargas Ortega  
Ana Maurer Tolson



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2. Stories on stage	Ludic and literary	Read theater plays.	Warm-up	30
			Building	37
			Closure-socialization	46
3. Better safe than sorry	Academic and educational	Composes instructions for facing a risky situation due to a natural phenomenon.	Warm-up	48
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4. Stop the presses- this just in!	Family and community	Compare the same piece of news from different journalistic sources.	Warm-up	66
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5. I speak alone; I speak for you	Ludic and literary	Improvise a short monologue about a matter of interest.	Warm-up	82
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6. A well-oiled machine	Academic and educational	Paraphrase information to explain the operation mechanism of a machine.	Warm-up	100
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8. Reading about other cultures	Ludic and literary	Read brief essays to compare cultural traditions.	Warm-up	136
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*For many pupils, learning from teachers must appear to be a mysterious and arbitrarily difficult process, the solution to which may be to concentrate on trying to do and say what appears to be expected — a basically 'ritual' solution. A greater emphasis on the importance of language and communication in creating a shared conceptual sense of the meaning and significance of experience and activity may help to make classroom education a more open and explicit business and, therefore a less mysterious and difficult process for pupils.*

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

### Dear teacher:

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

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

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

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

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

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

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

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

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

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

**The authors**

## Scope and Sequence

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



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

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

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

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

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

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

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

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

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



### Being through language:

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



**Individual**



**Team activity**



**Pair**



**Whole-class activity**



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



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



The translation of difficult words is represented by this icon.

### Remember:

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



This icon provides suggested websites.



### Glossary:

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



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

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

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

# Practice 1

## WORDS CAN HEAL

### Activity 1

- Remind your students that messages in different formats and media can fulfill the same role. In this case, texts expressing support and solidarity can be varied, for example, a conversation (when people need help or advice on a personal issue), by means of a letter, a printed ad (as in the case of this activity) and PSA, which is the product of this practice.
- Show your students how to use contextual clues as a means of anticipating the message. We derive meaning from the context (the situation) in which texts are used. Help your students to become interpreters and to use their intuition to improve their comprehension of the texts.
- At this stage, it is important to gradually acquire a comprehension of details and not just general meaning, as this is a sign of independent users. Independent users should know how to cope with problems in communication. This means acquiring strategies that allow them to understand even if they do not have the whole repertoire of words and expressions needed for full comprehension.
- Allow your students to take short notes to have their thoughts at hand for the discussion in Activity 2.
- Go to Track 60 and use the visual resources to support your teaching strategies.

### Activity 2

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

**Practice 1**  
1.1

## WORDS CAN HEAL

Family and community environment  
SOCIAL LANGUAGE PRACTICES: Expresses support and sympathy while having an everyday issue.

In this practice, you will learn to make a public service announcement (PSA) about an issue in the school/community.

**Warm-up stage**

**session 1**  
Think I know Planning our product

**1. Have a look at the following printed ad, while looking carefully at the image.**

- Answer the following questions.
  - What is the point raised by the message?
  - Why do you believe it was created?
  - What problem is being addressed? Why?
  - What other problems can be addressed by means of an ad?
  - What problems do you and your classmates face in your daily lives?

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

**2. Share and discuss the answers to the previous questions. Exchange points of view about...**

- the problem addressed in the previous activity.
- its target audience.
- the purpose of the message.
  - Look at the examples.

I think the problem addressed is that one should respect what is not of their own accord one.

I quite agree. However, I don't get why this message was created not for the people for whom it was created.

Well, it seems that it may be for a general audience, as for the why, I have no idea.

I think the message was created for the awareness of this issue. It's not usually discussed, but I think people these days want to be acceptable persons, even though that's not possible.

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



Week 1		WARM-UP STAGE	
Express reasons to support others.	<ul style="list-style-type: none"> <li>Identify daily issues.</li> <li>Determine speech situation (family, school, etc.).</li> <li>Define problem to be addressed in a public service announcement.</li> <li>Decide on key issues to support others.</li> <li>Add details to key issues.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Week 2		BUILDING STAGE	
Check public service announcement details to examine details needed for conveying a message.	<ul style="list-style-type: none"> <li>Identify and modify aspects of the voice.</li> <li>List social details to be used in a public service announcement and determine how to bring message to issues.</li> <li>Verify non-verbal language.</li> <li>Affect audience by changing non-verbal language and social effects.</li> <li>Understand consequences of helping others in a timely fashion.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Week 3		BUILDING STAGE	
Compose a public service announcement directed to audience.	<ul style="list-style-type: none"> <li>Identify desired effects on audience to decide how to express a message.</li> <li>Choose strategies to influence others' opinion.</li> <li>Propose alternatives and action plans by subjecting perspective of words and expressions.</li> <li>Suggest ways of responding to the issue to look.</li> <li>Show enthusiasm and empathy by means of non-verbal language.</li> <li>Create a final script of a technical script for a public service announcement.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Week 4		CLOSURE STAGE-SOCIALIZATION	
Practice showing others the public service announcement.	<ul style="list-style-type: none"> <li>Have a dress rehearsal before recording or presenting the public service announcement.</li> </ul>	<input type="checkbox"/>	
Show the public service announcement to an audience.	<ul style="list-style-type: none"> <li>Assess the process and products.</li> </ul>	<input type="checkbox"/>	

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### Activity 3

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

#### Activity 4

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

#### Activity 5

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

session 2

Speech situation

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

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

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

- Look at the example.

Bullying is not just for schools all around the world.

I don't exactly agree, I think bullying goes beyond schools.

Why, my cousin's been bullied from bullying at school.

There is bullying in schools, but also in other places. In my neighborhood, there is a kid who everyone bullies.

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

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Communicative Language

## FOR OUR PUBLIC SERVICE ANNOUNCEMENT

Example: *work* ↔ *School*

**Speech starters**

• **People affected by the issue pose a choice. Look at the example.**

1 This bullying affects students and is tolerated by others.

2 I differ with you on that. I think it's a problem that affects everyone, whether or not they are students.

3 Yes, that's true. But victims are the most affected in the situation.

4 I think it affects both those who suffer from it as well as onlookers.

• **Reasons to show support and solidarity in facing the issue. Look at the example.**

1 Staying neutral, holding an empathetic expression towards others is wrong.

2 What's more, victims endure a great deal of suffering and people don't seem to show support.

3 They're right. There wouldn't be an issue if people raised their voices against it.

4 Yes, but what about those who bully others?

**Being Through Language** | Helping others is good, but doing it at the right time is better.

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

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### Activity 5 (continues)

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

### Activity 6

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

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

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

## Activity 7

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

## Activity 8

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

## Activity 9

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

session 3

Main ideas, proposals, audience

**FOR OUR PUBLIC SERVICE ANNOUNCEMENT**

1. Based on previous activities, put forward your proposals for the target audience of your public service announcement.

- Register the issue and target audience for your public service announcement in your notebook. Look at the example.

Problem: School bullying  
Audience: Bulies and victims of bullying

**Building stage**

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

PSA topic: Malnutrition and obesity  
Length: 1:38  
Sound effects: Example: music, crying, heavy breathing  
Participants: A mother, a child, male and female announcers

3. Listen. Follow the instruction.

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

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

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10. With your teacher's help, listen to the track and do the following.
- Check the goals written below. Discuss which best suits the expressions you just listened to and circle it. Give reasons to support your point of view.

a. Avoid junk food at schools.

---



---



---

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

---



---



---

- Establish the addresses of these expressions. Look at the example.

Example:

Parents of children and teenagers with poor eating habits.

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

Children and teenagers with good eating habits.

**FOR OUR PUBLIC SERVICE ANNOUNCEMENT**

11. Establish the purpose of your public service announcement.

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

Example:

**Purpose:** Show support and solidarity for preventing bullying.

**EXPRESSIONS TO SHOW SUPPORT AND SOLIDARITY**

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

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## Activity 10

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

SESSION 4

Functions and emotions: Instructive assessment

## Activity 11

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

## Activity 12


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

## Activity 13

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


Session 5

Emphasis, intonation features



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

I got angry because I have seen hungry people in our town.



I will feel surprised when the public service announcement mentions that they can look to a nearby shop.

I was not emotional. I did not realize that material for school is so common.

While I was focused, the ending left me happy.

CHECKPOINT

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

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

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

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

Analyzing and comparing a or PSA Answer Journal


1. Checking the PSA makes me think of...
2. I liked...
3. I wonder why...
4. I have noticed...
5. I have confirmed that I already know...
6. I'm not sure about how to...
7. I want to get better at...

Remember

To emphasize means to highlight the importance of a part of a message. For example, when you raise your voice, speak more slowly or speak in a low way, it works, it makes more effect on the people who are listening to you. Remember you learned to do this in the previous class.

Session 5

Emphasis, intonation features



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## Activity 14

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

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

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

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

Share them with the class.

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

Example:	Example:
Voice features used on the PSA	Voice features we plan for our PSA
Speed of speech	We'll use the same PSA speech.
Volume	
Tone	

**Remember**  
Some words add volume and speed, volume and pitch, from deep or high, the tone sounds. Others are intonation and stress (the stress of words and words themselves that sound a little different).

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## Activity 15

- Nuance can also take other forms. For example, when we make a sentence longer or add modals, we give the message nuance. In this practice, we focus on giving a sentence nuance by means of changing or adding words. However, if this does not suit the PSA your students want to prepare, you may skip or modify this activity. You may also want to change the words given if your students already know them.
- If you feel the words proposed are appropriate, you may first want to use them in a sentence, rather than giving the meaning.

## Activity 16

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

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

## Activity 17

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



### Activity 17 (continues)

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

### Activity 18

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

### Activity 19

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

Online Only Online

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


	VOLUME	SPEED	PITCH	INTONATION	FLUENCY
Example Mother	Low	Fast	High	Descending	With pauses
Male announcer	High	Slow	Deep	Descending	Fluent
Female announcer	Normal	Slow	Deep	Descending	Fluent

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

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

Example:

Participant	Mother	
Expression	My children are hungry. I have no money to feed them.	
Body language	Stalk face	Directly looks and picks.



**FOR OUR PUBLIC SERVICE ANNOUNCEMENT**

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

VOICE FEATURES	BODY LANGUAGE
Example: Speed (fast or slow)	Example: Movements of hands and arms

session 6 Body language: Choosing information

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

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

Example:

**Facts for Kids About Bullying**  
Bullying is being mean to another kid over and over again. Bullying often includes:

- Talking
- Talking about hurting someone
- Spreading rumors
- Laughing kids out of purpose
- Attacking someone by hitting them or using an object

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

**Kids Who are Bullied**  
Kids who are bullied can feel like they are:

- Different
- Powerless
- Unpopular
- Alone

Kids who are bullied often feel like standing up for themselves. They think the kid who bullies them is more powerful than they are. Bullying can make them:

**Kids Who Bully Others**  
Kids bully others for many reasons. They may:

- Want to impress their friends
- Think bullying will help them fit in
- Think they are better than the kid they are bullying

**Bullying doesn't stop. Kids who bully use power to hurt people.** Power does not always mean bigger or stronger. Power can also mean being popular or smart. Or, the kid doing the bullying may have a secret about the kid being bullied.

Kids who bully can have other problems, too, even when they get older. Not using alcohol and drugs, getting into fights, and skipping out of school.

**Kids Who See Bullying**  
When kids see bullying, they may not know what to do. They may feel depressed or worried. They may be chosen from school because they don't feel safe. They may be afraid or sad when so they aren't able to help themselves. They may choose to tell a teacher or an adult who will stop the bullying on the spot.

Source: <http://www.bullyinghelp.org/what-is-bullying.html>

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

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

Continue the activity on the next page.

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## Activity 20

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

## Activity 21

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

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

### Activity 21 (continues)

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

### Activity 22

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

Continues from Page 19

Problem Bullying		
Sentences		1. BULLYING MEANS HURTING OTHER PEOPLE.
1. BULLYING MEANS HURTING OTHER PEOPLE.		WHO ARE BULLYING
2. BULLYING MEANS HURTING OTHER PEOPLE.		A PERSON'S BEHAVIOR
		IS NOT OK.

**FOR OUR PUBLIC SERVICE ANNOUNCEMENT**

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

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


Sentences	ADDITIONAL INFORMATION
Bullying is not just mean to another person repeatedly.	This can include spreading rumors, hitting or yelling at someone.
Bullying involves many people.	Bullied people, bullies and those who see bullying in action.
Bullying deeply hurts kids who are bullied.	Bullied people can feel alone and defenseless.
Nobody should hurt anyone else.	We think it would be better used to complement expressions showing support.

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

Look at the example.

Example

- Nobody should hurt anyone else.
- Help stop bullying! We can do it!
- You can't change someone's life by helping to end the bullying.



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## FOR OUR PUBLIC SERVICE ANNOUNCEMENT

23. Based on the previous activity, compose the first draft of the script for your public service announcement. Look at the example.
- Establish how many participants you will include and what each one will say.
  - Check the voice features for your public service announcement in Activity 17.
  - Check your catalogue from Activity 19 and decide the voice features and body language that each participant should use.
  - Remember to add the estimated time allotted for each intervention.

Example:

INTERVENTION	TIME	CONTENT	VOICE FEATURES	BODY LANGUAGE
Opening	1'	No lines	Not necessary	Not necessary
Female voice	2'	Bulking is acting mean to another person repeatedly. The consequence: spreading rumors, hitting or yelling at someone.	Slow voice, low voice, deep tone	Hand movement for repeated mouthing gesture for spreading rumors, clenching fist for hitting.
Male voice	2'	Bulking pushes many people, the people who are bullied, bullies and spectators. Bullied people can feel hurt, alone and depressed.	Slightly high volume, normal speed, deep tone	Pointing with hands
Female voice	3'	Nobody should hurt anyone else. Stop the bullying now!	Normal speed, Slightly higher volume at the end	Assertive glance

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

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### Activity 23

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

### Activity 24

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

### Activity 25

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

### Activity 26

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

### Activity 27

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

session 9


**TRACK 4**  
Sound effects: body language

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

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

Example:

When I heard Track 7, it struck a chord starting to build up my anger.



No, I just miss it. I missed being compared to Track 6.

**FOR OUR PUBLIC SERVICE ANNOUNCEMENT**

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

Example:

CONTENT	SOUND EFFECT	HOW TO MAKE THE SOUND
Opening "Saying is saying mean to another person repeatedly. This can include spreading rumors, hitting or yelling at someone."	Perception sound with reverboration "whispers, hits and yelling"	We can play a recording we have. We can ask some classmates to make whispering sounds, simulate a fight and yell loudly.

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

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

Example:

CONTENT	BODY LANGUAGE	REACTION	WILL WE KEEP THE CHANGE?
"You find people can feel alone and dejected."	Arm crossed low.	People felt more empathy.	Yes
"Nobody should hurt anyone else. Stop the bullying now!"	Raise your fist as a victory sign at the end.	People considered it a little bit exaggerated.	No

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

- Take a look back at Activities 14 and 15 if needed. Look at the example.



1 Think we should say *many more* daily, using each *whole* differently.

2 *Light* (also suggest we change the word *bullied* to something like *those who say bullying is wrong*), because *you* (then make it *them*) as *it* and *bullying* itself.

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

Example:

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

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

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

1 Think we should add an expression saying how stopping bullying is good for everyone.

2 *Light* (I suggest) we include the expression *you could change someone's life by helping to end the bullying*.



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## Activity 28

- Remind your students that it is not necessary to give nuance to every line. As they say, if it ain't broke, don't fix it. Check the reactions to the role play in Activity 24 and decide if changes to body language could give necessary nuance to the PSA.
- This is also the chance to check for the objectivity and factuality of the information. Remember, while the purpose of giving nuances to the PSA is to provoke emotions, it should not be done at the expense of sacrificing objectivity.

## Activity 29

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

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

## Activity 30

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



**Activity 31**

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

**Activity 32**

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

**Activity 33 and 34**

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

**Activity 35**

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

Discussion options for choosing a public service announcement: *Publicizing a public service announcement*

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

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

**Closure stage-socialization**

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

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

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

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

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

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

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

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

**session 11**

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How did it go?

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

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

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

Further Assessment	Aspects to improve			
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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

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

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

Team Assessment	Aspects to improve			
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

We have arrived at the end of this practice.

Activity 36

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

Activity 37

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

Activity 38

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

Activity 39

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

## Practice 2

### STORIES ON STAGE

#### Activity 1

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

### Practice 2

## STORIES ON STAGE

Ludo and Zeddy environment  
SOCIAL LANGUAGE PRACTICE: Read theater plays.


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

#### Warm-up stage


**Things I know**

**session 1**

Drama is a unique tool used to explore and express human feelings. It is an essential form of behavior in all cultures, is a fundamental human activity. Through drama we use our imagination and we develop creative self-expression. When we present a performance to an audience, we improve our decision making and problem solving skills. We understand the world better, we develop self-confidence, a respect for others and an appreciation of their worth.



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



• Look at the few short plays listed in your Reader's Book on page 21.

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



### FOR OUR DRAMATIC READING

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

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



1. What do you think about the plays we found?

Yes, it's good, but most people have seen it. It's quite popular. Besides, there are 20 characters and there are only seven of us. We can't choose that play.

2. Sound good, but I can't find the script online. What else do you have available to play? The one about a couple of girls in Ireland. It looks quite funny.

3. Nahhh, well? The audience will be that. It's boring too!

4. This one looks good. It's called 'A Murderer's Night's Dream'. It's about Jack and other fantastic characters. It's with the words 'William Shakespeare wrote it'.

5. OK, what about 'The Mountaintop'? It's a murder mystery by Agatha Christie. If we choose that one, the audience is going to love it because everyone likes to find out who kills!

6. OK, just let's pick that one. Let me see... One of the girls plays Jack on the other one.

7. Not at all. So we can't take small children to the dramatic reading.

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

INFORMATION	EXAMPLE
Title	The Gun's Wife, A Tall Tale of Ireland
Author	Action Sheppard
Cast	Narrator 1      Narrator 4      Gono (Female)
	Narrator 2      Fin (male)      Guroh (male)
	Narrator 3

## Activity 2

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

## Activity 3

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


#### Activity 4

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

Open: Planning our product

session 2

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



a. Answer the following questions about the poster you selected.

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

b. Why would you like to see this play? Complete the statement with the name of the play (a) and choose one of the options below to answer (b).

I am interested in the topic.     I like the author.     It looks good.

- I would like to see (a) \_\_\_\_\_ because (b) \_\_\_\_\_.

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

**FOR OUR DRAMATIC READING**

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

Date	_____
Time	_____
Place	_____

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#### Activity 5

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

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

Week 1	WARM-UP STAGE	
Select and explore brief theater plays for young adults.	<ul style="list-style-type: none"> <li>Determine topic, purpose and address.</li> <li>Determine genre (tragedy, comedy etc.)</li> <li>Identify stage directions.</li> </ul>	<input type="checkbox"/>
Week 2	BUILDING STAGE	
Read brief theater plays and understand general meanings, main ideas and details.	<ul style="list-style-type: none"> <li>Identify general meaning and tell one detail with in actions.</li> <li>Practice intonation and pronunciation of words and expressions.</li> <li>Establish relations (p) between main, secondary and incidental characters.</li> </ul>	<input type="checkbox"/>
Week 3	BUILDING STAGE	
Participate in dramatic readings.	<ul style="list-style-type: none"> <li>Correct mistakes.</li> <li>Use gestures, eye contact, non-verbal language and pauses.</li> <li>Monitor rhythm, speed, intonation and volume.</li> </ul>	<input type="checkbox"/>
Week 4	CLOSURE STAGE	
Self-evaluate	Evaluate the process and the product.	<input type="checkbox"/>

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

- Show the words you don't understand with the class. If there is one nobody knows, look it up in the dictionary. Ask your teacher for help if necessary.
- Read the paragraphs below and choose the one that best describes the general meaning of the play you just read.



Cañale wants to fight. He goes to his house and finds his aging driver. He tells him to go outside and they start to fight. Cañale beats him and becomes the strongest man in the world.

Fin is taking a road. Cañale meets him there because he wants to fight him. Fin beats Cañale in the field with a rock and he goes home with his wife, Guilo.

Cañale goes to fight his house to fight his Guilo. He hits him and he dropped in a baby. After Cañale's huge finger, Cañale loses his strength and he beats his



## Activity 6

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

## Activity 7

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

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

## Activity 7 (continues)

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

## Activity 8

- Ask students to observe the images and to select the one that illustrates what happens in each part.
- Tell them to narrate what they observe in the illustrations they selected.
- Play the track so they can listen to the example and understand what is expected from them.
- These are some possible answers:
  - Exposition: *Fin is building a bridge between Ireland and Scotland when he hears that Cuhullin, a very strong giant, wants to beat him in a fight. He hurries home and tells Oona, his wife. He is quite worried.*

- Rising action: *Oona knows that Cuhullin is quite strong because of his magic finger, so she is aware that Fin must win without using his strength. Therefore, she comes up with a plan: she bakes a batch of bread with an iron griddle in each loaf. Then, she tells Fin to put on a baby's costume.*
  - Climax: *Cuhullin arrives to Fin's house and Oona tells him her husband is not home. She invites the giant to supper and tests his strength several times. She is impressed but is also sure of her plan. When Cuhullin tries the bread, he breaks a tooth and believes that it is Fin's favorite bread. Then Oona tells him that the baby is Fin's son. Cuhullin is surprised by the baby's size and puts his finger in its mouth. Then, Fin bites him.*
  - Falling action: *Cuhullin roars in pain because Fin bit his finger off and he loses his strength.*
  - Resolution: *Fin knows that Cuhullin is powerless. Therefore, he is now able to fight him and win. Cuhullin runs away and Fin chases him. Oona tells him to be gentle with his enemy.*
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

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

**FOR OUR DRAMATIC READING**

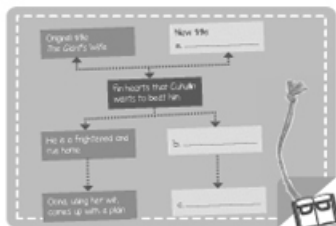
General meaning: *Ireland's only story*

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

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

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- Imagine another reaction to the problem that triggers the story. Fin might have decided to fight Cuhlin or he might have tried to talk to him without fighting. Can you think of any other scenarios?
- Answer the following questions and complete the diagram below.
  - Would the title be the same?
  - Would Oona be in the play?
  - Which strategy would Fin apply to win?



- Review the play you selected and identify the main events. Write them on a chart like the one in your Reader's on page 22 about *The Giant's Wife*. Determine the purpose they serve.
- Read the play you chose. Answer the questions below according to what you read. Follow the examples shown.

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



Questions	Example answers
a. What is the play for?	Children and teenagers.
b. Why do you think that?	Because it is a comedy and it is fantasy.
c. What is the topic?	Wit.
d. What is the purpose of the play?	To show that being smart is more important than being strong.

**Remember**  
The key words in the CD icon will guide you to understand the topic. If you identify them in the play you selected, you will be able to understand the general meaning.

### Activity 8 (continues)

- Encourage students to adjust the play and change some of its elements. If they decide to eliminate Oona from the plot, they should change the title, as the giant's wife does not appear in the story.
- Some possible answers could be: If they decide on the fact that both giants fight each other, the title could be "A Great, Big Fight". If they make the characters talk instead of fight, they play can be named "Speaking Well Makes the World Go 'Round".
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

### Activity 9

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

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

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

### Activity 10

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

## Activity 11

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

## Activity 12

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

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

**FDN** (sings, as she goes to the door)

**ODNA** Ah, yes. It's glad I am to see you. I have waiting a lot of things for I had a fine something when I saw you come home.

**NARRATOR 2** She set her down to a great piece of tinned wheat roast meat, many some cabbage, and a bit of her best bread loaf, which she just takes from the oven.

**FDN** A nice cook never said the great lady had the great lady!

**FDN** (sings) Come in now and eat.

**ODNA** (sings) Ah, yes. It's glad I am to see you. I have waiting a lot of things for I had a fine something when I saw you come.

**NARRATOR 2** She set her down to a great piece of tinned wheat roast meat, many some cabbage, and a bit of her best bread loaf, which she just takes from the oven.

**FDN** (sings) Ah! The cook never said the great lady had the great lady!

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

**Remember**  
When you do a dramatic reading, your most powerful resource is your voice. By modulating it, you can create emotions and ideas to the audience as well as help the listening to take advantage of it.

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

Extract from *The Giant's Wife*

Illustrations

a. **ODNA** (warily) Come in now and eat.

**NARRATOR 2** She set her down and put the food before her, with a big pile of bread loaves—the ones she'd made with the iron griddle toasts.

**CHRISTINE** Now, that's fine-looking to eat.

**NARRATOR 2** Christine picked up a loaf and sank her teeth into it.

b. **CHRISTINE** (sits down, then jumps up, roaring with pain) Aahh-NMM! A thousand thunderbolts! Woman, what did you put in your bread?

c. **ODNA** (singing surprised) Nothing! What are you, tall man? That's the bread my husband sets on down loaves of, every day!

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## Building stage

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

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

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

**BOB** You're right. It's Fin who's talking  
and he's not happy about the plan.

**GIN** Yes I picture, FIN  
quite offended by Gin's suggestion

*(indignantly)* FIN  
: What? Me put on the  
clothes of a woman? Are  
you trying to make a fool  
of me?

### Remember

The **main character** comes first and has an important role. **Supporting characters** are just that. Character's friends, enemies, parents, but they are not **incidental characters** whose only role is that in the play.

### Remember

High grade's adverbial adverb will help you differentiate your eyes and the stage directions.

## FOR OUR DRAMATIC READING

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

*Leaves my copy*

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

CHARACTER	ROLE
Oona - Female	Main character
Fin - Female	Supporting character
Gin - Female	Supporting character
Narrator 1 - Sandra, 2 - Valeria, 3 - Agatha, 4 - Luke	Narrators

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## Activity 13

- Remind students to read the extract before cutting it out.
- Tell them to classify the characters' names, the stage directions and the lines in three different piles.
- Remind them to organize the extract before pasting it.
- Tell them to analyze what the line says and who could say it. For example: if the line mentions the word "wife", it is probably Fin's dialogue or if there are lots of exclamation marks, the stage direction should describe the feeling accordingly.

### Answer:

FIN: *(looking out the open door)* He's coming! He'll be here in a minute!

OONA: *(comes back)* Now hold your tongue, Fin, and put on this nightgown of mine.

FIN: *(indignantly)* What?! Me put on the clothes of a woman? Are you trying to make a fool of me?

OONA: Trust me, now, Fin.

FIN: *(glares at her stubbornly, then gives in with a sigh)*

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

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

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

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

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

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

## Activity 14


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

## Activity 15

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

## Activity 16


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



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

- Include the character's feelings in each situation.
- Draw the non-verbal language you will use to reinforce what you are saying.
- After identifying how the character feels in each line, you must say it with the right acoustic feature for it to sound natural. Observe the marks below each dialogue.
  - Double long meant emphatic, so say those words louder.
  - Normal long is for speaking fast, like when you are in a hurry.
  - Wavy are for whispering.
  - Underlined sentences that end with an arrow denote high intonation, like when you ask a question.
- Check your character's lines and underline them according to this code. If there is something missing, create a new mark.

**FOR OUR DRAMATIC READING**




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

**TIPS FOR READING ALoud**

- ✓ **Pitch.** To understand the feel of music, it has high and low notes as all people's voices. Everyone has a pitch range, the number of notes naturally used. Vary the pitch range to avoid sounding monotonous.
- ✓ **Tone.** It refers to the emotional content carried by our voices. It is not the words themselves, but how we say them. To speak expressively is to fill or energize our words appropriately. A person who puts very little energy into their speech is described as being lethargic or indifferent.
- ✓ **Volume.** How loudly or softly you speak. Adjust the volume to maintain the audience's attention.
- ✓ **Speed.** How fast or slow do you speak? Can you vary the rate? Do you know the effect of slowing down or speeding up delivery? A factor speaking speed signals urgency, excitement, passion or raw emotion. The combination of slow, fast, and medium speed makes your speech easier to listen to.

**Remember**

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

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



Track

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

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

The features of my partner's voice

a. Pitch	Adequate	Too high	Monotonous
b. Tone	Appreciative	Enthusiastic	Melancholic
c. Volume	Subtle	Loud	Soft
d. Speed	Adequate	Fast	Slow

Check this link to do some dictation exercises: <http://goo.gl/whc3d>



17. Follow the instructions:

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



Search to practice the exercises with go-petru

Original version

**ODNA** The a Fin's son (a!) he a fine little tad [Aches Fin under the stove] Just like his daddy  
**FIN** (like a baby) Goo, goo, Goo, goo  
**ODNA** (to FIN as to a baby, while holding out the loaf) Here you are, me dear, have a bit of bread  
**FIN** (looks fearfully at the loaf, then questioningly at ODNA)  
**NARRATOR 2** Now, the tad looked like all the rest, but Onda knew it was the only one without  
 or the grubs!  
**NARRATOR 3** She gave Fin a big *wink*. Then Fin took a bite of the loaf that look over half the  
 size of a  
**FIN** (jaws into the bread, then chews while making happy baby sounds)

Continue the story on the next page

## Activity 16 (continues)

- Ask students to read the options on the chart before listening to the track.
- Play the track and give them some time to select the answer that best describes the voice's features.
- Encourage students to read their play and to give some feedback to their partners.
- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

## Activity 17

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

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

## Activity 17 (continues)

### Activity 18



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

### Activity 19

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

Complete Activity 17 again

- Copy the excerpt of your play in your notebook without the stage directions. Leave a blank space between brackets.
- Next to the dialogues, copy the stage directions in random order, not as they appear in the original version.
- Add a number next to them. Look at the example.

Dialogues	Stage directions
OOOH, this is Pili's son. Is it a fine little boy?	1. To FDI, as if a baby, while looking out the box.
( ) Just like his daddy.	2. Moves into the crowd, then chases while making happy baby sounds.
FDI ( ) God, god God, god.	3. As a baby.
OOOH, ( ) Here you are, the dove, have a bit of breast.	4. Looks fearfully at the box, then questioningly at OOH.
FDI ( )	5. Moves in under the chair.
NARRATOR: Now, the box looked like of the rest, but OOH knew it was the only one without an iron grille.	
NARRATOR: She gave Pili a big wink. Then Pili took a look of the box that took away half the soul of it.	
FDI ( )	

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

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



Check the link: <https://www.ck12.org/> to watch a dramatic reading of *The Legend of Lightning Lany*, by Aaron Sheppard. It will show you how to prepare yours.

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

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

20. Read the events listed below.

Numbered

- 1
- 2
- 3
- 4
- 5
- 6
- 7

Events

- At the time we're talking about, Fin was a worried giant.
- The Culbin was said to have **beaten** every giant in Ireland except Fin.
- He'd been told that another giant, called Culbin, was looking for him to **challenge** him to a fight to find out which of them was the strongest.
- You can still see the first stretch of the road called the Giant's Causeway. It's a group of great rocks that fit together.
- The thought of meeting Culbin gave Fin **ideas** Fin made in his beds.
- This story happened when Fin was **building** his road.
- Ninety years ago, in the north of Ireland, there lived a giant named Fin MacCool.

Read this text and arrange (1) - (7)

- Put the events in order. Look at the example.



- To help you identify the tense, look at the following information from *The Giant's Wife*.

- Analyze the verbs so you can easier recognize the order of the events.

1. Oona **is** Fin's wife - simple present
2. Fin **is building** a road - present progressive
3. Oona **has cooked** dinner - present perfect
4. Culbin **walked** to Fin's house - simple past

↑ -> Read this text and arrange (1) - (7)

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

Remember

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

Activity 20

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

## Activity 21

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

## Activity 22

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

## Activity 23

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

session 7

TRACK 18

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

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

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

Details	T or C
It starts with a series of sorrowful events that happen to or are caused by its hero or heroine.	T
It intends to evoke humor and amusement in the audience.	C
It creates a feeling of sorrow and empathy in the audience.	T
The plot is usually a series of serious actions that evoke feelings of fear and pity.	T
Its plot normally deals with an archetypal problem faced by common people.	C
It is mostly characterized by its sad and depressing ending.	T
It is characterized by its happy and cheerful ending.	C

**FOR OUR DRAMATIC READING**

23. Determine the genre of the play you selected.

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

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

Example:

**Costumes**



An apron for Dona.



A cap for Gutu.



A white towel for Fin.

**Sound Effects**

The sound of  
Gutu's footsteps.

A mild sound when  
Gutu bites the bread.

A Moby when Dona  
approaches the stove.



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

**FOR OUR DRAMATIC READING**



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

PLAY	DURATION	CAST
1. The Giant's Wife	3 min	Narrator 1 - Sandra Hernández Narrator 2 - Valeria Cruz Narrator 3 - Alondra Gómez Narrator 4 - Luis Rodríguez Fin - Andrés Sánchez Dona - Fabiola García Gutu - Mauricio Rangel

Continue the activity on the next page.

**Activity 23 (continues)**

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

**Activity 24**

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

### Activity 24 (continues)

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

### Activity 25

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

### Activity 26

- Arrange the classroom so that it is comfortable to move around in.
- Bring some things like hats and necklaces for students to get in the mood.
- Read the activity with your students first and make sure they understand it.
- Model if necessary.
- Encourage students to give some feedback to each team and provide extra tips for the performance.
- Emphasize the importance of reflecting on the feedback each team got.
- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

### Activity 27

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

Get into the mood

2. The Legend of Sleepy Hollow	10 min.	Narrator 1 - Irene Lera Narrator 2 - José Ríos Narrator 3 - Francisco Camelo Slippy - Alejandro Bofe Rose Red - Emma Pérez Bottom Lodge - Raúl Martínez Ray - Sarahne - Carlos López Michael - Pedro de la Haza
--------------------------------	---------	--

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

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

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

Watch another video of a dramatic reading to see how yours should look: <http://www.youtube.com/watch?v=...> There is a lot of material if you search Reader's Theater.

**Remember**  
Read your lines well to keep it in mind. Think about the character's feelings. That way, the audience will think you are the character and not just an actor or actress.

**CHECKPOINT**

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

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

Answers may vary

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Play:				
Class:				
QUESTIONS	YES	NOT QUITE	NO	
Did they practice the reading?				
Did they pronounce the words properly?				
Did they use body language?				
Did they express the character's feelings?				
Did they use the stage?				
Do you have any tips for the team?				



**Bring Through**  
For help

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



**Strength Quiz**  
Data Book

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



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

- NARRATOR **Many years ago** in the north of Ireland, there lived a giant named Finn MacCool
- ODYSSEY Go over **there**, and look across the mountains for his coming
- NARRATOR **Inside** the house, Odysseus dined the table and began baking a new batch of bread loaves
- FINN If I stay **here**, Gubhán will be my body in a flash!
- ODYSSEY **Now** hold your tongue, Finn, and put on the **right** gown of mine



**Illustrations**  
Data Book

### Activity 27 (continues)

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

### Activity 28

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

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

### Activity 29

- Coordinate the rehearsal with the whole class.

### Activity 30

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

### Activity 31

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

Check the link to download body language exercises: <https://googl.gl/g2M>

**Closure stage-socialization**

session 10

Drama rehearsal

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

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


FOR OUR DRAMATIC READING

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

Answers may vary	DRESS REHEARSAL	Comments
How useful?	Excellent	Good
When did it start?	On time	Late
Did anyone have trouble with the reading?	No, everything was perfect.	Nobody followed the reading correctly.
Did everybody use body language?	Yes, it reinforced the dialogues.	Not quite, but it wasn't terrible.
What else can you improve?		Yes, we need to practice more.

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

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



CHECKPOINT

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

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### How did it go?

Session 12

Perform the dramatic reading. Assess the process and the product.



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

**Individual**  
assessment

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

#### Product



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

**Performing or Assessing**  
dramatic reading

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



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

**Team**  
assessment

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

We have arrived at the end of this practice.

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#### Activity 32

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

#### Activity 33

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

#### Activity 34

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

#### Activity 35

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

## Practice 3

### BETTER SAFE THAN SORRY

#### Activity 1

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

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

#### Activity 2

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

### BETTER SAFE THAN SORRY

Academic and educational environment  
SOCIAL LANGUAGE PRACTICE: Compose instructions for facing a risky situation due to a natural phenomenon.

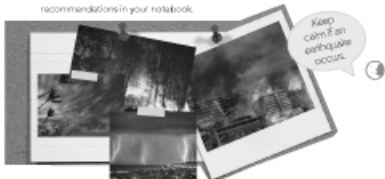
In this practice, you will learn to write instructions to face environmental emergencies.

#### Warm-up stage

session 1  
Things I have learned on product

#### 1. Look at the images below. Follow the instructions.

- Give your recommendations for each situation. Look at the example. Write the recommendations in your notebook.



#### 2. Think about your own experience facing environmental emergencies. Answer the questions.

- Which of the following options do you use to obtain information in an emergency situation?
- Which ones do you trust the most? Why?
- Discuss which of these behaviors are best for you when facing an environmental emergency (for natural disaster). Look at the example.

- a. TV
- b. Radio
- c. Radio
- d. Smartphone



Example:

My opinion: For most important actions to save lives, because it's our most precious gift.

I definitely agree with you but I think that fostering a culture of prevention is as important as acting to save lives.

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

Week 1	WARM-UP STAGE	
Choose and check sets of instructions.	<ul style="list-style-type: none"> <li>Explore and comment on a set of instructions.</li> <li>Explore and comment on at least chosen.</li> <li>Think about purpose and audience.</li> <li>Analyze words and expressions to define addresses.</li> <li>Examine and assess distribution and use of text and graphic components.</li> <li>List names of environmental emergencies (natural disasters).</li> </ul>	<input type="checkbox"/>
		<input type="checkbox"/>
Week 2	BUILDING STAGE	
Read and understand the content of a set of instructions.	<ul style="list-style-type: none"> <li>Identify what we already know about sets of instructions.</li> <li>Anticipate general meaning.</li> <li>Discuss how to identify the importance of information.</li> <li>Exchange opinions on distinguishing the importance of information.</li> <li>Identify steps and descriptions that explain or exemplify instructions.</li> <li>Draw instructions to confirm understanding.</li> <li>Show others your reading strategies.</li> <li>Establish emergency, purpose and audience of your poster.</li> </ul>	<input type="checkbox"/>
		<input type="checkbox"/>
Week 3	BUILDING STAGE	
Compose sets of instructions.	<ul style="list-style-type: none"> <li>List words used to establish the order of steps.</li> <li>Write steps in sentences and explain smaller assembly plans.</li> <li>Organize steps into a sequence to compose a set of instructions.</li> <li>Assess included and omitted information and check for clarity.</li> <li>Assess the order of sentences within sequences.</li> <li>Remove, add, or change information to edit sets of instructions.</li> <li>Verify sentence sequence and check spelling and punctuation.</li> </ul>	<input type="checkbox"/>
		<input type="checkbox"/>
Week 4	CLOSURE STAGE-SOCIALIZATION	
Display your sets of instructions.	<ul style="list-style-type: none"> <li>Assess the process and products.</li> </ul>	<input type="checkbox"/>



For an entry about the different environmental emergencies types in <https://go.ck12.org>

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### Activity 3

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

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

#### Activity 4

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

#### Activity 5

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

#### Activity 6

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

**Criteria for choosing information**

**session 2**

**4. Read the following criteria. Follow the instructions.**

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

There is a lot of textual information about what phenomena.

This is a reference to make the fire instructions come from reliable sources.

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

- It deals with specific emergencies for an emergency.
- It deals with specific causes or a fire, hazardous, electricity or a car, hazardous.
- It comes from a reliable source.
- It says what to do in order to face an environmental emergency.

**session 3**

**Purpose: Addressed**

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

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

**6. Reconstruct some ideas to answer the following questions: What is the purpose of your sets of instructions?**

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

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## Activity 7

7. Look at the sets of instructions you found in Activity 5. List words and expressions that allow you to identify its addressee in your notebook.

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

Example:

Words and expressions used

- > House Fire
- > Create
- > House
- > Get by and get
- > If you hear

Addressee/Reasons

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

### Remember

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

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

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



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

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

Graphic components	Details to be assessed	Textual components
<ul style="list-style-type: none"><li>Number, size and type of letters (stroke, photos, diagrams, etc.)</li><li>Colorful illustrations</li><li>Size, color and typeface</li><li>Size, color and type of bullets</li><li>Use of spacing</li></ul>	<ul style="list-style-type: none"><li>Title</li><li>Headings</li><li>Operative and imperative</li><li>Bullets</li><li>Text delimiter</li></ul>	

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

## Activity 8

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

## Activity 9

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

### Activity 9 (continues)

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


### Activity 10

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

Common Inquiry Focus

Example:

- The first pictures are clearly due to their size and colors.
- They show what has to be done.
- But they are very few in them.
- There are few, because instructions are more important.



**FOR OUR SETS OF INSTRUCTIONS ON FACING AN ENVIRONMENTAL EMERGENCY**

10. With your teacher's help, list the components you will include (e.g. title, headings, etc.) in your notebook.

\* Use the features of each component. Look at the example.

COMPONENT	ASPECTS
Title	Uppercase letters, bold, white color for emphasis. Letter size bigger than the rest of the text.
Headings	Uppercase and lowercase letters, bold, white for emphasis. Letter size smaller than the first heading. No the end of the text.
Division Lines	White color. Continuous line.
Numbered items and symbols	Bigger size for each instruction.
Photos	Uppercase, bold, white. Letter size smaller. No headings.
Subtitles	Lowercase. Smaller than the rest of the text.
Text	Large and lowercase. Large enough to be seen at 5-meters distance.
Background color	White.

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

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### Building stage

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

- Exchange what you know. Look at the example.

I read through an earthquake and since they are costly disasters. They happen so much.

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

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

I know you have to stand in a safe place.

But if you can't get out, it is advisable to know the safest place inside.

People must avoid shouting, running or pushing people.

643 643

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

**Earthquake**

**Before an earthquake**

- Get ready before an earthquake strikes. It helps reduce damage to your home and business and help you survive.
- Develop a household emergency plan. Assemble and maintain your emergency supplies. Items for your home and workplace.
- A.M.C. 36 A.0015102
- Practice Drop, Cover and Hold.
- Use safe places when practicing school or workplace.

**HOW TO SAVE YOURSELF DURING AN EARTHQUAKE**

1. **DROP**
2. **COVER**
3. **HOLD ON**

**After an earthquake**

- Check your household insurance policy for cover and amount. Seek qualified advice to make sure your house is covered by foundations. Secure heavy items of furniture to the floor or wall.

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### Activity 11

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

### Activity 12

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

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

### Activity 13

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

### Activity 14

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

### Activity 15

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

session 6

13. Think about words related to an environmental emergency and other forms of those words. Follow the instructions.

- Look at the following words. Decide the word they come from.

a. Emergency straga gency	b. Survival servic vial	c. Inconspicuous sare surance	d. Frenzies fance onies
---------------------------------	-------------------------------	-------------------------------------	-------------------------------

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

**Remember**  
The parts of a word that go before and after its so-called prefix and suffix, they help you to understand the meaning of a word.

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

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

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

**Remember**  
The purpose of a set of instructions is to direct the reader's actions. Thus, they use imperatives for their main ideas. So a **verb** is preferred...

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

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

2. Yes, my aunt and uncle said nothing would happen and they ended up trapped on the roof of their house.

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

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

**CHECKPOINT**

Write a draft of your poster for P.8 preparation.

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

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

Interview questions about writing sets of instructions


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

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

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

Questions

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



**Activity 15 (continues)**

- Direct your students to the Remember section and help them relate the information to what they already know about imperative mood. If convenient, explore some examples in the sets of instructions you have.

**Activity 16**

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

**Activity 17**

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

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

### Activity 18

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

### Activity 19

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

**session 8** Research questions: finding answers. Main ideas

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

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

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

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

**20.** With your teacher's help, explain the strategy or strategies you used to understand what you need to do to close. Look at the example.

Read on! Read the title of the book, article, webpage, etc.

Go! Go through the index or the contents related to the information you need.

Stop there! Scan the sections that catch your attention and locate the page.

Stop! Read and locate what pieces of information are useful for your research.

I practice these lessons, but identify words I don't know to that we can look up in the dictionary and use them when I write.

I looked at the pictures and I knew what I didn't understand with the pictures.

Because looking at the pictures, I knew the meanings and the highlighted words.

I thought I wasn't going to understand, but I read and I understood almost everything and I could understand the meaning of words that I had not seen before because they are related to hurricanes.

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### Activity 20

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

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

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



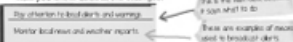
22. In your notebook, write the answers to your questions from Activity 17.

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

How to prepare for a hurricane	Now/prepare
Hurricanes are massive storm systems that form over ocean water and often move toward land.	<ul style="list-style-type: none"> <li>Pay attention to local alerts and warnings. Monitor local news and weather reports.</li> <li>Prepare to evacuate by testing your emergency communication plan, making evacuation routes, having a place to stay, and packing a "go bag".</li> <li>Stock emergency supplies.</li> <li>Protect your property by anchoring fuel tanks, reviewing insurance policies, and cataloging belongings.</li> <li>Collect and safeguard important documents, such as critical financial records, education, and legal documents and records.</li> </ul>
Threats from hurricanes include high winds, heavy rainfall, storm surges, coastal and inland flooding, typhoons, and tsunamis. The heavy winds of hurricanes can cause damage or destroy homes, buildings, and roads, as well as cause power, water, and gas outages. These effects can injure or kill people, disrupt transportation, and pollute drinking water. Hurricanes cause deaths and injuries primarily from drowning, wind, and wind-borne debris. The impact from hurricanes can extend from the coast to several hundred miles inland.	<p><b>Sources:</b> <a href="#">Local Emergency Management Agency</a> (<a href="#">www.gocivil.org</a>)</p>

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

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



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## Activity 21

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

## Activity 22

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

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

## Activity 23

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

## Activity 24

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

## Activity 25

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

Meeting notes: Writing main ideas

session 9

FOR OUR SET OF INSTRUCTIONS FOR FACING AN ENVIRONMENTAL EMERGENCY

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

NOTE

Question: **How do you prepare for a hurricane?**

Notes/Prepare:

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

Source: Federal Emergency Management Agency (FEMA) Survival Guide. Retrieved on May 16th, 2005.

FOR OUR SET OF INSTRUCTIONS FOR FACING AN ENVIRONMENTAL EMERGENCY

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

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

Sentences with instructional:

- Use maps made to receive the alerts.
- Practice how you will communicate with each other.
- Locate safe places to get shelter.

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26. Read the following instructions on the left and check how the connectives help to elaborate, explain or give an example for each instruction.

- Underline the options on the right that best complete each instruction, according to the connective used. Look at the example.

mainly (EFL)

Identify safe places very close to where you normally are (home, school or workplace).

Such as...

- a security table or mat in an elevator well
- a gas station across the street
- a gas station on the way to school
- a fire alarm in the kitchen
- a fire alarm in the hallway

Look for a safe place.

Where...

- under a table or in the basement of a store
- the earthquake has passed
- you can protect yourself from them
- they may be close to the fire door
- you can avoid any harm

Look for an online personal and medical support.

Where...

- you can get immediate medical support
- the website is free of charge
- Red Cross or Red Cross chapters
- you see an internet doctor at a hospital

Practice.

How...

- several comments with your family
- gets a first-aid kit
- to put yourself in danger
- you will look further into such a first

27. Use the information from your notes in Activity 24 to decide in which instructions you can include:

- Information about the way the instruction should be carried out.
- An explanation about when and where an instruction should be followed.
- Examples to clarify an instruction.
- Re-written instructions with added information. Look at the example.

Connectives: Explaining them down

### Activity 26

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

### Activity 27

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

## Activity 27 (continues)

### Activity 28

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

Continues Activity 27 below

**FOR OUR SET OF INSTRUCTIONS FOR FACING AN ENVIRONMENTAL EMERGENCY**

Sentences with instructions and information that elaborate, explain and/or exemplify the instructions


- **Teachers made to receive the alerts.** Practice how you will communicate with each other, such as choosing an out-of-town contact for all family members to call.
- Identify safe places **very close** where you normally are. **It is important** to have safe places **where you usually spend time**, for example in your home, school or workplace.

**Remember**

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

**88. Read the steps or instructions you wrote in Activity 27.**

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



Let's put the emergency kit first, since it's the most useful, to survive.

All! Then let's organize the steps in three sections: before, during and after.

Yes, I agree on using before, during and after. The first step under the heading before should be about the emergency kit.

Well, we all have to check where we should put the other steps under each heading.

*List of words to put the instructions in order*

- Before
- During
- After

I will use letters (a, b, c) to separate instructions under each heading.

session 11

Research questions: Reading strategies: Main ideas

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

Checklist to assess my partner's draft	Yes	No
• When instructions or steps are read, did we understand what has to be done?		
• Are instructions or steps in a logical sequence?		
• Do we know which steps have to be followed first and which ones go next?		
• Is the order of instructions and steps correct?		
• Are there too many instructions?		

- Give feedback about the instructions that need changes to be better understood and the reasons for those changes.

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

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

Observations made by our partners

- ✓ **Add** to the last instruction, before rain.
- ✓ **Delete** the sentence that explains when to do an action. For example:
- ✓ **Delete** the word *fore*.

Comments

✓ **Delete** (change) **Delete** **Add** (for you) **Delete**

- Start an emergency kit with equipment to help with disaster.
- Give this kit
- Have a 24-hour communication plan.
- Identify how you will communicate with each other, such as choosing an out-of-town contact for all family members to call.
- Look for the following danger signs: dark, greenish sky, large, hot, large, dark, low-hanging cloud, dust coating the ground.
- Stay alert if roads, heavily or hills.

(in parentheses)

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

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### Activity 29

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

### Activity 30

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

#### Remember

You use it at the beginning of workshops for setting the stage about what you're doing (e.g. I'm here, I know, etc.).

### Activity 31

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

#### Closure stage-socialization



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

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

During

<input type="checkbox"/>	Go to a safe room such as a <u>basement</u> , cellar or lowest building level.
<input checked="" type="checkbox"/>	If there is no basement, go to an inside room like a closet or hallway.
<input type="checkbox"/>	Stay away from dangerous places (e.g. commercial windows, doors, and outside walls).
<input type="checkbox"/>	If and stay should be in uppercase, because they are at the beginning of an instruction.
<input type="checkbox"/>	if periods should be added at the end of each instruction.
<input type="checkbox"/>	if commas should be added when you list things within an instruction.
<input type="checkbox"/>	Room is spelled with double "o".
<input type="checkbox"/>	Basement is spelled with a "t" at the end.



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



FOR OUR SET OF INSTRUCTIONS FOR FACING  
AN ENVIRONMENTAL EMERGENCY

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

HURRICANES

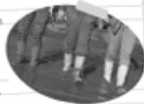
Before:

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



DURING

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



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Activity 32

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

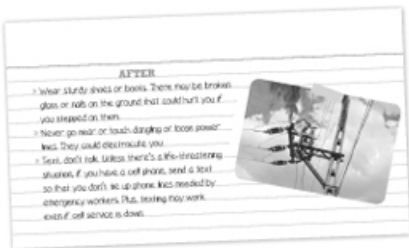
## Activity 32 (continues)

### Activity 33

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

### Activity 34

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



33. According to the text format you decided on in Activity 32, make proposals about the best way to disseminate your set of instructions. Look at the example.

You, we could also make a copy to the community center and the public library.

We should put our poster at the school's entrance.



34. Go to page 30 in your Reader's Book. Go through the activities to know if you have learned to protect yourself in case of a natural disaster.



- In your notebook, write a similar questionnaire about the environmental emergency you chose.

### How did it go?

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

Individual assessment

• I can understand and point out the order of elements, useful information, and main ideas in a set of instructions.



• I can suggest alternatives to avoid and correct problems.



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

Partner assessment



### Product

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

Displaying our poster with instructions for an environmental emergency

• Was our poster clear enough?



• Did it make a good impression on the people who saw it?



• Did we offer feedback about other teams' posters?



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

Team assessment

• My teammates' opinion about my performance.



• My teammates' opinion about my performance.



• My teammates' opinion about my performance.



We have arrived at the end of this practice.

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### Activity 35

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

### Activity 36

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

### Activity 37

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

# Practice 4

## STOP THE PRESSES - THIS JUST IN!

### Activity 1

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

### Activity 2

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

## STOP THE PRESSES-THIS JUST IN!

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

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

### Warm-up stage

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

Newspapers	
Graphic resources	Textual resources
Example: Graphic icons	Headlines

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



### Similarities between the images

- Example
- All images are newspaper pictures.
  - Text is arranged in columns.

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

Texts inform because they contain an objective story.



Texts entertain because they include funny features or jokes.

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

Newspapers publish different types of news, such as news about sports, arts, or politics. They are published about different sections.

You, but I'd like to know if all newspapers have the same sections.

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

Section	Society	Economy	Sports	Politics
Events			Example: Winners of the World Cup.	

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

We recommend checking the following links to some newspaper websites:

<http://www.dailymail.com>  
<http://www.theguardian.com>  
<http://www.bbc.com>  
<http://www.cnn.com>  
<http://www.nytimes.com>  
<http://www.foxnews.com>

**Remember**  
Newspapers are printed or digital and they contain news about various matters to the general public.

## Activity 2 (continues)

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

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

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

### Activity 3

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

### Activity 4

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

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

Week 1	WARM-UP STAGE	
Check places of news in newspapers.	<ul style="list-style-type: none"><li>• Recognize what we know about newspapers.</li><li>• Read and explain news headlines.</li><li>• Exchange opinions about headlines and sub-headings in newspapers.</li><li>• Choose a piece of news.</li><li>• Recognize the structure of the news story to anticipate its content.</li><li>• Share opinions on the chosen piece of news.</li></ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Week 2	BUILDING STAGE	
Read news stories.	<ul style="list-style-type: none"><li>• Identify geographic (places, topography, etc.) and textual components (lead line, date, geography, etc.).</li><li>• Make links between prior knowledge and the chosen news story.</li><li>• Organize information by answering basic questions.</li><li>• Distinguish ways to read and draw statements from participants.</li><li>• Infer implicit information.</li></ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Week 3	BUILDING STAGE	
Compare news in different newspapers.	<ul style="list-style-type: none"><li>• Compare changes when describing identical events.</li><li>• Clarify resources used to describe sources of information, the place where or when an event happened, etc.</li><li>• Exchange opinions about the presentation of the same piece of news.</li></ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Week 4	CLOSURE STAGE-SOCIALIZATION	
Display the comparison chart.	• Assess the process and product.	<input type="checkbox"/>

**4. Read the news below.**

**Climate change problem caused by human activities**  
In 30 years' time, we will run out of natural resources if lifestyle changes are not made, according to scientists.

**...Creepy, disease of the 21st century**  
Almost 2 billion people around the world are overweight.

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

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

turn caused disease the of  
change by activities obesity century

• Once you reach an agreement, write the headline, with the words you chose, on the line above each deck.  
• With your teacher's help, give feedback on the headlines other pairs wrote.

5 Take out the news stories you brought to class. With your teacher's help, do the following:

• Read the headlines aloud.  
• Identify the key words in the headlines.  
• Make predictions about the events mentioned in the headlines.

• Check the deck to confirm the events you predicted.

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#### Activity 4 (continues)

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

#### Activity 5

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

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

## Activity 6

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

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

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



## Example:



I was surprised by the name of the youngest psychologist in the world.

I agree with you, Lisa. I think the story will describe how she was able to finish her master's degree when she was just 15.

I am interested in reading about obesity.

I agree with Diego, because we see not that far from 2022.



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

<p>Mexican teenager becomes youngest psychologist in the world.</p>		<p>→ <b>Headline</b></p>
<p>A young girl got her master's degree at UNAM in Mexico City, and wished to get a PhD. Now she is honing her English, studies Chinese, and just began learning French and Latin.</p>		<p>→ <b>Deck</b></p>
<p>According to the Inter-Research Academy, Defne Almazan said to be the youngest psychologist in the world. She began writing when she was less than 1 year old and learned to write by the age of 3. At 6, she was able to write in English and she started to get acquainted with Trigonometry and algebra. Once she was identified as a gifted child, Defne began being homeschooled. She finished elementary school by the age of 7, junior high by the age of 8, high school when she was 10 and received her bachelor's degree at 11.</p>		<p>→ <b>Body</b></p>
<p>The teenager has been <b>acknowledged</b> by Harvard University because of her advanced achievement. She also received the National Psychology Award and was named as one of the 50 most powerful women in Mexico by Forbes magazine.</p>		
<p>This young girl aspires to obtain a PhD to help other children as gifted as she is. Currently, she is carrying out research among gifted girls in the State of Mexico, where there are around 60 thousand gifted girls, the whites, but only 2 in 10 children applied as gifted are girls. This is evidence of gender discrimination. Thus, she is at the heart of a campaign trying to prevent discrimination against these gifted girls.</p>		

### Activity 7

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

## Activity 8

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

**FOR OUR COMPARISON CHART**

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

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

**Theme:** Climate change, caused by human activity  
**Newspaper:** Today's News, & Mexico City Morning  
**Date:** 4/January/ 2018  
**Section:** Science

**Remember**  
News tells a current hot event or happening to a wide audience. It is short and it does not contain opinions or subjective comments.


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

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

Headlines	"Climate change, problem causing human activity"	"Earth's climate warming, catastrophe"
Relevant words	Climate	Climate

We are responsible for climate change.

Climate conditions will become worse by the day.



**session 4** **Bring Through Learning** A semantic field is a group of words related between themselves. Research like about this topic, it will be helpful. You can also check it in Practice 5.

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## Activity 9

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

## Activity 10

- While consulting the glossary is a good idea, it is also important to help your students develop other strategies to understand words and expressions they don't know. Dictionaries are usually forbidden on international certifications at this level. That's why it is crucial to model strategies such as relying on words similar to those in their mother tongue, re-reading, looking for appositives (when authors highlight a specific word by furthering the description and placing it between two commas), and relying on prefixes, suffixes and roots.

## Building stage

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

Publication 1.

practice on  
page 57  
Practice  
Exercise 14b  
guide

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

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

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

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

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

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

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

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



Continue the activity on the next page.

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## Activity 10 (continues)

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

## Activity 11

- If different teams are working on different pieces of news, this activity may extend into a whole-class activity.
- Long titles do not always indicate best what the content of the story is, so help your students focus on the content itself, rather than on the headline. Mention that titles that are too short are sometimes uninformative.
- Remember to foster the use of expressions to give and exchange views on the topic. That is one issue that is usually considered at this level of proficiency.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Publication 2

Thursday January 4, 2018

### EARTH'S CLIMATE: IMPENDING CATASTROPHE


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

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

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


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

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




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

Since last hurricane, and hot and cold seasons, get worse every year. This fall was unreasonably cold, while spring was unreasonably cold too.



No, but powerful hurricanes also made landfall here. My house got flooded and we ended up in a public shelter.



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

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

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12. Read the first paragraph of each of your text. Identify the information that can be deduced. Look at the example.

Publication 1 Climate change affects us all, in a lot of ways. It impacts coral and just habitats, leading them to extinction.	It refers to all life on the planet: humans, animals, plants, etc.
Publication 2 Climate change can lead to ocean acidification and temperature increases, as well as disrupted livelihoods and reduction of food crops. There is the severity of droughts due to lower precipitation and stronger heat waves, hurricanes and floods, according to specialists.	We understand that this refers to Earth.

13. In your notebook, make a chart like the one shown below to contrast the graphic and textual resources used in each publication. Look at the example.

Example:

	Graphic Resources	Textual Resources
Publication 1	<ul style="list-style-type: none"> <li>• Photo</li> <li>• Black typeface</li> <li>• Graphic layout: Two columns</li> </ul>	<ul style="list-style-type: none"> <li>• Title</li> <li>• Deck</li> <li>• Hyperlinks and lowercase</li> <li>• Bullet</li> </ul>
Publication 2	<ul style="list-style-type: none"> <li>• Photo</li> <li>• Black typeface</li> <li>• Graphic layout: Two columns</li> </ul>	<ul style="list-style-type: none"> <li>• Title</li> <li>• Deck</li> <li>• Hyperlinks and lowercase</li> </ul>

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### Activity 12

- When students are inferring, allow all kinds of guesses even if they are not precise. It is important to develop your students' creativity and out-of-the-box thinking skills.
- The first paragraph is the lead. While the purpose of the lead is to answer the Five W's, this is not always the case. Reporters may vary where they answer the questions, in order to improve legibility and impact. Moreover, not all pieces of news have all the questions answered.
- This is a reading strategy, as such, it is important to reuse it as many times as possible, since reading between the lines is one of the aspects that distinguishes a good reader.

### Activity 13

- One possible extension of this activity, if the time allotted allows, is to focus on the effect of different graphic resources. The position and letter size is one of the giveaways in journalism. Top stories are so called because

they are usually put at the top of the webpage or front page (because of the way we read: from top to bottom), and usually in the center (because journals tend to be created in an orbital shape, first the stories at the center of the field of vision, then towards the periphery).

- Journals tend to have two formats: the classic spreadsheet format, in which case it is folded, and tabloid format, more or less equivalent to twice a letter-size page. One-column papers are more common in digital journals, while two columns (or even more) is the usual standard in printed journals.

## Activity 14

- Here the focus is to move to the main ideas. Pieces of news tend to be quite succinct (space costs, due to the cost per column inch or server space for digital journals), so reporters have to say the most they can in as few lines as possible.
- Help your students find the answers. Bear in mind that due to constrained space (which we just mentioned), a sentence may conflate two or more statements, so it will be difficult to determine exactly which question is answered.
- Your students may use, as we did in the example, different colors to point out which question is answered. Do not worry, as we said in a previous tip, if not all the questions can be answered for a piece of news.

## Activity 15

- You may want to help your students proofread these notes, so when they compose the final version of their chart, the information will be precise and they can go straight to writing the final version without preparing drafts. In order to do so, you could check the tips from the practices within the Academic and Educational environment in which we address how to edit and review written texts.
- The order of the questions is not important (for example, it does not matter if the first item on the chart is the answer to what and then to who), but rather, that the answers match the questions. Remember that sometimes it will not be easy to split answers into the Five Ws.

session 7

270 We read an H article, which, where, when, why, how

14. Distribute the publications among yourselves and look for the answers to the following questions in the news stories. Look at the example.

Example:

Publication 1  
**Thursday 4 May 2006**

Climate change (What) is caused by human activity (Who).

In 10 years' time, all 100 of the world's major cities will have to adapt to the effects of climate change, according to scientists (When).

Climate change affects us all, since it impacts coral and plant habitats, leading them to extinction (Where).

During the last century, global temperatures have risen by 0.6°C (How).

Members of the scientific community agree that this is due to the growing concentration of greenhouse gas (Why).

Human activity, including the effects of aerosols, acid, gas and oil burning, deforestation in tropical rainforests and livestock production. All of them have an impact on global warming (Who).

According to Stefan Rahmstorf, who was in charge of research on climate change in the Potsdam Institute in Germany, 'risk of extreme heat has doubled due to the effects of human activity on Earth' (Where).

One of the solutions in the fight against climate change is reducing the use of fossil fuels (How).

FOR OUR COMPARISON CHART

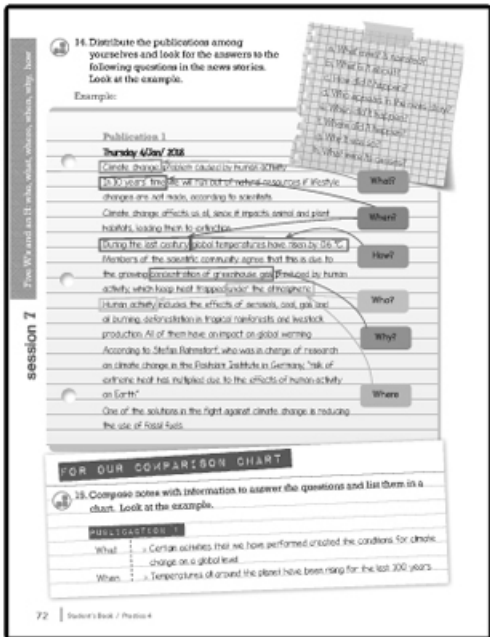
15. Compose notes with information to answer the questions and list them in a chart. Look at the example.

PUBLICATION 1

What ... Certain countries that we have performed or tested the conditions for climate change on a global level

When ... Temperatures of around the planet have been rising for the last 100 years

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## Activity 16

- Typos and misprints are a common occurrence even in the best journals. Prepare your students for that kind of incident, so you don't over-rely on punctuation to find direct speech.
- Remind your students about indirect speech, since this is a way in which a statement made by someone other than the reporter may be reported.
- Have your students create links between this practice and Practice 1, in which they worked with the public service announcement (PSA). This is a strategy that they may have used in that practice (change from direct to indirect speech).

## Activity 17

- A piece of news is composed of the two elements mentioned in the activity (events and statements). The events are usually written by the reporter, while the statements add truthfulness to the events that transpired. News articles

16. Identify in which parts of the story the reporter speaks and in which the reporter's source of information speaks. Look at the example.

Example:	
Publication 1	
According to Stefan Reinhardt, who was in charge of research on climate change in the Potsdam Institute for Climate Change Research, "risk of extreme heat has multiplied due to the effects of human activity on Earth".	This part is said by the reporter. It does not use quotation marks.
	This part in quotation marks is said by the source of information.

17. Analyze and compare how the news stories are presented.

- Statements by the sources of information. Listen to and look at the example.

Publication 1 presents what a source of information says between quotation marks.



That, Publication 2 also has what a source of information says, but it isn't put in quotation marks. A 6th grade student recommends being...

- Events named. Look at the example.

In publication 2, there is a list of the consequences of climate change, which makes you think about the problem.



"No, I am 8. Look how, at the end of publication 1, the reporter talks a scientist's medical claim from a scientist's statement."

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try to give voice to the different angles the interviewees present (for example, a reporter may have the impressions of more than one witness or participant in the event; when reporting on controversial issues, they may have the opinions of two specialists with opposing viewpoints). That is the idea behind having your students focus on these two elements.

- Statements may vary when an event is recent compared to an event that happened long ago (because memory changes). For that reason, you could also use a report about an event that happened some time ago and contrast it with the reports from the dates following the event.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.
- RB Box can either extend the current practice or provide material for developing the practice. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.



## Activity 18

- The example shows some reading strategies. You may use them in different practices, whenever your students have to read, so as to practice different ways of improving comprehension.
- You may also want to re-focus on interactive details. Remember, the format itself can be adapted to serve many different purposes. What we propose here is just one option. You may also change the format to allow for team assessment or just individual assessment. Once again, what the book proposes is one of the many ways in which assessment during the practice can be carried out.
- It is important for students to develop different reading strategies, because real-life texts require this skill. In certification texts, or similar situations, it is assumed that your students have the means to solve unexpected problems.

## Track 27

## Activity 19

- Remember these differences may vary depending on the way in which your students proposed this practice (check tip for Activity 8).
- An identical fact can be detected more easily when you have descriptive news, rather than stories which deal with controversial subjects. However, this should not imply that we suggest using non-controversial subjects. Indeed, this is why we model the activity using a piece of news about a politically loaded subject, such as climate change.
- Make your students aware that an identical fact may appear in different places in two different pieces of news. In our model, both are at the end, but the same fact may begin the piece of news in one journal and in another it may be at the end of the article.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

## Activity 20

- Once again, we are revisiting the way to exchange opinions about what your students read, specifically about the way in which in the Five W's are answered. Remember one of the issues you should focus on at this level is gradually developing your students' ability to speak more at length about their point of view on a subject. This is the basis for transitioning towards them being more competent users of English as foreign language.

**session 9**  
Identifying differences. How to describe facts

**session 9**  
Resources in news

**session 10**  
Resources in news

**TRACK 27**

**CHECKPOINT**

18. It is time to check your performance up to this point. In order to do so, copy a chart such as the one shown below on reading strategies in your notebook and work with a partner. Look at the example.

Example:

Strategies already in use		Strategies to be developed
Me	To read the text	Predict from the headline
My partner	Questions about the text	Look up words in a dictionary

19. Identify the parts in the publications that allow you to recognize the differences when they describe an identical fact.

- Compare the parts you identify and explain the differences. Listen to and look at the example.

**Publication 1**  
One of the solutions to fight against climate change is reducing the use of fossil fuels.

**Publication 2**  
This is expected to lower the consumption of coal gas and oil to avoid planetary catastrophe.

You're right. Moreover, in the first one, they use the verb reducing and in the second one, they give examples of fossil fuels.

Look at this. Both publications mention solutions to climate change, but they say it in different ways. In the first one, they use the expression fossil fuels and in the second one, they give examples of fossil fuels.

20. Read the notes you wrote in Activity 15. Follow the instructions. Ask your teacher for help if necessary.

- Identify the means used to answer the journalistic questions in each publication.
- Register them in your notebook with a short comment. Look at the example.

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Describe the verbs in the publications



Continue from 20 page

<p><b>What?</b></p> <p><b>Pollution 1</b></p> <ul style="list-style-type: none"> <li>It uses a short expression to give new information.</li> <li>It starts a sentence by giving a cause.</li> <li>It starts a sentence about a change.</li> </ul>	<p><b>What?</b></p> <p><b>Pollution 2</b></p> <ul style="list-style-type: none"> <li>It uses a verb that creates a powerful effect on the reader.</li> <li>It is straightforward.</li> </ul>
<p><b>When?</b></p> <ul style="list-style-type: none"> <li>It uses a specific number to say when something changes.</li> <li>It starts a sentence about a certain effect (30 years) and when we begin seeing its effects (the last century).</li> </ul>	<p><b>When?</b></p> <ul style="list-style-type: none"> <li>It uses an adjective (depending) to give the idea that it is getting worse.</li> </ul>
<p><b>Where?</b></p> <ul style="list-style-type: none"> <li>In both of them we find references to the west coast and agencies such as Global.</li> <li>It is global.</li> </ul>	<p><b>Where?</b></p> <ul style="list-style-type: none"> <li>In both of them we find references to the west coast and agencies such as Global. In the introduction they also use scientific.</li> </ul>

**Closure stage-socialization**

**FOR OUR COMPARISON CHART**

21. In order to create the comparison chart:

- Remember the main issues you discussed in Activities 11, 13, 15, 17, 19 and 20.
- Classify the issues according to which are similar, and which are different.
- Write, using your own words, the central points of each issue you discussed. Look at the example.

Write your notes

Continue the activity on the next page

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Session 11

Creating a comparison chart

## Activity 20 (continues)

## Activity 21

- Writing using one's own words is not an easy task. Monitor your students and help them to make the necessary adaptations. However, it is important to monitor yourself: to become independent users, your students should transition from the point in which you help them do the activity to the point where you supervise them doing the activity.
- One point that may be difficult is the labels for their charts, since they may specify abstract concepts (such as facts or statements, as shown in the example in the Activity Book). This is one thing for which your students may need your help (and not your mere supervision).
- Remember the format of the table should be clear. The one we present is a model. You may want students to complete Activity 22 before this one, in order to skip one step and create the final version on a poster or directly on a digital document file.

## Activity 21 (continues)

### Activity 22

- As in other practices, it is important for students to decide on ways to disseminate their chart beyond the classroom.
- If students can't carry out the dissemination immediately after finishing the other activities in this practice, do not worry. It is advisable, but not compulsory, to present the product to the public in the same time frame. However, remember that full assessment should not be carried out without considering the feedback given by those who have seen the chart.
- Technology is a double-edged sword. While you may want to foster your students' digital skills whenever possible, this should not be done at the expense of their interacting and socializing.

### Activity 23

- If there is enough time remaining, you may want your students to present the most important points on their chart by means of an oral presentation. You may use the tips in Practice 9 (round table) for an oral presentation.
- Remember, we provide just a few options among many to advertise the work you and your students have been doing. You may adapt other strategies shown in this book (or in other resources). Remember, the product allows for the social practice to really become social and not a mere extra activity, akin to a handmade crafts workshop.
- Remind your students that how the audience reacts to their product is the primary way of finding out if their product was effective. It should have balanced the graphic details with the content.

Practicing Activity 21 (continues)

	DISSEMINATED	DISSEMINATED
Theme	= Both pieces of news are about climate change.	
Facts included	= Both pieces of news include a solution to fight against climate change.	
Statements	<b>DISSEMINATED A</b> = Statements by sources of information quoted directly.	<b>DISSEMINATED B</b> = Statements by sources of information mentioned indirectly.
Resources used	= Short expression in the headline to give more attention.	= Short expression in the headline, with words that create an effect on the reader.

**22. Make proposals about the best way to disseminate your comparison chart. Look at the example.**

**23. Act upon the decision you made in the previous activity to disseminate the comparison chart.**

**session 12** Socialize the problem. Assess the performance and product.

We could make a poster and we could include the most interesting points. People can read them and then have a look at our chart.

We could also make a short video in the computer lab. Or we could make a podcast. We could give you with the comparison chart. Anyway, we can ask for permission to upload our presentation to our school homepage.

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### How did it go?

24. Read each line carefully. Tick the box that best describes your work in this unit.

Individual assessment

- I can share opinions about news.
- I can distinguish ways in which statements by sources of information are presented.
- I can compare different ways of describing identified facts.
- I can classify resources to describe sources of information.

25. What is your partner's global impression about your performance?

Partner assessment

- Aspects to improve

### Product

26. How do we assess the following aspects of our comparison chart?

Making a comparison chart for areas of news

- Was our comparison chart complete?
- Did our comparison chart allow us to contrast the main issues?
- Did it make the news easier to understand for others?

27. What is your team's global impression about your performance in this unit?

Team assessment

- Aspects to improve

We have arrived at the end of this practice.

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### Activity 24

- It is important to mention that these items are just some of the details that may be assessed. You could take a look at other assessment formats for ideas that can be adapted for this practice.
- You may prepare some indicators based on the descriptor for this grade and the expected learning outcomes so your students may gauge their performance more precisely.
- While there are standards established, as a teacher, there is room to move the goalposts. Each group has different needs, so be mindful of them.

### Activity 25

- Remember that it is important to foster long stretches of speech despite normal hesitations in your students.
- Initiating and responding appropriately in an interaction are important skills to have at this level, so it is important to create an atmosphere in the classroom which allows your students to achieve this.

- Attitude should not be left aside in the process. While skills and knowledge are important, so are attitudes and socio-emotional skills, especially while interacting.

### Activity 26

- Products are not meant to be just for display in a classroom nor are they handicrafts. Products are language, an oral or written text meant to foster interactions or for others to interact with it.
- You may help your students prepare a short questionnaire or survey so others can assess their product.
- Even though these formats appear at the end of this practice, you may want to use them sooner.

### Activity 27

- You may help your students assess other teams as a team, rather than as individuals.
- As you see, in this format we include aspects to improve. These may also be adapted for other sections of this assessment (such as for individual and product assessment).
- Remember to revisit the schedule at the beginning of this practice so, as a team, your students can check this final part.

## Practice 5

### I SPEAK ALONE; I SPEAK FOR YOU

#### Activity 1

- When they have completed this practice, your students will be ready to say a monologue. At B1 level, your students should be able to hold their own and be ready to deliver long stretches of oral production with a minimum of hesitation and without veering off topic. This is good evidence of being an independent user of the language.
- You may want to start the questions by asking your students if they have been to the theater. Maybe they participated in a school play as part of the classwork in their mother tongue. As they will see throughout this practice, while monologues are not exclusive of theater, they are used frequently in plays as a way of linking different parts of a play or to convey the inner thoughts and emotions of a character. Because there is no narrator in theater, there are only two ways of understanding the thoughts of a character: by means of their actions, or by having them express their thoughts and emotions via a monologue directly to the audience.
- A note of interest: the monologue is the oldest form of theater expression. In the first plays in Greek drama (some 2500 years ago), a single character used to appear onstage. This preceded the appearance of two or more actors conversing between themselves, so monologue gave way to dialogue, not the other way around, as we may think.
- Go to Track 60 and use the visual resources to support your teaching strategies.

#### Practice 5

### I SPEAK ALONE; I SPEAK FOR YOU

Level: and literary enrichment  
SOCIAL LANGUAGE PRACTICE: Encourages a short monologue about a matter of interest.

In this practice, you will learn how to introduce a monologue about an interesting topic.

#### Warm-up stage

- Look closely at the following images.

Think! Show Planning our product

session 1



- Answer the following questions:

• What do you think the characters in each image are doing?  
• Why are they alone on stage?  
• What do you think the character in image 1 is talking about? And the character in image 3?

• Why is the character in image 2 scared?  
• Why is there a microphone in images 1 and 2?  
• Which of the three characters would you like to be if you were to perform on stage? Why? talking about?

2. Share the answers to the previous questions and do the following activities.

- Read the definitions below and decide which corresponds to a monologue and which to a dialogue. Look at the examples to know how to answer.
- Discuss if the pictures refer to monologue or dialogue.



Monologue

A literary composition written in the form of a soliloquy. The act of talking to oneself.

Example Monologue

A dramatic sketch performed by one actress or one actor.

Dialogue

A conversation between two or more persons.

Example Dialogue

A written composition in which two or more characters are represented as conversing.

Dialogue

The conversational elements of literary or dramatic composition in which characters interact.

Monologue

A stand-up comedy routine.



dialogue



monologue



monologue



dialogue

## Activity 2

- Indeed, when conversing, we alternate between short and long stretches of speech. Becoming aware of when it is necessary to hold the floor (that is, to keep talking) and what strategies can be used to do so, and when it is necessary to cede the floor, are essential skills for a natural-sounding conversation.
- You may expand this activity by having your students think about situations in which it is necessary for oral production to take the form of a dialogue and in which it is conveyed via a monologue. For example, a rant is usually a monologue, while agreements have stretches of argumentative monologue, each participant ceding the floor to listen to others' arguments.
- Remind your students to check the glossary in the information boxes or at the end of the book whenever they have questions about the vocabulary words. Provide them with bilingual or monolingual dictionaries (physical or online, depending on availability).

### Activity 3

- Remember the chart and the steps are one way among many to help your students develop their own improvised monologue. The book is intended to accommodate your needs and not the other way around. There is a sequence of sub-products that leads to the final product, but you may add more or move them to better suit your class and your students' needs.
- Take time to check the chart with your students in order to be aware of the possible difficulties that may occur while carrying out the activities involved in developing a monologue.
- It is important to distinguish between composing a monologue and improvising a monologue. In this practice, the focus is on improvisation. Improvisation and creativity can be fostered by providing students with enough resources to feel at ease and confident when preparing a text against the clock.

session 2

Chart of monologues

**3. Look at the chart below. Read the activities you will do in this practice in order to compose a monologue. Remember to tick each activity as soon as you finish it.**

WEEKS OF STAGE	
Week 1-2	<p><b>Listen to and review monologues.</b></p> <ul style="list-style-type: none"> <li>Explore and comment on monologues.</li> <li>Recognize stages of monologues (introduction, stand-up comedy, interior, etc.).</li> <li>Select one monologue and review its features.</li> <li>Review reports to the work and expressions.</li> <li>Define stages and ideas for monologues.</li> </ul>
Week 3	<p><b>Plan the monologues.</b></p> <ul style="list-style-type: none"> <li>Agree on rules for one performance (time, duration of the monologue, genre, etc.).</li> <li>Propose a theme for your monologues.</li> <li>Define protagonists for the monologues.</li> <li>Review steps to start a monologue.</li> <li>Analyze ways to introduce and develop the monologue.</li> <li>Define body language for the monologue.</li> </ul>
Week 4	<p><b>Improvise monologues.</b></p> <ul style="list-style-type: none"> <li>Practice improvisation.</li> <li>Control emotions.</li> <li>Consider the audience.</li> <li>Insert improvisation.</li> </ul>
Week 4	<p><b>Offer and receive feedback.</b></p> <ul style="list-style-type: none"> <li>Explicite strategies used.</li> <li>Offer and receive opinion of a performance in improvisation.</li> <li>Assess process and product.</li> </ul>

**4. Listen to the final monologue of Charles Chaplin's movie *The Great Dictator* while reading the transcript in your Reader's Book.**

**TRACKER**

You can watch the movie again at <https://www.youtube.com/watch?v=H8w1t18u650>

**5. Discuss the purpose of Charles Chaplin's monologue and who the protagonist is.**

\* Explain your reasoning. Look at the example.

**Example:** I think the protagonist is parodying a character from *World War I*: his mustache and his uniform remind me of...

In my opinion, because of some words and sentences I understood, the purpose of the monologue is to take a stand in favor of...

**Remember**

The British Charles Chaplin (1889-1975) is one of the most important comedians in the history of cinema. The monologue that you just read and listened to is part of the movie *The Great Dictator* (1940) and it was Chaplin's first film with dialogue.

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Student Book / Practice 5

### Activity 4

- Help your students prepare to listen to the monologue. Be sure your students learn to listen carefully even when there are minor background noises, since that is required when participating in real-life settings.
- Go through the Remember information box with your students, since this will give them a little information about Charles Chaplin.

### Activity 5

- In *The Great Dictator*, Chaplin plays two parts, that of an unnamed Jewish barber and that of a dictator (with a physical resemblance to Adolf Hitler, who in the movie is called Adenoid Hynkel). In the movie, the unnamed barber gives a speech in favor of peace while impersonating the Great Dictator, making it seem as if he'd had a change of heart.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

6. Talk to your teacher about the historical moment in which the movie *The Great Dictator* was filmed and what historical character is ridiculed by Chaplin. Then, do the following.

- Underline the words and expressions you don't know and share them with the class.
- Exchange opinions of the content of the monologue.
- Brainstorm subgenres of monologues. Look at the example.



#### Remember

A monologue is a discourse or an actor performs out loud for dramatic, legal or for an academic, it can be part of a work or can be a speech by itself.

7. Read the following information about the different types of monologues. Exchange opinions and write to which of the following subgenres each description corresponds in the space provided.

Dramatic monologue

Stand-up comedy monologue

Interior or Narrative monologue

#### Example:

- A character presents her/his uncertainty and thoughts so the reader can understand her/his situation. The character's consciousness flows through the reflection of various aspects of the subject presented.
- A character thinks aloud and expresses his thoughts, ideas and emotions on a tragic or painful topic.
- A single person standing, without scenography, expounds on a situation and makes different observations that provoke laughter. The themes are light and fun, with unpleasant and funny situations.

#### Example:

Interior or  
Narrative monologue

Dramatic  
monologue

Comic Monologue /  
Stand-up Comedy

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### Activity 6

- *The Great Dictator* was released in October 1940, however, the script was prepared between 1937-1939, with filming starting in September 1939. By the time it was released, World War II had already begun and many countries in Europe were already under the control of Nazi Germany (for example, France and Norway). However, the full scale of the atrocities committed (for example, the concentration camps) were unknown to the public. Chaplin would say years later in his autobiography that he would not have made the film had he known the full extent of the horrors in the concentration camps.

### Activity 7

- As in other activities, it is more important to distinguish the features than the name of the topics presented. However, as we have said elsewhere, your students need to recognize what we could call the "hard"

concepts of the topic, thereby accumulating increasingly complex knowledge of the subject. As an example, imagine a car mechanic who does not know the name of the pieces of a car. Obviously, this will not hamper her/him in fixing the car, however, she/he will spend more time at the auto parts dealer and will probably have more difficulty conferring with her/his colleagues to solve a problem.


- The reason we made this a collective activity (not an individual activity) is because there is empirical evidence that reflection upon metalinguistic concepts works better if students have to explain their rationale to a peer.
- When possible, use students' wrong answers as a way of understanding why they are not producing the expected answer. This type of investigative teaching is really useful for moving from directed teaching towards more student-centered ways of interacting in the classroom.

## Activity 8


- While comic monologues may be a popular option among your students (indeed, we model using such a type of monologue), you should encourage a variety of monologues. The strategies we give to improvise a comic monologue are almost the same for any monologue subgenre (except for the content).
- Be sure students give reasons for their choice. As in other practices, this activity is intended to foster metacognition. Giving their reasons is an excellent way for students to think about how their emotional motivation relates to the rational part of their decision. This, in turn, makes the class interesting. As stated in the English syllabus, it is important to make your students' interests and likes the starting point for any activity, which is the main reason why the book proposes a model, but you and your students make the final call on the product.

**FOR OUR MONOLOGUE**


**8. Propose the type of monologue you would like to present. Justify your proposal.**




Of course, you need to memorize the text, the gestures and the physical movement. In addition, you have to read and understand the whole work.




But, in a classic monologue, there is nothing to improvise, is there?




Both are good options. What advantages does each one have?



If we work with a classic monologue, we are going to learn a lot of new vocabulary.



And if we do a stand-up comedy, we are going to learn how to improvise.



It's very difficult to choose in his own... I think party...

\* Write your agreement down in your notebooks in a chart like the following.

Example: *Answers may vary*

TYPE OF MONOLOGUE WE CHOOSE	REASONS
	Because:
	Because:
	Because:
	Because:



8. Discuss what you think Chaplin's monologue is about.
- List in this chart the words and expressions that allow you to understand what the monologue is about. Look at the example.

The Great Dictator: words and expressions repertoire	
Words	Expressions
Example: conquer - despite - greed - poisoned - homicidal - machinery - bitterness - ostile - brutes - slaughter - (human) progress - FREE - unite	Example: I don't want to be an emperor. - We want to live by each other's happiness, not by each other's misery. - Greed has poisoned men's souls. - More than cleverness we need kindness and gentleness. - To those who can't hear me, I say: do not despair. - Don't give yourselves to these unrotated men machine men with machine minds and machine hearts! - You, the people, have the power to make this life free and beautiful, to make this life a wonderful adventure.

10. Listen to the monologue *Learning How to Live* Albee.

- Complete the parts that are missing only.



**Example 1.** When I was in high school, one of my biggest desires was to leave my house.  
 2 My younger brother was quite stuffy... and he was always lecturing me.  
 3 I gave my parents the acid and they were very, very happy. I still don't understand why.  
 4 I was very excited... very happy. I felt very sure of myself, very adish...  
 5 The truth is, there are many things nobody tells you about being alone...  
 6 Clothes the first weakness of my independent life, I discovered that clothes do not wash themselves, you have to wash them if you don't want to look like a homeless person.  
 7 When you're done, eating is an adventure. You can't go to a restaurant three times a day; it's very expensive.  
 8 When I sat there... my nose still odds me to go for ketchup, my dad still doesn't let me drive his car, and my younger brother

### Activity 9

- While we provide the answers, students do not need to achieve this degree of specificity. We cannot estimate a minimum number of answers nor what answers would be most commonly given, but, in this case, the more answers, the better.
- Allow room for some "words" that may have more than one word, for example, your students may want to write human progress and not just progress. We call this a collocation, that is, a common association between two words, for example, wreak havoc, disaster strikes, or light blue.

### Activity 10

- Help your students prepare for this monologue by giving a few clues to spark their interest. Some possible starting questions might be: What do you think is different when you live with members of your family compared to living alone? What do you think might be the most difficult issues associated with living alone?

- Another option is to help them discuss two topics, like clothes and food, and brainstorm a few ideas about them.
- Instead of having your students complete the monologue in unison, you could ask each student to complete one word or expression in the monologue once they have heard it.
- Another way of expanding your students' repertoire of words and expressions is by playing the track and pausing it before the word is said, so they guess what comes next.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

## Activity 11

- Now your students will work with a classical monologue, from William Shakespeare's *As You Like It*. In this monologue, Jacques (a noble) compares the world to a stage and life to a play, and lists the seven stages of a man's life, from being a baby to being a person of advanced age, facing her/his imminent death.
- A curious note on the track and the link we suggest in Activity 13, the words are pronounced using their modern pronunciation. However, if we had heard the monologue in its time, the words would have sounded differently (almost as they were written). English pronunciation has changed a lot from Elizabethan English (beginning of the 17th century).

## Activity 12

- This activity is intended to work on pronunciation with a deliberately more complex text than the ones students usually encounter, at least with regard to the repertoire of words and expressions. The track is clearly articulated and it is relatively slower than normal speaking pace. Students will gradually achieve conventional pace when speaking, and it is better to be clearly understood than to say everything quickly but with poor pronunciation. So, articulating clearly, rather than quickly, is the main objective here.
- If your students find this activity beyond their capabilities, you may help by providing them with the transcript.

## Activity 13

- This activity looks for lexical precision while listening to speech, which is a skill used to avoid misunderstandings and to move to a more advanced level of listening proficiency. At this level, your students may not be able to detect the words after hearing the track just once, so be prepared to play it at least twice. However, after playing the track three times, help your students in order to avoid ineffective repetition and restlessness.
- If you have the time and resources, encourage your students to watch other versions of the monologue, that way they will have more examples for improvising their own monologue.

11. Have a look at the following words. How would you pronounce them? Share your ideas with the whole class. Look up their meaning in a bilingual dictionary.

PukinG    ʊɪlɪbrɪ    SANS    UNWILLINGLY    oasths  
 parɪ    ʊOEFɪL    mɛnɪŋ    Merely  
 Sɪŋɪŋ    ɔʊARL    ɡɔʊlɪ    ʋɪlɪlɪ    FURNAɪS  
 BEARDED    SPECTACLES    oblivion

12. Listen to the monologue *All the World's a Stage*. Find five words you worked with in the previous activity and try to repeat the sentences they appear in. Look at the example.

Example:



I think I hope. All the world's a stage, and all the men and women merely players.

The verb is missing. Listen, the actor says. All the world's a stage, and all the men and women merely **players**.

**Remember**

The monologue you just heard is Track 33 in *As You Like It*, by William Shakespeare (1564-1616), and it is told by a character called Jacques.

13. Listen to the monologue *All the World's a Stage* again. Find all the words from Activity 11 and number them according to the order in which they appear on the track. Look at the example.

1 merely	7 sighing	13 quarrel
2. Example: 3. playing	8. furnace	14. spectacles
4. whining	9. useful	15. pouch
5. scotch	10. earth	16. oblivion
6. awfully	11. bearded	17. care
	12. pond	

There are many online versions of the monologue. You can see and hear one of these at <https://www.youtube.com/watch?v=8t311111111>.

**14. Share your opinion of the monologue you just heard on tracks 28 and 29.**

- Clarify the meaning of terms you don't know or those you are unsure of.
- Exchange opinions about the monologue's genre. Look at the example.

**Example:**

Chaplin's monologue is way different from the one called Learning How to Live Alone. I think Chaplin's is a dramatic monologue.

What does homestead mean? And capital?

Oh, ha, ha... The second monologue has some very funny jokes.

Yes, I think it's a political monologue, also called stand-up comedy.

**15. From the words and expressions you worked with in the previous activities, define the topic in both monologues and write it in the following chart. Look at the example.**

Monologue's topic	
The Great Dictator	Learning How to Live Alone
<b>Example:</b>	<b>Words:</b>
<b>Words:</b> Most of the words are critical of totalitarian forms of government.	<b>Colloquial words make us feel proximity.</b>
<b>Expressions:</b> The last sentences are about not accepting the violence of war.	<b>Expressions:</b> The expressions used inspire reflection about the value of the family.
<b>Topic:</b> The monologue's topic is a call to peace and a critique of the totalitarian systems of government during World War II.	<b>Topic:</b> The topic allows us to notice the notariety needed to face responsibilities.

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- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

### Activity 14

- By this point, your students have already listened to three different types of monologues (one of each type mentioned in Activity 7), to allow comparisons. We suggest you give extra time to these discussions, since this type of activity is the only opportunity most of them have to interact with others in English.
- Take advantage of this type of activity to give input on how to improve their pronunciation. Wait until they finish their

interventions so they don't become overly cautious. It is important to avoid interrupting them and to highlight the positives rather than pointing out their mistakes. They can then build their confidence by playing to their strengths, instead of focusing on merely correcting their mistakes.

### Activity 15

- Remember, the order of the activities is a suggestion. As long as the activity fills the role of creating a sub-product (in this case, deciding the topic for your students' own monologue), you may move it to a place that suits your students' needs and your teaching purposes more neatly.
- In other practices, we have modeled how to distinguish a topic based on general meaning or contextual clues. It is possible that your students have already become used to that sort of activity, that is why in this activity we encourage you to foster a more complex way of identifying purpose based on specific words and expressions.

## Activity 16

- The idea here is that each person has the chance to influence their own monologue. However, it might be easier if there were a common topic for the whole team (as we propose here), rather than expending their efforts on a multiplicity of topics. However, if you have a small group, you may prefer that each student selects her/his topic (which entails skipping this activity altogether).
- Correspondence between genre and topic may not be perfect here. For example, a serious issue may become a topic for a stand-up comedy monologue by means of rhetorical resources. A lighthearted topic may also become more serious by means of voice and gestures, so you may allow room for some mismatches at this stage of the development.

## Activity 17

- It is important to distinguish similarities and differences in the monologues, since this will help your students become aware of details their monologue needs to be successful with the audience.
- If time is short (or if your students find it difficult), you may want to work on this activity with the whole class.
- When your students need to register something, do not strive for perfection in their notes. However, help them to organize them as clearly as they can, so they really are useful later in this practice (or even in other practices).

## Activity 18

- The features of different types of monologue have already been covered in Activity 7. In this case, we added notes on specifically how those features are meant to be used or what they entail when performing the type of monologue chosen.
- Remind your students that each of them should have their own notes on the decisions they made for their own monologue. That way, if one of them is absent, they do not have to start from zero.

FOR OUR MONOLOGUE

16. Suggest topics for the monologue you want to present. Vote for your favorite one and write it down in your notebook.

- Check that the topic is suitable for the genre you chose in Activity 5. Look at the example.

Example:

TOPICS FOR A STAND-UP COMEDY MONOLOGUE	VOICE
> The fear of public speaking	1
> The use of cell phones	2
> Problems of being alone for the first time	3

17. Discuss similarities and differences between the monologue *All the World is a Stage* and *Learning How to Live Alone*.

- Design a chart in your notebook to register both. Look at the example.

Similarities	Differences
Example: In both monologues, situation is very important.	Example: Language in <i>All the World is a Stage</i> comes from another era.

18. Comment on the features of the type of monologue you chose and how they will be adapted for your monologue. Write them in your notebook. Look at the example.

Features of Stand-Up Comedy

- Stand-up comedy is a genre of theater interpreted by a single person. So, we will have to perform by ourselves and not as a team, but our team can help with some sound effects.
- The monologue presents a topic or a situation from a comic point of view to provoke laughter from the audience. We will have to include parts that elicit laughter.
- During the monologue, the public becomes involved in the situation with gags, exaggerated reactions or absurd approaches. We will discuss how to achieve this with our teacher.

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## FOR OUR MONOLOGUE

19. Based on the previous activities, make a summary of the type of monologue that you are going to present. Look at the example.

Example:

Genre	Stand-up comedy
Features	<ul style="list-style-type: none"> <li>&gt; It is presented by a single person.</li> <li>&gt; It presents a topic or a situation from a comical point of view.</li> <li>&gt; The approach is usually exaggerated, ridiculous or absurd.</li> </ul>
Classical text	Problems of Living Alone for the First Time

### Building stage

20. Listen to the beginning of these three monologues again.

- Discuss what resources are used to start and get the attention of the audience. Look at the example.

Monologue	Resource
Example: <i>The Great Dictator</i>	Example: An apology and a clarification
<i>Learning How to Live Alone</i>	<b>The theme is established with a memory.</b>
<i>All the World is a Stage</i>	<b>A categorical statement</b>

#### Remember

There are many rhetorical figures (non-conventional ways of expressing) that add a different effect to the text that can be used to catch attention. In the particular case of the stand-up comedy, some of the most frequent are: **Exaggeration or hyperbole, self-comparison, irony or sarcasm.** You can find definitions of these rhetorical figures in your Reader's Book, p. 41.



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### Activity 19

- You may want to fuse this activity with the previous one, so that as soon as your students finish their discussion, they write their summary.
- If you deem it necessary, you may add a checkpoint here, using the assessment instruments included in this book and adapting them to suit this practice.
- As you may notice, the warm-up stage in this practice is considerably longer than in other practices because improvisation itself requires less time. However, remember you may shorten or even lengthen the time allocated for each activity according to your students' needs.

### Activity 20

- Help your students to understand what is said at the beginning of each monologue, so they can compare them. Use the transcript if necessary.
- Students do not need to write



Tracks 31, 32 and 33

the answers in the same way we give them, provided the idea remains the same (for example categorical statement may be expressed as "something said very clearly and showing no doubt").

- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

## Activity 21

- Rhetorical figures (or devices) refer to a set of techniques in which a language user may move from the literal meaning to a more figurative (non-literal) one. This creates a different effect on the discourse, mainly, that of making it more literary, although we use these devices in everyday speech. For example, when we say I'm dying of thirst, we are not generally in an actual situation in which we are really dying because we are not hydrated enough. Rather, it is hyperbole, that is, an exaggeration that catches the attention of the listener or reader. When we say Time flies, it is a metaphor: time acquires the features of an animal (more exactly, a bird) and we compare the passing of time to a bird flying, which has a more expressive effect than merely saying Time passes at a quick pace (which is also metaphoric, since time is a concept, not an animated entity).
- If you or your students need to look at further rhetorical figures (or devices) and if Internet is available, you may want to check the following websites:
  - Glossary of Rhetorical Terms, at <https://mcl.as.uky.edu/glossary-rhetorical-terms>
  - Rhetorical Figures, at <https://sites.ualberta.ca/~gepp/figures.html>
  - Literary Terms, at <http://ai.stanford.edu/~cswell/culture/litterms.htm>
  - The Writer's Dictionary, at <https://writingexplained.org/grammar-dictionary>

## Activity 22

- If there is time and you think your students need more practice, you may use the monologues from *The Great Dictator* and *Learning How to Live Alone* to expand this activity.
- As in other activities, there is no need to expect the exact word we use as an answer from your students. If they say something like, he is making fun of, he is laughing at or something similar, consider them as good answers. The purpose is not to have exact answers to fill in the chart, but rather to understand what is involved in the use of the voice.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.



21. Listen to the monologue *Learning How to Live Alone* again and find the rhetorical figures used. Look at the example.



Fragments of Learning How to Live Alone	Rhetorical figures	Explanation
... My father always asked about my grades, asked me to go to bed early, would let me drive his car... My younger brother was quite silly and he was always bothering me... But no, I had nothing against my family.	Irony	He says the opposite of what he thinks he does have feelings against his family.
... Instead of a balcony, there was a small window that I covered with my notebook when I wanted to cry without being heard by the neighbors...	Example: Self-compassion	Exaggeration to cause laughter.
... My dad still doesn't let me drive his car and my younger brother is still very silly.	Sarcasm	It's a slightly offensive observation.



22. Listen to the first verses of the monologue *All the world is a Stage*.



- Pay attention to the use of the voice and the emotions it causes.
- Write down your observations. Look at the example.

Part	Speed	Volume	Pitch	Tone	Effect on the audience
Example: All the world's a stage,	fast	high	low, rough	cynical	surprise
and all the men and women merely players;	less fast	regular	rough	reciting	attention
they have their exits and their entrances,	normal	regular	standard	reciting	irony
and one man in his time plays many parts,	normal	regular	standard	reciting	irony
his acts being seven ages.	normal	regular	standard	exploratory	attention

## Activity 23

**23.** Have a look at the images below.

- Notice how the actor's performance changes in different moments.
- Identify aspects of body language: physical movements, gestures, eye contact and the effect they produce.



- Write the aspects you identified in your notebook. Look at the example.

Parts of the dialogue	Physical movements	Gestures	Eye contact
Example: At the world's a stage.	He opens his arms.	Cynical expression, smug.	He looks towards the audience.
and all the men and women rarely players.	He puts his arms down and shows his head mockingly.	Mocking and a little angry.	Indirect look at the public, slightly derogatory.
they have their arms and their eyebrows.	Takes a step forward. With his arms, he makes the gesture of coming and going.	Mocking.	Looks at an indeterminate point. Opens his eyes.
and one man in his time plays many parts.	He raises his arm and points to an indeterminate point.	Moves his head mockingly.	Looks at an indeterminate point.
his acts being seven ages.	He raises both arms. He points one facing upwards.	Affirmative expression.	Looks straight at another actor.

- This activity is in the same spirit as the previous one, so rather than expecting exact answers, focus on how your students perceive the images and even more how to help them become aware of what gestures, movement and eye contact contribute to communication.
- One way to expand this activity is to change the expressions by using different body language and see how it changes the effect it conveys to an audience.
- You may want to use the extra scenes contained in the CD as another way to expand this activity or as a reference in the following activities so that your students can study different ways to convey and adjust a message with body language.

## Activity 24

- One way to adapt this checkpoint is to transform it into a rubric. In order to do so, keep the columns as they are and just add descriptions for each square.
- As always, you may change this assessment tool for another you think is more appropriate for your students' needs.
- The checkpoint, as we have mentioned, may be moved to an earlier point if necessary. It is not advisable to postpone it since it won't have a formative impact if it is done later.
- Even if time is short, do not skip the checkpoint. In the syllabus, assessment is tool to foster self-growth (not a punitive, resultative exercise), so try to give ample time to carry out this activity.

## Activity 25

- At this stage, it is important to stimulate creativity, so don't fret much about what kind of words and expressions your students are writing, unless they are offensive. However, if the topic is well-chosen, that kind of expression should not appear.
- As the information box states, the genre will not be evident at this stage. Genre is revealed when the expressions, the structures, the voice and other factors are thrown in and they are made to work together. So, the mere words and expressions, taken in isolation, won't make anyone laugh (at least not at this point). Help your students realize this, so they don't get discouraged. As we have stated elsewhere, the product is built step by step.

**CHECKPOINT**

24. Read each line carefully. Think what best describes your work up to this point.  
Answers may vary.

	Yes	Almost there	Needs more work	No
I can distinguish between a dialogue and a monologue.				
I can see the differences between different types of monologues.				
I have strategies for listening to a monologue and understanding its content.				
I can recognize rhetorical resources used in a monologue.				
I understand the importance of voice and body language in a monologue.				

FOR OUR MONOLOGUE

25. Recover the type of monologue you chose in Activity 8 and the topic of your monologue in Activity 16.

- Write a list of the words and expressions that come to mind when you think about the topic you've chosen for your monologue in your notebook. Look at the example.

Example: Work and expression for a stand-up comedy  
Topic: The Difficulties of Living Alone for the First Time

Words	Expressions
✓ grown	✓ I had nothing against the family.
✓ messy	✓ I was very shocked.
✓ to ask for	✓ I feel very sort of myself.
✓ to bother	✓ I don't know what I had gotten myself into.
✓ to let alone	✓ There are many things nobody tells you about living alone.
✓ mysteriously	
✓ to see only	

**Remember**

Constructing a monologue will need to begin with a topic. Once we take it, we write a little about what goes through our mind. Don't be sorry if it doesn't sound funny right now, it will be fun when you finish because you will also add situations of voice, gestures and body language.

session 8  
 Preparing the monologue

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26. Discuss different ideas that come to mind about the topic you've chosen. Write them down in your notebook. Look at the example.

Example:

**NOTES to improvise a monologue**

Topic: The Difficulties of Living Alone for the First Time

Random Ideas:

- Wonders to know the family have to get a job in another country, to go to a university in another city, etc.
- Who washes your clothes when you don't live at home?
- What do you do when the black advice you give is going to live in a house that is actually very different from your home.
- What do you do if the toilet paper runs out and you don't have money to buy more?
- When you decide to live alone, will you be able to survive without the money your parents give you?

**FOR OUR MONOLOGUE**

27. Go to your Reader's Book page 42.

- Read Learning How to Live Alone.
- Pay attention to the structure and the contents of each of part of the monologue.
- Revisit the ideas you wrote in the previous activity and consider how you can arrange them in the structure of a stand-up comedy. Look at the example.

Example:

Structure and ideas for our monologue

Topic: The Difficulties of Living Alone for the First Time

Beginning

- The difficulties of living with the family
- Lessons to know: the family/home

Development

- The money
- The house
- Internet
- Feeling lonely
- Clothes

Close

- Jobs are not sure. Maybe we can pick up one of the ideas from the beginning.

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## Activity 26

- Your students may want to reuse the words and expressions from the previous activity to create their own ideas. If necessary, provide them with others, but try to supervise this stage rather than lending a hand at every single step, so your students face the task of really improvising. In real life communicative situations, they will have to improvise everything without having the time to prepare, so it is important to leave your students to their own devices while giving feedback and constant encouragement, focusing on their strengths.

## Activity 27

- The structure may be more complicated than the example we give. If your students are absorbed in the task, they may want to try out more complex structures. For example:
  - Fragmented- With this structure, the monologue gives the consequence of an action, and then for each

action, it goes backwards to explain what provoked it.

- Reverse chronological order-** In this case, the monologue starts in the "present" and then it retells the events that preceded it one at a time.
- Stream of consciousness-** In this case, there is an association of ideas that moves around many topics, as if the monologist were talking while half asleep.
- RB Box** can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

## Activity 28

- So that activities for this session really work as an improvisation, they should be short (around five minutes). Otherwise, the improvisation factor is watered down and it is just rehearsing or preparing a dramatic reading aloud.
- The purpose of distributing activities as in other cases is to reduce the load of preparing everything, while everyone plays to her/his strengths and cooperates towards a common goal.

## Activity 29

- In order to accomplish this quickly, it is important to allow room for reflection beforehand. Your students may make mistakes, but if they have got the gist of improvising, time allowing, you could have a second round of monologues in which your students might accomplish better results.
- We add words and expressions to make the monologue funnier, since it is a comic monologue; however, you should help your students to make the necessary additions depending on the type of monologue they have chosen.

## Activity 30

- Remind your students to keep their monologues short. Just to give you a general idea, a native speaker says between 110-150 words per minute. For example, this tip you are reading right now has around 110 words, so at a normal pace it could be said in one minute by a native speaker, so for your students it should be quite slower. One minute of speaking without pauses even for more proficient speakers can be a really hard task (just for fun, try to start saying a speech in your mother tongue without pauses and hesitations for one minute, in order to be become more aware of the difficulties involved).
- Body language may also contribute to rhetorical effects. For example, if someone says I was happy, while smirking, that is a sure sign of irony, even if the tone does not change to indicate it is so.

## Activity 31

- This is a final chance to make adjustments to the monologue. Remember, it is more important to foster creativity and to encourage your students so that they gain confidence than to attain a perfect rhetorical product (which may be difficult to achieve even for a native speaker). Try to balance short and long monologues. If necessary, time your students beforehand so you can give tips on how to adjust their pace.

Strategies for learning how to improvise a monologue

session 9

28. Consider the parts of the monologue's structure (beginning, development, closure) and divide them among the members of the team to contribute their ideas.

- Propose what you are going to say in each part, building on your ideas from Activities 25 and 26. Don't worry if your monologue doesn't sound funny at this point. Look at the example.

Example:

Beginning	Propose
• The difficulties of being in the family home.	• One of my biggest desires was to leave my house.
• Reasons to leave the family home.	• My mom used to ask me to clean my room, go to my friends.
	• My father always asked about my grades, asked me to go to bed early.
	• My younger brother was always bothering me.

29. Use rhetorical resources. Add words and sentences to clarify and enhance the beginning, development and closure of your monologue. If you need to, go back to Activity 21. Look at the example.

Example:

• When I was in high school, one of my biggest desires was to
leave my house.
• I had serious conflicts in my family, I just wanted to be able to learn
peace to be an adult.
• Yes, my mom used to ask me to clean my room, go buy my friends,
• My father always asked about my grades, asked me to go to bed early.
• Bed early, wouldn't let me drink tea or
• My younger brother was a little shit and he was always bothering me.
• But no, I had nothing against my family.

30. Explain how to use voice, gestures and body language to make the different parts of your monologue more interesting. If needed, check Activities 22 and 23.

31. Exchange opinions about the results of your work in each part of the monologue. If you consider it necessary, do the following:

- Widen the repertoire of words and expressions. Review the work you did in Activities: 9, 10 and 11.
- Propose other ways to use the voice and emotions to have more impact on the audience.

Remember

Consider that the duration of your monologue should be between one and three minutes. In these activities, it is important to take a short time for preparing and explaining the monologue so it is realistic.

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- Offer new ideas for using body language.
- By now, each member of the team should have her/his own monologue ready to be presented.

**32. Agree on how you are going to present your monologues.**

- With your teacher's help, decide on the following details for the presentation of your monologues.



**FOR OUR MONOLOGUE**

**33. Write the agreements you reached in your notebook. Look at the example.**

<b>Example:</b>	
<b>Date and time:</b>	The School Talent Show will take place on the last Friday of the month, from 2 to 6 in the afternoon.
<b>Addressed to:</b>	Attendees of the School Talent Show: teachers, students and some parents.
<b>Time for each monologue:</b>	1:30 to 3:00 minutes.
<b>Genre chosen:</b>	Stand-up Comedy
<b>Topic:</b>	<ul style="list-style-type: none"> <li>• The fear of speaking in public.</li> <li>• The use of cell phones.</li> <li>• The practice of kang abse for the first time.</li> </ul>
<b>System to raffie the themes:</b>	<ul style="list-style-type: none"> <li>• The raffie will take place during the class or the one that follows.</li> <li>• With the teacher's help, each team will propose two or three themes for improvisation.</li> <li>• All themes will be written on a piece of paper.</li> <li>• The papers will be folded and put in a bag or a hat.</li> <li>• A member of each team will draw a piece of paper and read it aloud.</li> <li>• The teacher will write down the theme that corresponds to each team.</li> <li>• Each team has to prepare their improvisation.</li> </ul>

**Activity 31 (continues)**

- You may want to have a go at letting your students say their monologue in a more informal way and also prepare another for a contest-like event (such as the one we suggest here).

**Activity 32**

- In this activity, students should not rehearse their monologue. We should strive to foster creativity and show how to deal with the unexpected, both necessary skills for achieving a greater degree of language proficiency.
- Take time to organize an event that showcases their monologues. As we have stated, socializing a product should not be restricted to the classroom, it should aim for a wider audience.

**Activity 33**

- Take into account that the model we present here is just for illustrative purposes. We do not intend for all your students' monologues to be about fear, cellphones or the problems of

living alone. They are suggestions that your students may use, but it is far better to base one's work on one's own interests. We do not advise that you give students their topics, but, as stated in a previous activity, that your students agree on the topics to be dealt with in their own monologue.

- Remember that you may also record their monologues and upload them to the web, if available. That will also produce comments from real people.

## Activity 34

- This activity is meant to be done before the actual presentation of monologues for two reasons: to provide them with the do's and don'ts of a monologue and to provide them with practical tools to carry out a more objective assessment of a monologue.
- It is better to have just one or two rounds of listening in this activity. When assessing the monologues, your students will only have one chance to listen and observe in order to give their opinions.

## Activity 35

- If possible, record your students' participations. It is priceless, not only as a memento, but also to fine-tune a number of details. We suggest you ask for the necessary permissions to do so.
- If you have spare time during the school year, you may want to use this practice as a recurring activity, so your students have the chance to express themselves and have feedback provided to them.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way our order activities is a suggestion and you may change them to suit the purposes you established with your students.

## Activity 36

- One possible way to divide assessment tasks is to ask each team to create a different assessment tool and have different teams assessing different details; or, within the same team, have each member assess a different detail using the corresponding assessment tool.
- You may want to let your students prepare this activity beforehand. As we have stated elsewhere, it is important to check these tips before beginning any work in this practice, so as to anticipate any problems, to have material ready and to have as thorough and exhaustive a plan as your students require.

session 11

Presenting a monologue

34. Listen to the following ways of improvising the beginning of the monologue *Learning How to Live Alone*. Assess them as to which are more successful, and which need more work.

- Pay attention to details such as tone, rhetorical effects, effect and fluency to assess their quality. Listen to and look at the example.

Improvisation	1	2	3	4
Assessment comments	Example: It is very slow and boring.	Too fast at the beginning and too slow at the end	It does not flow on adequate repertoire of words and expressions	Well performed with correct and clear pronunciation

Closure stage-socialization

35. Present your monologue to the whole class, following the agreements you reached in Activity 33. Ask your teacher how you are going to organize the presentations.

36. Discuss what you liked and what could be improved with regard to the three segments of their monologue with other teams.

- You can use a chart like the one below to exchange your opinions.
- Remember how different details influence the impression of a performance.

Title of the monologue:	Team #:		
Text			
Monologue	Very good	Good	Regular
Start			
Development			
Close			
Specific suggestion (general impression, rhetorical resources, flow management, etc.)			

- Make similar charts for:
- Voice features. Consider speed, volume, pitch, tone and pronunciation.
- Corporeal expression. Consider physical movements, gestures and eye contact. If you think it's necessary, review Activity 23.

**Be thorough** Be impartial and precise with your criticism. Remember that the observations are not personal, but about specific details that you consider can be improved.

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### How did it go?

37. Read each line carefully. Tick the box that best describes your work in this unit.

#### Individual assessment

- I can establish genre.
- I can use gestures, eye contact, body language and props.
- I can link non-verbal language with voice to reinforce the message.
- I can vary rhythm, speed, intonation and volume.

#### Product

38. How do we assess the following aspects of my improvised monologue?

#### Peer feedback on improvised monologue

- Did I modulate my voice?
- Did I use body language?
- Did I pay attention to my improvisation notes?
- Did I perform the best I could?
- Did the audience react the way I expected?

39. What is the team's global impression about their performance in this unit?

#### Team assessment

- Did we respect our agreements?
- Did we use extras like sound effects to add interest to our monologues?
- Was the performance natural and fluent?
- What details can we improve as a team?

We have arrived at the end of this practice.

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### Activity 37

- If you deem it necessary, you may use sections of this assessment to track your students' progress gradually instead of leaving it until this point.
- Remember you may change tools using the formats we include in this book. Indeed, we encourage you to do so, in order to have different elements assessed by a variety of means.
- The practice does not include a summative assessment tool because the sub-products work as complex tasks which provide evidence of how far your students have got. Moreover, the sub-products are within a context, which make them more appropriate for assessing communicative competence, compared to summative tools which, by nature, are partial.

### Activity 38

- This is an individual product assessment, compared to the assessment instruments prepared in Activity 36, which are defined as co-evaluation.

- If necessary, you can prepare more specific product assessment tools which depend on the genre of each student's monologue.

### Activity 39

- In this practice, the team assessment focuses on the preparation and the participation as part of an audience, rather than the global assessment seen in other practices. The purpose of the practice was that everyone could prepare her/his own monologue and present it in front of the class (or the audience you have chosen beforehand).
- If necessary, you may add other assessment questions or, even better, you can let your students include other questions as they see fit.

# Practice 6

## A WELL-OILED MACHINE

### Activity 1

- Have your students look carefully at the different infographics. Ask them if they are familiar with them. If there are some students that are actually familiar with them, help them share what they already know. If there aren't, help them express what they would like to know about the workings of a bicycle.
- Help them to express the differences that they see in the two infographics. Then, have them check whether or not the contents are clear, and if they can easily find the link between the title and the image.
- Give students time to compare the images, and then the time they need to complete the writing portion of the activity. Both will activate prior knowledge about infographics.
- Go to Track 60 and use the visual resources to support your teaching strategies.

## A WELL-OILED MACHINE

Academic and educational environment  
SOCIAL LANGUAGE PRACTICE: Paraphrase information to explain the operation/mechanism of a machine.

In this practice, you will elaborate an infographic to explain the mechanism of a machine.

### Warm-up stage

1. Look carefully at the following infographics.

Infographic 1

### HOW A BICYCLE WORKS

The movement of the wheels provides stability.



Wheels take a rotation center when they touch the ground.

Infographic 2

### Parts of a bike



Example:

### What do I know about infographics?

The use of icons and text to convey information. This helps to understand ideas. They can be used as a guide / tips.

- Think about what you already know about infographics and write that information in your notebook. Look at the examples.

1. Look at the chart below. Read the activities you will do in this practice in order to make an infographic. Remember to tick each activity as soon as you finish it.

Week 1		WARM-UP STAGE	
Select and explore materials that contain illustrations of the operation mechanisms of machines or devices.	<ul style="list-style-type: none"> <li>Explore infographics and identify analogical purposes, advantages and best organization.</li> <li>Reflect on the use of images and/or illustrations.</li> <li>Select a machine or device.</li> <li>Establish criteria to choose information.</li> </ul>		<input type="checkbox"/>
			<input type="checkbox"/>
Week 2		BUILDING STAGE	
Read and understand information.	<ul style="list-style-type: none"> <li>Activate prior knowledge.</li> <li>Infer implicit information, proposing possible alternatives.</li> <li>Clarify technical terms.</li> <li>Distinguish between words and expressions from British and American variants.</li> <li>Make connections between images and text.</li> <li>Assess multi-media and information that reaches them.</li> <li>Monitor the use of one's own and others' reading strategies.</li> <li>Select a format to explain the operation mechanism of machines.</li> </ul>		<input type="checkbox"/>
			<input type="checkbox"/>
Week 3		BUILDING STAGE	
Write information.	<ul style="list-style-type: none"> <li>Paraphrase information using adequate expressions and linguistic resources.</li> <li>Use synonyms to express the same concept.</li> <li>Put ideas and explanations in order and connect them in a diagram.</li> <li>Complete a flow chart with notes that explain main ideas.</li> </ul>		<input type="checkbox"/>
			<input type="checkbox"/>
Week 4		CLOSURE STAGE-SOCIALIZATION	
Edit text.	<ul style="list-style-type: none"> <li>Read to check spelling and punctuation.</li> <li>Put sentences in a sequence.</li> <li>Add, remove, and/or change information and subject language according to audience and purpose.</li> <li>Write final version on a poster and display it in different places in the school.</li> <li>Assess the process and the product.</li> </ul>		<input type="checkbox"/>
			<input type="checkbox"/>

## Activity 2

- Make sure your students identify the three stages of the study plan and that they understand each activity to be done. Ask a student to read the tasks out loud so they can understand the activities they will complete in order to make their informative poster.
- Remember to read the schedule beforehand so that you have different options besides the ones in the book to order the sequence of steps. What the book offers is one of many ways in which you may help your students to develop their own infographic.

### Activity 3

- Explain how using a certain typeface and images is directly related to the topic, purpose and addressee of that poster; the size, the colors, the graphic distribution, and the amount of text used for elaborating an infographic are all important factors in getting the message across to the addressee. This means that, for example, if an infographic is intended for youngsters, it would be appropriate to use more images and less text, whereas if it is intended for adults, it would be vice versa.
- Use the examples in Activity 1 to begin reflecting upon questions such as the following: Why does one infographic use longer expressions, while the other one uses only words? Which is easier to read and understand? Which one provides more information?
- Bring infographics with the same topic as those of the examples in this activity, but with a different level of complexity, to the classroom. Encourage your students to comment on the effect they have on whoever sees or reads them. You could use questions such as these to begin the discussion: Why are these images used and not others? What do these images depict? Would the infographic be equally understood if it did not have images? etc.

### Activity 4

- For this activity, list some possible addressees, some suitable and some unsuitable, so your students can discuss their opinions.
- If the discussion turns technical, try to follow along. If they engage in the topic, it is more likely that they will improve their communication skills and reach higher levels of language proficiency.
- Controlled chaos is a sign you're doing things in accordance with this approach. That is, there are discussions everywhere, and students are really committed to participating and getting the best from the interaction.

### Activity 5

- While the expected answer is, "show information about a complex issue in a compelling manner", some of your students may give an unexpected answer. Instead of correcting them immediately, try to follow their train of thought. When this kind of situation arises, it is usually due to concepts they have not fully integrated or which they are just beginning to explore in full. Do not expect perfect distinctions right away from everyone. Behind what we deem "wrong answers", students are doing their best to understand, so allow room for mistakes.

Session 2

Thematic Purpose: Addressness

3. Compare the infographics you reviewed in Activity 1. Write their similarities and differences in your notebook. Look at the example.

Example:

Comparing Infographics	
Similarities	Differences
Both infographics give information about bikes.	Number 1 gives information about how bikes work, while number 2 gives information about their parts.

4. Comment on whom infographics are made for. Look at the example.

Example:

1. (I think they are for people who know about the topic.)

2. In my opinion, they're for everyone, not only for people who know about the topic.

3. Why would you use that for everyone?

4. Because they use not only text, but also images, making it easier to understand!

5. Read the following purposes for infographics. Decide which sentences describe an infographic.

- Share and check the answers to Activities 4 and 5 with a partner and exchange opinions.

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6. Check the infographic again to analyse their textual components and how they are used.

- Complete the following table. Look at the example.

Example:

Use of text in the infographic	
Infographic 1	Infographic 2
<ul style="list-style-type: none"> <li>It has a title in bold and uses capital letters.</li> <li>It uses notes to explain the operation of the bicycle.</li> </ul>	<ul style="list-style-type: none"> <li>It has a title in bold and uses some capital letters.</li> <li>It uses words to pose out the names of bike parts.</li> </ul>

- Exchange opinions about the use of images and complete the following table. Look at the example.

Example:

Use of images in the infographic	
<ul style="list-style-type: none"> <li>In infographic 1, the image is used to show some details of how bikes function.</li> <li>In infographic 2, the image is used to show bike parts.</li> </ul>	Answer may vary.

**FOR OUR INFOGRAPHIC**

2. Work on the following activities.

- Choose a machine or device to produce your own infographic.
- Define the purpose and audience of your infographic.
- List some features of the textual and graphic resources.
- Make a chart in your notebook that contains the following information. Look at the example.

Example:

Machine or device:	Wind turbine.
Audience:	Students (11 to 12 years old).
Purpose:	To explain, with visuals, the mechanics of a wind turbine and produce electricity.

### Remember

Visual design is a way to present and organise information. If you're looking at an infographic, it can be complex and clearly meaning for the reader. Make sure you think about when designing your infographic.

### Remember

Choose wisely. Keep in mind that the more complex the infographic, the harder it will be to describe to machines.

## Activity 6

- Textual components refer to what you see written on the page: title, notes, words, and the way in which they are displayed, that is, the typographic resources used, such as bold, highlighting, different typefaces and font size.
- If you think it might be useful for their own infographic, allow students to explore the other infographics you may have brought to class.
- The idea of this activity is to have a written register of what happens when you have different textual components. However, if this is not possible due to time constraints, you may help your students by having them dictate their conclusions to you.
- As in other practices, information boxes (such as Remember, Take a note and Being through the language) are useful if your students need a more formal explanation of concepts. The authors of this book mention them whenever

it is necessary, but since the sequence of activities is open to modification, we do not intend these information boxes to be compulsory elements for planning your class. Indeed, these suggestions are optional, and any of these tips can be adapted based on your experience and your students' needs.

## Activity 7

- Make sure the teams include the right information on their charts. As this product will define the main features of their infographic, emphasize the fact that they have to be sensible and practical in choosing their machine and define the purpose of their infographic wisely. However, if they want to deal with a complex machine, you may want to divide the sections among the teams. Remember, the higher your expectations are, the more your students will develop their level of proficiency in English.
- One main consideration is where they will find information on the machine they will choose. Remind your students that they may use the information in the Reader's Book if there is no other information available for designing their infographic.
- Help your students to choose a suitable machine. While weapons or such may be interesting for students in this age range, making an infographic on those kinds of machines is not advisable.

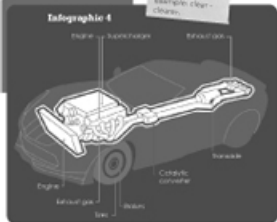
## Activity 8

- Have your students think about the particularities of graphic components and the importance of textual arrangement necessary to convey a message successfully.
- Convey the idea that when in doubt, they may use more or most to form the comparative or superlative. That is, it is more important to write or speak even if there are production mistakes than to stay quiet or not finish writing a text. Even if they sat a certification, they would not be as penalized for a mistake as they would be for staying silent or not finishing a written text.

B. Look carefully at the images below.



- Complete the following sentences using the correct comparative form of the adjective or adverb inside the parenthesis. Look at the example.



**Remember**  
Adjectives and adverbs that have three syllables or more form their comparative as **more + noun or verb**, and their superlative as **most + noun and verb**. For example: **more expensive**, **the most expensive**, **less expensive**, **the least expensive**, **more dangerous**, **the less dangerous**. You can also form comparatives by adding **er**. For example: **cleaner**.

Example: Infographic 3 is (complex) **more complex** than Infographic 4 because cars have **less parts and pieces** than wind turbines.

- Infographic 3 is (clear) **clearer** than Infographic 4 thanks to the enumeration of the different parts of the turbine.
- Infographic 4 has a more detailed image for car experts but Infographic 3 is (descriptive) **more descriptive** than the other one, and better suited to young students.
- Infographic 3 is (colorful) **more colorful** than Infographic 4.

FOR OUR INFOGRAPHIC

**9.** With your teammates, make a chart like the one below with the information for your own infographic, including the graphic resources you think appropriate. Look at the example.

Example:

Machine or device:	wind turbine.
Graphic resources:	Images that explain the inner and outer workings of wind turbines, flow charts, diagrams, a chart with key terms, etc.

**10.** Write your own questions to find out more about the machine you chose for your infographic in your notebook.

- Focus specifically on questions that allow you to find out how it works. Look at the example.

How do wind turbines work?

⇒

What are their key parts?

⇒

How do wind turbines generate electricity?

**11.** Check your questions and propose sources where you can find information to answer them. Ask your teacher for help if necessary.

**12.** Put forward criteria to choose the information you need. Look at the example.

Example:


Requirements for selecting criteria

- It should answer the questions we asked.
- It should contain information that we can understand.
- It should provide clear and accurate information.
- It should have images showing the parts of a wind turbine.
- It should help us to understand how a wind turbine works.

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## Activity 9

- Propose different resources your students could use in their infographics. You can show them different examples of infographics on different subjects. Try to choose contrasting infographics, so that they can select among different possibilities.
- If possible, you could ask the school's technology teacher to help students find good digital tools to make infographics and show them how to add graphic features to an infographic.
- As with textual components, help your students get a preview of the effect the use of graphical components causes. If digital resources are not available, there are other options, such as drawing or cutting pictures out of old magazines.

## Activity 10

- Provide your students with opportunities to practice making questions more specific or more general (which will in turn help them to look for different types of information). You can take one of

their questions and use *hyponyms* (that is, words that fall in the same semantic field as others), or *hypernyms* (i.e., words that can be used to categorize a word or expression) to show how this can be done.

- Remind your students that research should be based on open questions, such as *what, how, and why*. Closed questions (receiving yes/no answers) are not as appropriate for doing research.

## Activity 11

- Organize a visit to the computer lab, where possible, or the school library to have a practical demonstration of how to do research on the *web*.
- When proposing sources, advise your students not to discard any option unless time constrains or real impossibility kicks in. For example, it is true that there may not be an actual engineer everywhere. But you may find websites from institutes and research centers in Mexico and abroad where you can find people willing to help. In order to reach them, try to plan in advance. That way, by the time you and your students start working on this practice, you may have already established a preliminary contact.
- In this practice, we use a wind turbine as an example due to our interest in environmental issues. Your students' interests are what feed your class, so try to explore machines and people that appeal to them, even if there not many sources available. Indeed, this will help to motivate your students into doing research, rather than the opposite.

## Activity 12

- Students may already be familiar with criteria for choosing information. If they have experience in this area, you may move to the next step in the sequence.

## Activity 12 (continues)

- Students may already be familiar with criteria for choosing information. If they have experience in this area, you may move to the next step in the sequence. Remember, what this book proposes is a number of basic steps and strategies for dealing with your own choices, so if a step is already achieved, you lose nothing by skipping it.
- It is useful to have the list in writing so that your students can quickly cross-check their sources and therefore have more time for researching the facts.

## Activity 13

- You may help your students register some of the details they already know, since that is helpful as additional information for their infographic at a later point. The way in which they originally explain their machine is a means of making their explanation more understandable.
- Try to give students free rein in this discussion about what they already know. Try not to correct them on factual issues (since that is one of the purposes of doing research). These discussions are by far one of the most important factors for your students to develop confidence while speaking.
- Remember the notion of orderly chaos we mentioned in an earlier tip. A common tendency when students are working in groups is to feel you are about to lose control. We recommend you go along with the dynamic. If you let your students take control from time to time, they will develop autonomy more easily than if you want to control their every action.

## Activity 14

- Students may be familiar with formats for registering sources. Give your group an example of book, magazine or web page references, so they can use them as models when elaborating their own.
- Reliability of sources is an important issue. The purpose of having your students work with more than the sources we provide is so they can actually compare information and see whether it is reliable or not.
- When using the web, it is important to recognize sites with paid content or ads within webpages which are easy to follow, but that may provide researchers with more of the same information. One way to avoid this is by using different search engines or even metasearch engines (a metasearch engine is a type of website that pulls together the results from different search engines and filters them to avoid repeated information).

**Building stage**

**13. Before looking for information, comment on what you know about the machine you chose. Look at the example.**

**Example:**

- 1. I chose a substitution lock like a giant lens.
- 2. And it has helices which can moved by the wind.
- 3. And, just as the name says, it works by using wind.
- 4. Of course, the wind should be what makes the turbine work.

**Remember**  
If you need to check the information in your Register or different research, go to pages 46-51.

**session 5**  
From knowledge, looking up information

**FOR OUR INFOGRAPHIC**

**14. Look for information in different sources (whether printed or digital) that answer your questions about your machine.**

- If you need to, follow the next steps to research on the web.

**Instructions**

1. Define the topic of the machine in the source for
2. Look on the official site.
3. Check the last you visit at the most appropriate for your topic.
4. Select the most appropriate attributes for your topic from different sources.

To look for more specific information on machines you can go to:  
<https://openstax.org>  
<https://openstax.org/r/101010>  
<https://openstax.org/r/101010>

- Register the different sources you consulted to collect the information for your infographic in your notebook. Look at the example.

**SEARCH SOURCES OF INFORMATION**

1. Information about how does a wind turbine generate electricity.  
<https://openstax.org/r/101010> Date: 04/21/2018
2. Information about why is wind a renewable resource?  
<https://openstax.org/r/101010> Date: 04/21/2018

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**Session 9**  
Sensory Skill: Inference

15. Copy the questions from Activity 10 and the information you think answers them in your notebook.

16. Write a list of words that belong to the semantic field of the machine you chose in your notebook. Look at the example.

Example:

17. Read the information you registered in Activity 15 again. Do the following to make inferences about its content.

- Identify words or expressions you don't know or whose meaning you don't get.
- Check the words you listed in the previous activity.
- Link those words with what you already know about the topic. If you need a reminder, go back to Activity 13.
- Read the information again to deduce their meaning. Look at the example.

Example:

The wind turns the blades counterclockwise, which spin a shaft which connects to a generator and makes electricity.

Maybe you're right. And before the word **shaft**, it says "turns," so spin a shaft may have something to do with a thing that moves.

It says how **counterclockwise**. I see the word **clock**, so may it refer to the way hands on a clock move.

- Repeat this process with the concepts whose meaning you don't know in the rest of the paragraphs.

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### Activity 15

- Check that the information students chose actually answers the questions they wrote. If not, ask them to correct it.
- Remind your students that they may use sticky notes or such to distinguish information that answers the same question.
- If using a computer, notes can be written in different colors or highlighted to organize them more easily.

### Activity 16

- One technical definition of a semantic field is that of a set of related words, linked by a shared semantic property.
- Help your students to distinguish this from synonyms. Tell them that synonyms refer to the same object or concept, whereas a semantic field refers to many different objects linked by, for example, their use of something they have in common (for example wheels, they use leverage, they are circular, etc.).
- Give your students a few examples, such as the semantic

fields of sports and music, which may not exactly be related to this learning environment, but helps as a way to start their thinking processes before moving on to more technical content.

### Activity 17

- Make sure that students chose the most important terms relating to their machine and that the explanations are accurate. Try to supply them with encyclopedias, dictionaries, or popular science magazines to help them explain their key terms.
- Inferring consists of extracting information that is not said from what is said. It is reading between the lines. When making inferences for a technical issue (such the way a machine works), students should delve further into the topic or consider new questions.
- If the sources are understandable enough and do not contain many technical words, you could ask some questions to motivate your students to think beyond what is written. Usually, stating a contradictory fact triggers another response that allows your students to move beyond what they've already discovered about their machine.

## Activity 18

- This activity is intended both as self-assessment and as a way to develop metacognition.
- Try to make time for this activity, not only for the students to write their comments, but also to go through their answers. If the group is too big, you may want to change this format and develop it as a team activity.
- Remember that you may reuse any format from other practices if you consider it suitable, as well as the formats included in this Teacher's Book.

## Activity 19

- We use focusing on unknown concepts as a means of making inferences, thus enhancing comprehension. There are a number of strategies that can be used instead, such as generating questions, summarizing, using graphic organizers or thinking aloud.
- Remind your students that the fact a certain strategy may not have been useful for this practice does not mean it is useless for every practice.
- Try not to rush this activity nor the following one, so students can give their insights on how they cope with reading.

## Activity 20

- This task is about metacognition. When one is faced with something new, showing how one deals with it is implicitly a way to self-assess and to make an impact on others, since learning is done collaboratively.
- Remind your students to not only tell how they read, but to actively show it by reading their partners' text.
- If they can, allow them to record each other so they that have a record of how others act when reading.

Reading strategies

**CHECKPOINT**

**18. It's time to check your performance up to this point.**

- Copy the following format in your notebook and fill it in with the information related to the activities you have already finished, especially the purpose and what your experience was while carrying out the activity. Look at the example.

Example:

<b>Activity:</b>	Choosing sources of information
<b>Purpose of the activity:</b>	To obtain the information needed for our infographic.
<b>My experiences carrying out this activity:</b>	We had some difficulty at first because we chose how best to focus work, but our teacher helped us to find information about them on government websites with instructions about how to use sources of energy.

**19. Answer the following questions to think about the strategies you used when reading.**

- Which strategy/strategies helped you to understand the information and which did not? Why?

**20. Exchange the answers to the questions in the previous activity with a partner and do the following.**

- Read a paragraph from the information your partner registered.
- Explain the strategy you follow to understand what you've read.
- Show each other how you use such strategies. If needed, go back to the example in the previous activity.

Example:

I read all the information but I understood the words. I did not understand then I used the dictionary to look up their meaning and I read the information again.

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I'm sorry. I read all the information once. Then I reread the paragraphs with thoughts I didn't get out. Since I had already read everything, I could understand them.

Wow! That sounds like a good idea, because I don't work for me. I'll try your strategy out.

I do what he did, but instead of using a dictionary, I called a partner and I read the pages to find out the meaning of the words. I don't understand.

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21. Look up the main ideas of the information you registered. List them in your notebook. Look at the example.

Example:

Sentences with the main ideas of the text *The Inside of a Wind Turbine*

1. Wind turbines use wind to make electricity.
2. The wind turns the blades, which spin a shaft which connects to a generator and makes electricity.
3. Wind turbines convert the kinetic energy in the wind into mechanical power.
4. Modern wind turbines fall into two basic groups: the horizontal-axis variety and the vertical-axis design.
5. Wind turbines can be built on land or offshore in large bodies of water.

- Give reasons why you think they are main ideas. Look at the example.

Example:

- a. How do wind turbines make electricity? It's not part of the first main idea, because it is a question that will be answered later.
- b. Simply stating it's not a main idea, because it just introduces something else.
- c. Although you can understand the whole point of the paragraph by reading the title.
- d. But when you find out what turbines use wind to make electricity, that answers the question at the beginning.

22. Look for images of the parts of the machine you chose in the sources of information you are working with. Look at the example.

- Exchange opinions about the links between the images and the information you registered in Activity 15.
- Pay attention to the differences in words and expressions in American and British variants. Listen to the full example on Track 35.

Example:

- Look, here you can see how the arrow indicates the direction in which the wind turns the blades. It says here *rotates clockwise*, what is that?
- The looking flap in the dictionary and it says it goes in the opposite direction in which the hands of a clock move, that is, they turn to the left. It also says in British English the word used is *anticlockwise*. Look at the arrow again, do you get it?
- You're right. And now, take a look at this. I can follow the direction of the infographic from the beginning with the wind turbine until it reaches the transition between you can see on the picture.
- We use *pinion*, since it's the British word for transmission boxes.

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## Activity 21

- When technical texts are short, they tend to omit the details and just address the main ideas. That is useful at this stage, but it becomes harder when they need to paraphrase. Help your students distinguish the main ideas so that they don't end up with a high number of them, which would make them difficult to manage.
- Main ideas are one of the details focused on in this level in certification exams and such. Do not worry if your students don't get this at first or even at all in this practice. One of the goals of moving from basic user to independent user, according to CEFR, is to gradually expand from using only main ideas to enriching them by adding details.

## Activity 22

- Remind your students that the size, colors and other features of their images should be appropriate for the addressee of their infographic.

- Interculturality is something that exists not only between people who speak different languages, but also between people who speak the same language. Being aware of different words for the same object in different variants is a window into the historical and cultural differences between England and those countries where English-speaking people arrived at later points of history.
- For example, a common difference in technical vocabulary is the history of the words trunk and boot, which refer to the storage compartment of a car. Trunk refers to the fact that people used trunks (wooden rectangular boxes) to carry their clothes when traveling; boot refers to the storage compartment in coaches.
- If available, this task may become easier by using stock images from different repositories on the Web.

### Activity 23

- You may remind your students to go back to Activity 16, where they wrote some terms that may be useful for this activity.
- It might be useful for your students to have some of the infographics they explored earlier in this practice at hand. Those examples will give them a good idea of words that could be used in their infographic.
- Remind your students that this practice is not about creating a professional infographic. While it is good to have high expectations, it is just as important to be realistic about their abilities.

### Activity 24

- Paraphrasing is not just rewording, synthesizing or expanding is what is needed. When something is paraphrased, the idea is kept and the details are excluded.
- Help your students verify whether the key terms are in their paraphrases.
- Help them understand how synonyms are a resource for rewording some concepts.
- If available, help your students use a thesaurus and not only a dictionary. A thesaurus is a type of book which contains words grouped by their similarity of meaning (*synonyms* and *antonyms*). They differ from dictionaries because a thesaurus does not give definitions. So using a thesaurus may be more useful than a dictionary for this activity.
- As this activity is central to the practice, be available to your students to help them paraphrase the most important information about their machine.

**FOR OUR INFOGRAPHIC**

**23.** In your notebook, write a list of the terms you think are the most important for the machine you chose and their explanation. Use a dictionary if needed.

- Add an image to each key term. Look at the example.

Example:

KEY TERM	EXPLANATION
Wind	It is a form of solar energy which is a result of the uneven heating of the atmosphere by the sun.
Turbine	A turbine is a device that turns kinetic energy into another kind of energy. For example, a wind turbine turns it into mechanical energy.
Generator	This converts mechanical energy to electrical energy. Wind turbine generators are a bit unusual, because the generator has to work with a power source, which gives it considerable mechanical power.

**24.** To make your own infographic, you will need to paraphrase the information you selected in order to explain the main idea and functions of your machine.

- Read the sentences with the main ideas you listed in Activity 21.
- Use your own words to restate what each sentence says. Look at the example. Ask your teacher for help if necessary.

Example:

Sentences	Paraphrase
The wind turns the blades, which spin a shaft, which connects to a generator and makes electricity.	Electricity is made by the blades spinning a shaft that connects to a generator and it makes electricity.

Continue to write in the notebook.

session 9 Paraphrasing Documents

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Sentences	Paraphrase
2 Wind turbines convert the kinetic energy in the wind into mechanical power.	Wind turbines change the movement created by the wind into power.
3 Modern wind turbines fall into two basic groups: the horizontal-axis variety and the vertical-axis design.	There are two types of turbines: horizontal-axis and vertical-axis.
4 Wind turbines can be built on land or offshore in large bodies of water.	There are wind turbines on land and off the coast.

**FOR OUR INFOGRAPHIC**

25. Use the information you paraphrased in the previous activity to answer the questions you wrote in Activity 19. Look at the example.

Example:

**1. HOW DO WIND TURBINES WORK?**

- Wind rotates the blades and spins.
- This movement goes to a generator and it makes electricity.

**2. WHAT ARE THEIR MAIN PARTS?**

- Their main parts are the turbine and the generator.

**3. HOW DO WIND TURBINES DISTINGUISH ELECTRICITY?**

- The electricity generated by the wind's kinetic energy goes to the electrical grids.
- Voltage is reduced so electricity can be used in homes as it passes through the transmission lines.

**Remember**  
For some words (such as turbine), you may want to use a word with a similar meaning. This can be easier to understand, but it may not be a synonym.

26. Make a flow chart in your notebook that explains the main features of your machine or device.

- Use the questions you prepared and the answers you write in the previous activity. Look at the example.

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## Activity 24 (continues)

### Activity 25

- Help your students clear up any confusion they may have about the questions for the machine they chose. However, consider that in this activity there is no exact answer for the questions. The answers will depend on each team's point of view; thus, what really matters is that they reflect on their work and decide whether they deem it clear for others.
- Remind your students to double-check that they have covered every question and that their answers are correct. That way, once they are carrying out more complex activities (such as linking sentences or composing their draft), they won't need to rush back to finish the task.
- While the example in the book is in the same order as the flow chart, it is only so for the sake of clarity. The order of their infographic can be better dealt with once they make their flow chart.

### Activity 26

- Take different examples of flow charts on different subjects to class, so that your students become familiar with them and how ideas are linked on them, whether in a sequence or in a hierarchy.
- Help your students put their flow chart in order as a preview of what their infographic would look like. This will ease the transition from flow charts to their infographics later on in this practice.
- The idea of using a flow chart is to see the links between ideas in a graphic way and check whether the flow of information, i.e., which ideas go before and which after, is clear.

## Activity 26 (continues)

### Activity 27

- Help your students choose the best connectives to link their isolated ideas.
- Be sure they use a variety of connectives, not just those that are commonly used (and, but, because). In order to do so, remind your students to take advantage of the connectives that appeared in other texts they have read.
- Remind your students that connectives can be composed of more than one word, there are longer expressions, such as on the one hand... on the other... which are composed of many words. Its function (linking ideas) is what defines a connective, not how many words it is composed of.
- Connectives are used to introduce a range of structures with different meanings, for example, when using *who*, *why*, *how*, *which*, *whose* (relative and interrogative pronouns), you add features or details; that after nouns introduces ideas that complete what the noun expresses.

### Activity 28

- When linking sentences, remind your students they may need to use connectives again.
- Help your students recognize that a well-written paragraph has a main idea, based on a single topic or issue, and supporting ideas.

Online Activity 26

FOR OUR INFOGRAPHIC

Example:

How do wind turbines work?

What are the main parts of a turbine?

How do wind turbines distribute electricity?

Wind makes turbines spin.

Turbine and generator.

Electricity goes to the main.

The movement goes to a generator.

Voltage is reduced.

Mechanical energy WIND → TURBINE → ELECTRICAL ENERGY GENERATOR

session 10

Connectives: Comparing activities

27. Link the sentences using the adequate connectives. Ask your teacher for help if necessary.

- If you are unsure of how to link the sentences, take a look at the flow chart you composed in the previous activity. That will give you an idea of what kind of link exists between the sentences. Look at the example.

Example:

The electricity generated by the wind's kinetic energy goes to the electrical main. **Afterwards**, voltage is reduced so electricity can be used in homes as it passes through the transmission towers.

28. Compose notes for your infographic by forming paragraphs, using the sentences you linked in the previous activity. Look at the example.

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Write a Story Outline

**FOR OUR INFOGRAPHIC**

**Example:**  
Wind makes the blades spin. The movement goes to a generator and it makes electricity. **As for** wind turbines, they have two main parts: **on one hand**, they have a turbine; **on the other**, a generator. **In order** to distribute electricity, the electricity generated by the wind's kinetic energy goes to the electrical grid. **Afterwards**, voltage is reduced so electricity can be used in homes.

**Remember**  
Connectives are words that link different words and sentences. They are used to add, compare and contrast different ideas. In the example, **as for** words indicate that the event described in the sentence happens after the event in the previous sentence. **On one hand...** and **on the other** are used to give two observations separately, so they point to the topic and in order to indicate the purpose.

29. Read the following questions and answer them in your notebook to define the important details of your infographic. Look at the example. **Answers may vary.**

Questions	Answers
Example: Can we make an infographic about a tree?	No, we can't but we must include a title to introduce our subject.
a. Could we highlight secondary details in the infographic?	
b. Should you check that the information is right/different sources?	
c. Will we include more than one image in the infographic?	

Formulate more questions to define certain features of your poster.

**Closure stage-socialization**

30. Produce a draft of your own infographic. Use the images you chose and the notes you composed in Activities 13, 15, 21, 22, 23, 24, and 28.

It should be coherent and use the information from Activities 7, 9 and 29. Look at the example on the next page.

Continue the work on the notebook

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Session 11  
Scientific Research

### Activity 28 (continues)

- Remind your students that, when composing their paragraphs, the main idea should not always be at the beginning. Different positions create different effects. For example, you can build anticipation by waiting to express the main idea at the end; you can build some anticipation, then write the main idea and go on with some supporting ideas. Help your students try out different paragraph patterns.

### Activity 29

- This is a chance to go over the use of modal verbs when asking questions and making affirmative or negative statements.
- Ask your students to look for the modals (should, would, will) employed in the previous activities.
- Using modals is not strictly necessary, however, it is one of the central issues involved in improving their level of proficiency, so your students should get as much practice with them as they can.

### Activity 30

- Help your students check that the arrangement of information and the graphic resources used are consistent with those that were established in Activities 7, 9 and 29. If not, offer guidance to correct those issues.

### Activity 30 (continues)

- Make sure students don't feel pressured into getting everything perfect on the first try. Even working as a team, it is difficult to take every detail into account and students are prone to overlook things. Remember that there is a revision stage later in which students can fine-tune their infographics.
- If possible, you may want to divide teams and have them work on different graphic arrangements, so they can decide which is better.

Source: [https://www.fox.com](#)

## FOR OUR INFOGRAPHIC

### WIND TURBINE

Wind turbines face backward and the rotor wheel goes to a generator and makes electricity. As for wind turbines, they have two main parts on one hand they have a turbine, on the other a generator. It's able to distribute electricity. The electricity generated by the wind turbine energy goes to the main. Attached, either is released so electricity can be used in homes.

It is a form of solar energy, and it's a result of the uneven heating of the atmosphere by the sun.

This converts mechanical energy to electrical energy. Wind turbine generators are a bit unusual, because the generator has to spin without a power source, which gives it constant mechanical power.

A device that turns kinetic energy into another kind of energy, for example, a wind turbine turns it into mechanical energy.

```
graph LR; WIND[WIND] --> TURBINE[TURBINE]; TURBINE --> GENERATOR[GENERATOR];
```

**Source:**

1. [https://www.fox.com](#) (Date: July 2 of 2019)
2. [https://www.fox.com](#) (Date: July 2 of 2019)
3. [https://www.fox.com](#) (Date: July 2 of 2019)

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31. Discuss whether your infographic can be improved with your teammates. With your teacher's help, add, remove or change information to adjust the language for the addressee and purpose. Look at the example.



- Use a dictionary to check the spelling and punctuation of your infographic and, with your teacher's help, check the indications regarding whether the word is British or American, so your infographic is consistent. Look at the example.

I think we can change the word "make", because they are too close.

I agree. We can write creates.

Where we wrote mechanical energy goes to, don't you think it too informal?

Quite. We should use passive voice and change the verb. Do you remember how passive is formed?

Wind makes the blades spin **and** its movement goes to a generator and it **make** electricity. **As**

**for** wind turbines, they have two main parts: **on one hand** they have a turbine, **on the other a**

generator. **In order** to distribute electricity, the one generated by the wind's mechanical (or kinetic)

energy **goes to** the **main** **Afterwards** voltage is reduced so electricity can be used in homes.

Yes, you use the verb to be (is) plus the past participle verb (creating).

Here we replace and by period. And use capital letter in This

Hey! Look at this. The dictionary says the main is British, but I think this is the only word we see from British English. It says that in American English the word is grid.

### Activity 31

- Monitor the teams' discussion on the posters' improvement. If you notice anything that could be improved, tell your students so that they can make the proper changes according to the topic, the purpose and the addressee they established.
- As previously, do not obsess over every single mistake. As the saying goes, "to err is human", and even native speakers will make minor mistakes from time to time. Try to focus on eliminating mistakes that will impede communication, especially if you are running out of time.
- With this pedagogical approach, as you can see, composing the first draft is just combining the parts that have already been done. This should allow more time to review their work.

## Activity 32

- Make sure there are no major spelling mistakes and syntax errors in the drafts. Help your students use material such as thesauruses and dictionaries to correct any mistakes they might find.
- In this book, we use American spelling and vocabulary. However, you could take a look at differences between American and English variants on the web, if available. In general, it is difficult to make mistakes when writing (however, with pronunciation, it is a different story).
- For a word to have variants in different dialects, it has to meet two requirements: be non-technical and have a close cultural link with the people who use it. For example, a scanner (the device used to make a digital image) has the same name everywhere in English-speaking countries (it is a technical item); however, the mains (Br.E), or electricity grid (Am. E), is an everyday item.

## Activity 33

- For the infographics, you may use recycled materials.
- If you are going to use infographic tools on the Web, take into account the time needed to understand the interface. Remember, technology is just a means and not an end in and of itself. If a digital tool is too cumbersome to use, it is better not to use it.

## Activity 34

- Our advice with regard to purposes and choosing machines is to not discard any proposal out of hand, unless it is clearly unsuitable. The best course is to have many different options so they can choose the one they feel is most appropriate for their product and their needs.
- Keep in mind the amount of time you'll need in order to put your students' proposals into action and plan your calendar accordingly. If necessary, remember that you may complete this activity at an earlier point in the practice. The order in which the activities are presented is just a suggestion.

**session 12** Disseminating Infographics: Assessment

**32. Compose the final version of your infographic by including all the changes you decided in Activity 31.**

**33. Share some proposals about the way to disseminate your infographic and reach an agreement. Look at the example.**

I think we could make an album of infographics to donate to the school library.

What if we use the resources on official websites for our work? Or we could get help from our technology teacher. He can help us upload all our infographics to the web.

Well, I'm afraid that we don't have the school newspaper.

We have some funds. Why don't we make a set of out-bound volumes for the other second grade groups?

There are some tools on the web you may use to create infographics easily. You may use them if available. Look for models for creating infographics or infographic makers.

**34. Act on the agreement you reached in the previous activity to disseminate your infographic.**

**Key Through Language** Remember that different proposals for disseminating your work should be heard respectfully but also put forward assertively. Also, use reputable sources so that you don't fall for untrustworthy information.

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### How did it go?

35. Read each line carefully. Tick the box that best describes your work in this practice.

- Individual assessment**
- I can reflect on the use of images and/or illustrations.
  - I can select and paraphrase information.
  - I can clarify the meaning of technical words and expressions.
  - I can explain why information is added or deleted in a text.

### Product

36. How do we assess the following aspects of our infographic?

- Using an infographic**
- It uses information from various sources and clarifies technical terms.
  - It paraphrases information to explain the operation mechanisms of a machine.
  - It contains attractive images and other graphic resources.

37. What is your partner's global impression about your performance in the making of the poster?

- Partner assessment**
- Aspects to improve**
- .....
- .....

38. What is your teammate's global impression about your performance in this unit?

- Team assessment**
- Aspects to improve**
- .....
- .....

We have arrived at the end of this practice.

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### Activity 35

- If different teams have worked on different infographics, it may be better that each team decides on a different way to disseminate them, so they can decide which is the best option.
- Remind your students to commit themselves from the beginning to do their best so their infographics are precise and accurate, especially if they are going to use the Internet as a means of conveying them to others. With regard to information, ethical issues are highly important these days, be sure students take them into account.

### Activity 36

- Help your students to complete the self-evaluation chart. Make sure they fill it in honestly.
- Go back to the study plan in Activity 2 to check if you completed it, and if there is something that was missed. This, in turn, is helpful for deciding the learning route you and your students will follow in the upcoming practice.

### Activity 37

- The product is successful not only when you have finished it, but also when it has had a social impact. Gauge this according to the way the products were received by others.

### Activity 38

- Ask students to think about their partner's performance. Have them exchange their overall impression.
- If you think it is a good idea, instead of having your students assess their partner's performance within the team, you may change this activity to a team assessment. The next activity will then be one team assessing another team.

### Activity 39

- Remind students of the importance of assessing peers and of completing this evaluation with the rest of the team. They should agree on the same answers. Tell them to focus on the details they can improve, and not much on the mistakes.
- If the team is bigger than the number of spaces available, you could have your students copy the format in their notebooks.
- While each practice has different requirements and entails different complexities, it is advisable to have teams that are not too big, but not too small, either. Four or five people is a reasonable figure. However, this will depend on the overall composition of the group (for large groups, you may vary these numbers).

# Practice 7

## OUR OWN STORY

Track 36

### Activity 1

- Play the track once and afterwards ask students what it was about.
- Use this opportunity to model comprehension strategies, such as anticipating and predicting what happened next in Wangari Maathai's life, with the environment, or with The Green Belt Movement.
- Ask students to scan the chart and answer any questions they may have.
- Replay the track and allow some time for students to complete the chart.
- Encourage them to talk about what parts of the track can be applied to Mexico, if the movement could be successful here, or something else that you think they will relate to.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Practice 7

## OUR OWN STORY

Family and community involvement  
SOCIAL LANGUAGE PRACTICE: Share personal experiences to a classmate.

In this practice, you will share a personal anecdote.

### Warm-up stage



#### 1. Listen to the track. Complete the chart below.

a. What are they talking about?



Wangari Maathai of Kenya explains how the simple act of planting trees led to winning the Nobel Peace Prize.



How the Green Belt Movement grew from a basic need for water and firewood, and how Wangari Maathai started it all in 1977, she suggested rural women plant trees to address problems stemming from a degraded environment.



Under her leadership, their free-planting grew into a nationwide movement to safeguard the environment, defend human rights, and promote democracy, earning Maathai the Nobel Peace Prize in 2004.



A man



A woman



Wangari Maathai



The Kenyan countryside



Africa



Nature

• Order the images from 1 to 3 according to how the landscape changed through the years.



If you want to watch a video about Wangari Maathai and how she started the Green Belt Movement, visit [www.greenbelt.org](http://www.greenbelt.org).

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2. Match each sentence to how you imagine Wangari Maathai saying it.

- Pay attention to the body language and facial expressions.

a. "Why not plant trees?"



b. "Let's plant trees."



c. "To plant trees, you need a diploma."



d. "Well, I don't think you need a diploma to plant a tree."



3. Listen to the track and write down the sound effects used.

1 An ax chopping down a tree	2 Music playing
3 Birds chirping	4 Women speaking indistinctly

- Play the track and perform it. Incorporate the appropriate body language, facial expressions and sound effects.

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### Activity 2

- If you have access to a computer, play the video so students can watch Wangari Maathai tell her anecdote.
- Ask students to match the facial expressions with the body language portrayed in the video.
- If you have some spare time, encourage students to perform Wangari Maathai's anecdote and to use the appropriate body language.


### Activity 3

- Play the track and tell students to focus on the sound effects.
- Encourage them to take notes on everything they hear on the track.
- Elicit all the sound effects used and complete the chart.
- Have them read out the sound effects they identified and elicit where the track takes place. They should be able to recognize that it is set in a forest, or in the Kenyan countryside, as we can hear an ax cutting a tree, some birds chirping, etc.
- Ask two students to go to the front of the class and reenact the video while listening the audio.


- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.


#### Activity 4

- Make sure students identify the three stages of the study plan and that they understand each activity to be done.
- Ask a student to read the tasks out loud so they can understand the activities they will complete in order to perform a dialogue.
- Don't forget to go back to the chart to tick each activity as soon as you complete it.
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.
- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

 4. Look at the chart below. Read the activities you will complete in this practice in order to perform a conversation sharing an autobiographical anecdote. Remember to tick each activity as soon as you finish it.

Week 1	WARM-UP STAGE	
<b>Listen to and explore a conversation about personal experiences.</b>	<ul style="list-style-type: none"><li>• Observe and understand non-verbal language.</li><li>• Identify different ways of communicating.</li><li>• Detect acoustic features.</li></ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Week 2	BUILDING STAGE	
<b>Understand general meaning, main ideas, and details.</b>	<ul style="list-style-type: none"><li>• Identify general meaning and main ideas.</li><li>• Identify words used to link ideas together.</li><li>• Identify composition of expressions.</li></ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Week 3	BUILDING STAGE	
<b>Talk about personal experiences.</b>	<ul style="list-style-type: none"><li>• Write notes on an organizer to turn into a logical sequence.</li><li>• Incorporate details into main ideas.</li><li>• Formulate questions to clear up uncertainty, broaden information, and confirm understanding.</li></ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Week 4	CLOSURE STAGE—SOCIALIZATION	
<b>Share personal experiences in a conversation.</b>	<ul style="list-style-type: none"><li>• Express personal experience using direct and indirect speech.</li><li>• Use expressions to offer someone a chance to speak and strategies to emphasize meaning.</li><li>• Assess the process and product.</li></ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

 • Look for some anecdotes to use throughout this practice. There are plenty of resources online, or you can use the ones in your Reader's Book, pages 52–58.

 **Read more!**

If you want to read more about Wangari Maathai and the Green Belt Movement, check out the cover strip at <http://www.greengrains.org>.

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5. Match each phrase with the best way of communicating what is said.



a "I need to tell you something, but nobody else can find out about it"



b "In the program, Rita Marlowe becomes 'Vloggers' Master!"



c "I'm very happy to announce that I got a scholarship to study biology in the USA"



d "Imagine if everybody in the world planted a tree. That would be several billion trees!"

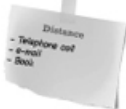
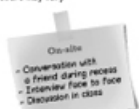


e "The Norwegian Nobel Committee has decided to award the 2004 Nobel Peace Prize to 'Vloggers' Master' for her contribution to sustainable development, democracy and peace!"



f "In this video, see how the Green Belt Movement grew from a basic need for water and firewood, and how 'Vloggers' Master started it!"

- How was the information given in statements a-f communicated? Discuss with your class and teacher.
- Read the articles you brought and select the form(s) of communication used.  
**Answers may vary.**



### Activity 5

- Allow some time for students to scan the images and the speech bubbles.
- Elicit what the illustrations are about.
- Encourage them to decide on the form of communication best suited for each speech bubble.
- Tell them to focus on the language used and to identify the addressee in each case.
- Elicit other forms of communication.
- Ask them about when they use each one, what type of language is appropriate in that situation and to whom they would be talking.

## Activity 6

- Ask students to scan the extract in their book and to predict which expressions are said with different intonations. They should be able to recognize that questions have a different intonation than statements.
- Play the track and tell students to focus on the changes in intonation.
- Ask if Wangari Maathai speaks in the same way throughout the anecdote. What happens when she asks the questions and when she invites the women to plant trees? Does she switch the tone when inviting the women and their response?
- Encourage students to repeat Maathai's invitation and the women's answer.


## Activity 7

- Provide some guidance so students can identify how the variations in tone change the conversation, and what effect they have.
- Invite a couple of students to perform the dialogue with you.
- Encourage them to continue the discussion and ask some follow-up questions so they reach a conclusion.
- If you have access to a computer, play the video so students can watch Wangari Maathai tell her anecdote and match their conclusions to what she expresses through her body language.

## Activity 8

- Allow some time for students to scan the transcripts.
- Ask if they found any differences between the two English variants.
- Encourage them to predict what types of words vary in each version.
- Play the tracks and pause them every time students have to write down the missing words.
- Encourage students to read each version with the appropriate pronunciation.
- Help them determine if the anecdote they selected is in British or American English.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

session 3



**6. Listen to the track and highlight the expressions that change intonation in the extract below.**

- Use different colors to highlight whether she is asking a question, suggesting an idea, etc. Look at the example.

They had put too much of their local tree crops like coffee and tea, and the districts were suffering from diseases associated with deforestation. **Why not plant trees?** I asked the women. **Let's plant trees!** And the women said, **Let's see what plant trees do for us first. Let's see how.** And that started the whole story of... **Let's do it, let's start now to plant trees!**

**7. Discuss what effects the emphasized expressions here in the conversation.**

- Analyze her choice of words. Look at the example.

**1** Wangari Maathai was very concerned about the environment and the people. When she says, "Why not plant trees?" you can tell she is worried.

**2** And she uses the word "let's" to encourage the women and to be a part of the solution. She wants to be included.

**3** And that's why she says, "Let's do it." She knows the women won't argue about this other idea.

**1** Yes, I agree. But then she changes the intonation and says, "Let's plant trees!" She is excited about the idea.

**2** Yes, but Wangari Maathai comes up with a new idea, nobody can refuse. Learning how to plant trees.

**8. Listen to both tracks and complete the transcript.**

- Pay attention to the prepositions used in each one.

**British English**

I went to the US on a shopping trip. I started buying **1** at the university **2** in the weekend. I worked with local environmentalists to tell the city of my pollution. When I returned to Kenya, my village was different **3** to what it was before. There were no forests or clean streams. So, I decided to work with the **4** local environmentalists. They had needed money to fund the Green Belt Movement and I wrote **5** to the executive director of the Norwegian Forestry Society asking for it. The rest is history!

**American English**

I went to the US on a shopping trip. I started buying **1** in the university **2** on weekends. I worked with local environmentalists to tell the city of my pollution. When I returned to Kenya, my village was different **3** from what it was before. There were no forests or clean streams. So, I decided to work with the women and plant trees. We needed money to fund the Green Belt Movement and I wrote **4** to the executive director of the Norwegian Forestry Society asking for it. The rest is history!

**9. Scan the anecdote you selected and determine if it is written in British or American English.**

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**8** Discuss what you think about Wangari Maathai's anecdote and if it relates to something you have experienced. Listen to the track and see it as an example.

**TRACK**

**FOR OUR ANECDOTE**

**10. Brainstorm your personal experiences you could present as an anecdote.**

- Organize your personal experiences into topics and add a symbol that represents how you felt. Look at the example.

Example:

TOPICS	EXPERIENCES
<p><b>1</b> When I joined the Robotics (The First) gymnastics team I was in embarrassment.</p> <p><b>2</b> The day I was doing cartwheels and belts, Karolyi missed the toon he shot.</p> <p><b>3</b> When I started coaching young gymnasts.</p>	<p><b>1</b> When I won three gold medals during the Montreal Olympics.</p> <p><b>2</b> The anxiety I had at Bucharest when I retired from competitive.</p> <p><b>3</b> When I graduated from university.</p>
COMPETITIONS	PERSONAL
<p><b>1</b> The perfect 10 during the '76 Olympics.</p> <p><b>2</b> The '80 Olympics when we walked into the kids' box, it was the Russian home turf.</p>	<p><b>1</b> My parents' divorce.</p> <p><b>2</b> The star in the US when I shared a bus with my future husband.</p> <p><b>3</b> When I escaped from Romania.</p> <p><b>4</b> My wedding at Bucharest.</p>
MEDICAL	
<p><b>1</b> When I cut my wrist with the metal grip handle.</p> <p><b>2</b> When I had a surgery on the wrist.</p>	

The example above is about Nadia Comaneci, a teenage gymnast who got the first perfect score in history during the Montreal Olympics in 1976. Watch the video to follow her anecdote at this link: <https://youtu.be/3r3d3t3d3d>

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**Activity 9**

- Play the track and encourage students to talk about Wangari Maathai's anecdote.
- Provide some guidance, ask questions and give examples of how it relates to them.
- If needed, play the track several times to make sure all students understand it.

**Activity 10**

- Encourage students to think about some personal experiences they want to share in this practice.
- Remind students of the importance of building a respectful and trusting environment, so that they feel confident speaking in English.
- Go through the example with students and tell them it is about Nadia Comaneci, the teenage gymnast who got a perfect score during the Montreal Olympics in 1976.
- If you have access to a computer, play the recommended video so students can watch Nadia Comaneci tell her anecdote.

- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.

## Activity 11

- Allow some time for students to read the extract of Rosa Parks' anecdote.
- Go through the example and let students do the rest.
- Provide help if necessary.
- Encourage students to tell the class how they were able to organize the main ideas in the anecdote, what details they used and if they had any trouble completing the activity.
- Tell students to check their answers in their Reader's Book, and answer any questions they may have.
- Ask students to scan the anecdotes they selected and to find the main ideas by using the same clues they discussed before.
- Encourage students to summarize what their anecdote is about, using the main ideas they highlighted.

### Building stage

11. Complete Rosa Parks' anecdote below with the main ideas from the box that follows it.

- Pay attention to the details provided.

**Anecdote**

The evening of early December 1955, **I was sitting in the front seat of the colored section of a bus in Montgomery, Alabama.** The white people were sitting in the white section. More white people got on, and they filed up all the seats in the white section, when that happened, **we black people were supposed to give up our seats to the whites.** But I don't know. The white driver said, "Let me have those front seats." **I didn't get up.** I was tired of giving in to white people. **"I'm going to have you arrested,"** the driver said. "You may do that," I answered. Two white policemen came. I asked one of them, "Why do you arrest people?" He answered, "I don't know, but the law is the law. You'd better arrest."

Get by 100 sentences, practice on page 58. Up to 100 practice, each lesson has 100 practice.

session 4

Main ideas	
I don't get up	I was sitting in the front seat of the colored section of a bus in Montgomery, Alabama.
"I'm going to have you arrested."	We black people were supposed to give up our seats to the whites.

- Discuss how you were able to organize the main ideas in the extract.
- Highlight the main ideas in the anecdote you selected.
- Read the complete story in your Reader's Book, pages 55 and 56.



12. Read the general meaning that another student wrote about Rosa Parks' anecdote.

- Discuss which parts are incorrect and rewrite the general meaning.

Rosa Parks got on a bus and it was crowded. Since she was too tired to stand, a young man gave up his seat and she sat down. She thanked him and he smiled.

On Dec. 1, 1955, Rosa Parks, a black Montgomery seamstress, refused to give up her seat to a white passenger on a bus.

If you don't stand up, it will be a problem.

FOR OUR ANECDOTE

13. Go back to Activity 10 and circle the personal experience you are going to use for your anecdote.

- Write the general meaning of the personal experience you are going to use for your anecdote. Look at the example.

Example:

THE PERFECT 10 DURING THE '76 OLYMPICS

During the Montreal Olympics in 1976, I was awarded a perfect score of 10 for my routine on the uneven bars. It was the first perfect 10 in Olympic gymnastics.

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## Activity 12

- Elicit the general meaning of Rosa Parks' anecdote.
- Allow some time for them to read the general meaning in the chart and ask if they agree with it or not. They should say that it did not happen as described.
- Help them write the correct general meaning in the space provided.
- Go through the example, which shows the comic strip.
- Ask students if it expresses the appropriate general meaning and which part of the anecdote it highlights.
- Encourage them to express if they agree with the scene and if it is the most appropriate one to use in the comic strip.
- Allow some time for them to draw a comic strip about the anecdote they selected.
- Provide some help when they have to decide which part of the anecdote to use.
- Ask some follow-up questions and encourage them to give arguments supporting their choice.

## Activity 13

- Tell students to choose a personal experience for their anecdote.
- You can decide on a common topic, so everybody shares an anecdote about the same thing (i.e. their first day of school). You can also organize the class into teams depending on what they want to talk about.
- Make sure students are part of the decision, so that they are happy with what they will be doing in this practice.
- Read the example with students and tell them to write the general meaning of their own anecdote.
- Remind them to check the other examples provided in the book for the other anecdotes to get an idea of how to compose the one for the personal experience they are going to share.

## Activity 14

- Help students write the main ideas of the general meaning they wrote in the previous activity.
- Tell them to think about something that happened first, then what happened after that and something that happened at the end. They can write a couple more sentences in between.
- Encourage them to check both sub-products (general meaning and main ideas) and to decide if they are missing something important or not.

## Activity 15

- Go through REMEMBER with students.
- Allow some time for them to read the extract of Wangari Maathai's anecdote.
- Read the first sentence and go through the example with students.
- Encourage them to read the rest of the text and to identify the linking words.
- Check the answers with the whole class and make sure all students' answers are correct.

Connective Sentences

session 4

**FOR OUR ANECDOTE**

14. Write the main ideas of the anecdote you are going to tell.  
• Check the general meaning you wrote in Activity 13. Look at the example.

Example:

THE PERFECT 10 DURING THE 76 OLYMPICS.

1. I was telling myself, "This is the Olympics. I cannot take a mistake. This is ONE TIME!"
2. Seeing so many people assembled me, I first, I was prepared for that.
3. I just went to do whatever I planned to do, and whatever I planned to do.
4. Nobody told me that a perfect 10 had never been scored before in Olympic history.
5. Everything in my life today is because of that moment in Munich.

15. Underline the connectives in the extract of Wangari Maathai's anecdote below. Look at the example.

Example:

Extract of Wangari Maathai's anecdote

Original version

They had put too much of their seed into cash crops, and the dishes were suffering from diseases associated with malnutrition. "Let's plant trees!" And the women said, "Well, we would plant trees, but we don't know how." And that started the whole story of, "Noah, ok, let's learn how to plant trees!"

And we called the foresters, they came in and they talked to the women. They do not really see why I was trying to teach women how to plant trees, because to plant a tree you need a diploma. I said, "Well, I don't think you need a diploma to plant a tree!"

Initially, we tried to give them seeds and then we decided against it. And so, they just started very, very, very small, very, very small. And before too long, they started showing each other how to plant trees. And before we knew it, they just started working with us.

• Substitute some connectives with their synonyms. Look at the example of the first paragraph.

Example:

✓ this ✓ but ✓ So

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New version

They had put too much of their last into each track, and (that) the children were suffering from diseases associated with water. So (that) the children were sick. And, we would plant trees, but we didn't know how to that started the whole story of, "Yes, oh, it's so fun how to plant trees!"

- Read your new version and check if the connectives you used are correct with your teacher.
- Highlight the connectives in the anecdote you selected and discuss how you were able to identify them.

Remember

There are various kinds of connectives adding (and, moreover, also as well as, furthermore), time (and, then, finally, meanwhile), causality (so and effect because, therefore, as, consequently), or a result of, contrasting (however, alternatively, although, except, unless).

FOR OUR ANECDOTE

**16. Link the main ideas from Activity 14 by using appropriate connectives.**

- Write a short paragraph and include some new sentences, if necessary. Look at the example.

**Example:**

Before the competition started, I was asking myself, "This is the Olympics. I cannot make a mistake. This is one shot." Seeing so many people overwhelmed me, but I knew I was prepared for that. This is what my fans, so I just went to do whatever I planned to do and whatever I wanted to do after performing my routine. I got a 10. Nobody else had a perfect 10 had never been scored before.

FOR OUR ANECDOTE

**17. Listen to the tracks and draw an arrow from left to right or right to left to determine how the anecdote told.**

- Pay attention to if it starts with the event furthest in the past and finishes with the most recent one, or if it starts with the most recent and ends with the one furthest in the past.

TRACK 40

TRACK 41

Oldest event → Most recent event      Oldest event ← Most recent event

- Decide the order in which you will tell the sequence of events in your anecdote. Look at the example.

Sequence of events      Oldest event → Most recent event

SESSION 6

Sequence of connectives: Question

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### Activity 15 (continues)

- Ask them if they notice a pattern, and why Wangari Maathai uses "and" most of the time. It could be because she is talking, and not reflecting too much on the form of what she is saying. It would be different if she had written the anecdote.
- Model the following exercise and emphasize the importance of using synonyms to enrich their speech.
- Go through an example and let them do the rest.
- Read the complete new version once it is finished.
- Allow some time for students to identify the connectives in the anecdote they selected.

### Activity 16

- Ask students how they can use connectives in their anecdote. They should say to link the main ideas they wrote before.
- Encourage them to identify the main ideas in the paragraph that serves as an example.
- Allow some time for them to link the sentences they wrote in a paragraph, provide help if necessary.

### Activity 17

- Elicit the different ways of presenting events in an anecdote. Most of them will answer that they all start with the event that occurred furthest in the past and finish with the most recent.
- Ask them if they have told an anecdote from the most recent event to the one furthest in the past.
- Play the first track and elicit how it starts.
- Play the second track and ask students if what is said means the same as what was said in the previous track. What remains the same and what changes?
- Allow some time for students to complete the activity.
- Monitor and provide help when necessary.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

## Activity 18

- Encourage students to read both versions of the anecdote and to identify where it takes place.
- They should be able to recognize that it is the same setting, but the perspective changes (i.e. the front seat of the colored section is in the back of the bus, white people sat in the front and African-Americans in the back).

## Activity 19

- Ask students the questions and tell them to word their answers differently. They should provide the same response, but with different expressions.
- Remind them to check the different versions of Rosa Parks' anecdote to come up with different answers.
- Provide help if necessary.

## Activity 20

- Show students how to form questions by using the answers.
- Emphasize the importance of using auxiliaries and correct tenses.
- Provide some guidance on which questions would suit the paragraph they wrote before.
- Model a conversation about Nadia Comaneci's anecdote. A student can ask you the questions and you can answer using the paragraph from Activity 16.
- Emphasize the importance of practicing oral expression.
- Go through REMEMBER with students.

18. Read the two versions of Rosa Parks' anecdote and draw each scene described in your notebook.

Version A	Version B
I was in the front seat of the colored section on a bus. The white section in front of me was full and there were no seats available. So I was supposed to stand up and let a white man take my seat. But I didn't want to give it up!	I was in the back of the bus in the colored section. I was sitting behind the white people and all the seats were taken. A white man demanded to sit where I was, but I refused to give up my seat!

- Discuss if the settings changed depending on the version.

19. Provide another answer to the questions by using different expressions.

Question	Answer A	Answer B
Where was Rosa Parks sitting on the bus?	She was in the colored section.	She was in the back of the bus.
Why did the white man want Rosa's seat?	Because there were no more seats available in the white section.	Because of the seats in the white section were taken.
Did Rosa give up her seat?	No, she didn't want to give it up.	No, she refused to give it up.

### FOR OUR ANECDOTE

20. Tell your anecdote and think about questions that will let you find out more about it. Write them in your notebook.

- Use the short paragraph you wrote in Activity 16. Look at the example.

Example:

- What were you thinking before the competition started?
- When were you able to concentrate?
- How were you able to concentrate?
- What did you think when you saw the score?
- Did you know what a perfect 10 represented?

- Tell your anecdote and include the questions you just wrote in the conversation.

### Remember

Open-ended questions are formed by using **wh** words. They require more than a one-word answer. They are longer and are also more helpful in finding out about a person or a situation. We can ask **who** and **what** with the same form of the verb to ask **Yes/No** questions for the present simple and past simple forms.

**21. Listen to the track and complete the anecdote below. Look at the example.**

Example:

(1) At the mt-BWGs, I was working at the University of Nairobi as a lecturer. I was doing research in the field and I saw (2) a lot of deforestation and soil loss. I heard (3) many rural women complain about the fact they didn't have firewood. They were (4) also complaining that they did not have (5) enough water. They had put (6) the seeds of their and into cash crops like coffee and tea, and the children were suffering from diseases associated with malnutrition. I wanted to do something. "Why not plant trees?" I asked the women. "Let's plant trees!"

**22. Listen and select only the details that appear in the anecdote. Look at the example.**

Example:

Main idea	Details	
I was doing research in the field and I saw a lot of deforestation and soil loss.	Around the mt-BWGs, I was working at the University of Nairobi as a lecturer.	✓
	I heard many rural women complain about the fact they didn't have firewood, they were also complaining that they did not have enough water.	✓
They had put too much of their land into cash crops.	and that endangered the environment like coffee and tea.	✓
I wanted to do something.	"Why not plant trees?" I asked the women. "Let's plant trees!" "We need to plant trees to improve the way we live."	✓

**Remember**  
Adverbs often tell when, where, why or under what conditions something happened. These are different types of adverbs: frequency, time, place, manner, degree, quantity, reason, purpose, comparison, contrast, etc.

**FOR OUR ANECDOTE**

**23. Answer the questions you wrote in Activity 20 in your notebook to provide more details for the anecdote you are going to tell. Look at the example.**

Example:

a. When you were born?  
I was very nervous. Seeing so many people overwhelmed me because it was a big event, and a there was a lot of noise from every direction.

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## Activity 21

- Before listening to the track, ask students to read the paragraph and to decide if they can understand it.
- Encourage them to predict what the missing words are and ask them how they were able to find out which words were missing.
- Play the track and give them some time to write down the answers.
- Check the answers and review REMEMBER. Discuss how adverbs change the meaning of a sentence (i.e. Saying, "They didn't have water," is not the same as saying, "They didn't have enough water.").

## Activity 22

- Allow some time for students to scan the chart.
- Elicit what details are for and if there is a difference between telling an anecdote with just the main ideas and one with some details.
- Play the track.
- To check their answers, encourage students to tell

Wangari Maathai's anecdote by linking the main ideas with the details they selected.

- Emphasize the different versions that might appear, but remind them that the general meaning does not change.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

## Activity 23

- Go through the example with students and answer any questions they may have.
- Show them the different sub-products as evidence of the process of writing.

### Activity 23 (continues)

- Allow some time for students to complete the activity
- If there is some spare time, encourage them to practice the conversation in pairs.

### Activity 24

- Elicit what direct and indirect speech are.
- Go through REMEMBER and provide some examples.
- Allow some time for students to complete the activity
- Monitor and provide help if necessary.
- Check their answers and ask if the general meaning changes depending on the speech used. They should be able to recognize that it stays the same.

Guided Action Station

**FOR OUR ANECDOTE**

B. How were you able to concentrate?  
I knew I was prepared for that and I was being myself the whole time. Then, in the Olympics, I cannot name a mistake. This is one area when it was my turn, I did whatever I planned to do and whatever I wanted to do.

C. What did you think when you saw the score?  
At first, I was confused because the scoreboard displayed "100" because they believed it was possible to receive a perfect 10, but the scoreboard was not programmed to display that score. Soon I understood what had happened and I was very happy.

**24. Convert the sentences from Wangari Maathai's anecdote into a new version.**

- Use direct speech if the sentences are in indirect, and vice versa.

Look at the example.

	Original version	New version
1.	I heard many rural women complain "We don't have firewood"	Example: I heard many rural women complain that they don't have firewood.
2.	They also complained "We don't have enough water"	They also complained that they did not have enough water.
3.	The women answered that they would plant trees, but they don't know how	The women answered, "We would plant trees, but we don't know how."
4.	I said that I didn't think you needed a diploma to plant a tree	I said, "But, I don't think you need a diploma to plant a tree."
5.	We said that if we gave them seeds, they would become dependent on us	We said, "If we give them seeds, they will become dependent on us."

**session 6** Direct and indirect speech

**Being Through Learning** Indirect speech repeats the exact words spoken. When we use direct speech in writing, we place the words spoken between quotation marks ("...") and there is no change in these words. Indirect speech is usually used to talk about the past, so we normally change the tense of the words spoken. We use reporting verbs like 'say', 'tell', 'said', and we may use the word 'that' to introduce the reported words. Reported sentences are not said, look at the examples below. Can you see that the two sentences give the same information?

Direct speech:  
• They said, "If you plant a tree, you need a diploma."

Indirect speech:  
• They said that to plant a tree, you need a diploma.

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25. Convert the extract of Rosa Parks' anecdote into indirect speech.

Direct speech	Indirect speech
The white driver said, 'Let me have those front seats.' I didn't get up. I was tired of going in to white people.	The white driver said to let me have those front seats. I didn't get up. I was tired of going in to white people.
'Can you get how you arrested?' she asked.	The driver said that he was going to have me arrested. I answered that he might do that. Two white policemen came. I asked one of them, 'Why do you all push us around?'
'You may as well!' I answered.	He answered, 'I don't know, but the law is the law and you're under arrest.'
Two white policemen came. I asked one of them, 'Why do you all push us around?'	He answered, 'I don't know, but that the law was the law and I was under arrest.'

### FOR OUR ANECDOTE

26. Write the first draft of the anecdote you are going to tell.
- Decide if you are going to use direct or indirect speech or if you are going to write it them.
  - Include the details you wrote in Activity 23 and remember to use connectives to link the sentences. Look at the example.

#### Example

When I was 24 years old, I went to the Olympics and got a perfect 10 before the competition started. I was being myself. This is the Olympics. I cannot make a mistake. This is one shot! I was very nervous. Seeing so many people overwhelmed me because it was a big event, and there was a lot of noise from every direction. I took a deep breath and I tried to do my best. I just went to do whatever I planned to do, and whatever I tried to do.

After performing my routine, I got a 10. At first, I was confused because the scoreboard displayed '007' because they believed it was impossible to receive a perfect 10, that the scoreboard was not programmed to display that score. Soon, I understood what had happened and I was very happy. Nobody told me that a perfect 10 had never been scored before in Olympic history. Everything in my life today is because of that moment at Montreal.

### CHECKPOINT

27. Tell your anecdote to the rest of the class and pay attention to their reactions.
- Provide feedback when it is your turn to listen to somebody else.

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### Activity 25

- Read the first sentence and convert it to indirect speech.
- Encourage students to continue with the rest of the paragraph.
- Check their answers and answer any questions they may have.
- Encourage students to identify which type of speech will be used in the anecdote they decided to tell.

### Activity 26

- Discuss which type of speech has the best effect on the addressee with students.
- Help them decide on one to use in their anecdote. Then ask them to find a partner that chose the other one to use and share.
- Remind them to use the sub-products from previous activities and to include all the details in the first draft.
- Encourage them to exchange notebooks and to check the work of other classmates.

### Activity 27

- Remind students to be respectful and to pay attention during this activity.

- Encourage them to take notes so they can provide proper feedback to their peers.
- Tell them to focus on the anecdote, the way the events are presented, the acoustic features and the non-verbal language used while telling it.
- After each student has presented their anecdote, allow some time for the rest of the class to comment on their performance.



### Closure stage-socialization

- 31. Perform the dialogue and decide when it is each interlocutor's turn to speak.**  
 Follow the acoustic features described and choose which is the best.

Person A	Acoustic features	Person B
Interviewer: How do you feel coming back to Montreal?	High speed	Nadia Comaneci: Well, it feels great to come back to Montreal, it's always emotional when I come here. [Everything that's happening today with me, and my life, is because of that moment that happened here in Montreal.]
Interviewer: So, basically, your life was decided when you were a kid?	Monotonous tone	Nadia Comaneci: Yes, I was a kid, but I think I knew what I was doing. [I'd been in the sport for so many years that I didn't consider myself a young person. I think I was prepared for that, and I was taking myself the whole time, "this is the Olympics. I cannot make a mistake. This is one shot".]
Interviewer: Do you know what a perfect score meant?	✓ Proper intonation (and speed)	Nadia Comaneci: I don't—I know that 30 was a big deal, because I'd done gymnastics for eight—nine years, and I'd done competitions, and I had even done the same routines before, but I was too young to understand that.
Interviewer: What do you think about yourself as a teenage girl who achieved a perfect score at the Olympics?		Nadia Comaneci: The older I get, I realize that what I did was such a big thing, which I didn't realize then. I was so sad I was like, "I know what I'm doing. I'm going to go to the Olympics." I still question myself about how a little kid has that kind of drive to be able to do that.

- Have a conversation and tell your anecdote. Use the appropriate acoustic features and respect each person's turn to speak.

- 32. Complete the conversation below with the appropriate interventions.**  
 Look at the example.

<b>Interviewer:</b>	<b>Example:</b> How do you feel coming back to Montreal?
<b>Nadia Comaneci:</b>	Well, it feels great to come back to Montreal, it's always emotional when I come here. [I've been a couple of times since the games in '76, I also lived here for a year and a half. And everything that's happening today with me, and my life, is because of that moment that happened here in Montreal.]
<b>Interviewer:</b>	<b>So, basically, your life was decided when you were a kid.</b>
<b>Nadia Comaneci:</b>	Yes, I was a kid, but I think I knew what I was doing, you know, people—they were taking of me as a kid, but I think that I'd been in gymnastics for so many years that I didn't consider myself as a young person.

Continue the script on the next page.

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### Activity 31

- Tell students that they are going to perform the dialogue and that they should decide when to insert each intervention.
- Explain that they should practice it several times, varying the acoustic features: the first time they are going to say it quickly, then with a monotonous tone and, lastly, with the proper intonation and speed.
- Encourage them to perform it with other acoustic features and to decide which is best.
- Allow some time for students to practice telling their anecdote and to select the most appropriate acoustic features.

### Activity 32

- Tell students to scan the conversation about Nadia Comaneci's anecdote.
- Encourage them to complete it by writing the appropriate questions or statements to make it natural and fluent.
- Go through the example with them and let them do the rest.
- Monitor and provide help when necessary.

- Encourage students to perform the conversation in front of the class.
- Remind students of the importance of practicing telling their anecdote.

## Activity 32 (continues)

### Activity 33

- Scan the images with students and do the same with the speech bubbles.
- Elicit the similarities and differences between each version of Nadia Comaneci's anecdote.

### Activity 34

- Encourage students to practice their anecdote and to include some more details that reflect their experience or how it makes them feel today.
- Remind them to focus on practicing their oral expression skills. They must tell their anecdote to become more fluent in expressing ideas in English.
- Model and use body language to reinforce what you are saying.

Interviewer: What did you do to stay calm?

Nadia: I just thought about, you know, I know what I've done in training, this is what I'm supposed to do here, just to be able to concentrate.

Interviewer: Where you overwhelmed by so many people?

Nadia: Of course I was overwhelmed by so many people, because there was a big crowd, and a bit of noise from every direction.

Interviewer: How were you able to concentrate?

Nadia: I think I was prepared for that and I was taking myself the whole time, you know, this is the Olympics, I cannot make a mistake, this is one shot.

Interviewer: And then you did what you had prepared and after the routine you were given a perfect 30.

Nadia: Yes, I couldn't believe it!

Interviewer: Did you know what a perfect score meant?

Nadia: I don't. I know that 30 was a big deal, because I'd done gymnastics for eight or nine years, and I'd done competitions, and I had even done the same routines before, but I was too young to understand that. And I think it was better that I didn't understand.

Interviewer: But despite that, you made history.

Nadia: Well, yes, but I didn't come here to Montreal to make history. I didn't even know what that meant, to make history. Nobody had me that a perfect 30 had never been scored before in Olympic history.

- Perform the conversation above and include other questions or phrases to sound more natural.
- Practice telling your anecdote. Include the changes you made in Activity 30.

#### 33. Match the anecdote to the image.

- Pay attention to how the details vary, depending on Nadia Comaneci's age.
- Underline the expressions that highlight the differences in the same anecdote.

30 "I don't think I've accomplished anything amazing, I know that 30 is a big deal, but I prepared for that, I have performed the exact routine hundreds of times, I know what I was doing."

31 "I don't know that I had made history, I know that 30 was a big deal, because I'd already done gymnastics for several years, and I'd done competitions, and I had even done the same routines, but I was too young to understand that."



session 11

Feedback

#### 34. Practice telling your anecdote and provide your teammates with feedback on theirs.

- Include some points of view that let you reflect on the experience you have now.

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## How did it go?

35. Listen to the track and use it as an example. Then, carry out the conversation to share your anecdotes.



36. Read each line carefully. Tick the box that best describes your work in this practice.

Individual assessment					
Did I explore anecdotes about personal experiences?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did I identify general meaning and main ideas to keep a conversation going?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did I use connectives to link sentences?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did I use direct and indirect speech?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did I share an anecdote in a conversation?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Product

37. How do we assess the following aspects of my improvised monologue?

Sharing an interesting personal anecdote					
Did I put the events in sequential order?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did I modulate my voice?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did I use body language?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Was the conversation fluid?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did the audience react the way I expected?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

38. What is your partner's global impression about your performance in this practice?

Peer assessment					
Did we respect our agreements?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we work together?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Did we do every stage of the process?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
What aspects can we improve as a team?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

We have arrived at the end of this practice.

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## Activity 35

- Arrange the space so the audience is comfortable.
- Tell them to have fun.
- Remind students to ask the audience what they think of the conversation.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

## Activity 36

- Encourage students to reflect on their performance.
- Tell them to focus on the good aspects and the ones they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this practice.
- Take into account that insofar as they are able to detect their strengths and needs they will be more autonomous.

## Activity 37

- Remind students of the importance of assessment in order to improve their performance.

## Activity 38

- Emphasize the importance of feedback between peers, as it becomes an opportunity to enrich our skills, ideas, and behaviors.

# Practice 8

## READING ABOUT OTHER CULTURES

### Activity 1

- Have students observe the images and think about what they represent.
- Elicit what they have in common. You can expect answers such as that they are aspects of Mexican culture. Ask them to provide examples.
- Discuss other aspects of their culture.
- Ask your students to form pairs to complete the comparative chart. They will work together throughout this practice.
- Help them pick a topic. They could choose one as a class and have a discussion at the end of the practice, or there could be three to five different topics.

## READING ABOUT OTHER CULTURES

Look: and Study environment

SOCIAL LANGUAGE PRACTICE: Read brief essays to compare cultural traditions.

In this practice, you are going to read essays to compare cultural traditions and discuss them with others.

### Warm-up stage

1. Think about the aspects of our cultural heritage that make you proud of Mexico.

- Use the following images as a guide.
- Write the cultural tradition each image represents in the spaces below. Look at the example.



Food



Music



History



Music



Children



Tourism



People



Dance



Celebrations



- Select the topic you are interested in exploring and write it in the third column of the chart below.

Continue the activity on the next page

**FOR OUR COMPARATIVE CHART**

CULTURAL TOPICS TO BE COMPARED: \_\_\_\_\_

Example: Food

Answer: \_\_\_\_\_

**2. Explore some plays, monologues and essays. Ask your teacher to recommend you some sources to do it.**

- Write an *X* or a */* according to the statement in the chart. Look at the example.

	Play	Essay
It is a short work of nonfiction.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Usually, there are no characters.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
It illustrates the writer's experiences.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
"It is a literary device for saying almost everything about almost anything".	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
It makes an argument for the writer's opinion.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
It may cite other texts to emphasize the writer's perspective.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

**Remember**  
An **essay** is a piece of writing usually written from an author's personal point of view that analyses and evaluates an issue or a topic. Writing an essay means expressing your academic opinion on a particular matter. Possible types of essays include descriptions, narratives, compare and contrast, persuasive, argumentative, among others.

**3. Look at the chart below. Read the activities you will complete in this practice in order to produce a comparative chart. Remember to tick each activity as soon as you finish it.**

Week 1	WARM-UP STAGE	
Explore brief essays.	<ul style="list-style-type: none"> <li>Select texts based on the table of contents and publishing content.</li> <li>Identify textual organization.</li> <li>Determine the topic, purpose, and addressees.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Week 2	BUILDING STAGE	
Read and understand general meaning, main ideas, and details in essays.	<ul style="list-style-type: none"> <li>Formulate and answer questions.</li> <li>Identify words or cues used to describe cultural traditions.</li> <li>Distinguish between examples, explanations and main ideas.</li> <li>Identify beliefs and values in texts.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

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## Activity 2

- Provide students with different types of texts. Have examples of plays and essays ready beforehand. You can also include short stories, novels and poems.
- Let students explore the texts and ask them to classify them according to their genre.
- Discuss what we can find in each genre. Their answers should be something similar to, "Plays, short stories and novels are works of fiction and there are characters. Poems are written in verse, and they are usually shorter than narrative texts. Essays are works of nonfiction, they do not normally have characters and the topics are varied."
- Ask them to do the activity and check their answers.
- Have them focus on the statements and reflect on a general definition for essays.

## Activity 3

- Explain that they are going to make a comparative chart to participate in a discussion at the end of the practice. The comparative chart will help them remember the main points of the discussion and organize their ideas.
- Elicit the steps involved in making a comparative chart, what they need to do, the materials they are going to use, etc. Involve students in the planning of the product.
- Have students read the essay and answer any questions they may have. Bring some pictures of a British tea set and make some tea following Orwell's recipe, so students can try it.

## Activity 4

- Elicit where students can find literary essays. Remind them of the essays they explored in Activity 2. Go through the images and ask students if they have seen examples of these types of media.
- Have students give the name of a few examples of each source (i.e. Times Magazine, The Economist, etc.).
- Help them find some literary essays to work with throughout this practice. There are a few in their Reader's Book about tea in different cultures. They can look for more, or choose another topic.
- Take them to the school library or make an appointment to use the computers at school if they have access to them.
- Do some research in advance about online libraries where students can find essays.
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

- IT box icons appear frequently in the practices with suggested websites. We recommend you visit the websites before the session to check whether the contents proposed are useful for your class planning and to anticipate questions from your students. You may also want to let them explore the websites freely. These suggestions are not essential for developing the social practice of language, since we know Internet connection may not be available at all locations.







session 2

Describe and compare cultural traditions. Publishing data. Table of contents

Week 3	BUILDING STAGE
Describe and compare cultural traditions.	<ul style="list-style-type: none"> <li>List characteristics of cultural traditions.</li> <li>Context cultural traditions.</li> <li>Write notes cards to describe cultural traditions.</li> <li>Arrange notes into paragraphs.</li> </ul>
Week 4	CLOSURE STAGE: SOCIALIZATION
Compare traditions and compare them with others.	<ul style="list-style-type: none"> <li>Produce a comparative chart.</li> <li>Check content, spelling and punctuation.</li> <li>Display the comparative chart.</li> <li>Evaluate the process and the product.</li> </ul>

Go to your Reader's Book, pages 59 to 62 and read the essay *A Nice Cup of Tea*, by George Orwell.

4. Write the name of the sources where you can find essays below their image. Look at the example.

Print	Digital
 Magazine  Book	 E-book  Internet
 Newspaper	 Sample Page

Gather some essays to work with throughout this practice or use the ones in your Reader's Book. Bear in mind the cultural topic you selected in Activity 1.

There are plenty of resources online. Don't forget to use both printed and online sources to look for essays.

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8. Look at the website below and circle the synopsis of the collection of George Orwell's essays.

**Graphic components**

- Book cover
- Author's name
- Social media icons
- "Add to basket" button

**Textual components**

- Example: hyperlinks
- normal, bold
- Font sizes
- Paragraphs
- Menu

6. Go to your Reader's Book, page 63 and 64 and look carefully at the websites. One is an online bookstore and the other is the copyright page of a book.

- Circle the publishing data of each essay.

7. Choose the publications that will be the source of your essays.

- Write the publishing data of the books you selected in the third column of the chart below.
- If you need more columns, complete the chart in your notebook. Look at the example.

Continue the activity on the next page.

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### Activity 5

- Ask students what type of website is shown (online bookstore) and what information they can obtain by reading through it.
- Analyze the graphic and textual arrangement of the website. Guide the discussion so students look at the images: the cover, the social media icons, the logo of the bookstore, etc.
- Elicit if the website is clear and if the information is complete.

### Activity 6

- Have students take a look at the images of the website and the book that are in their Reader's Book.
- Discuss the similarities and differences.
- Ask if they display the same information.

### Activity 7

- Ask students to explore the essays they brought to class.
- Go through the example, which uses one of the essays about tea. Remind them of the importance of writing down the publishing data of their sources.

- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.



Example:

I like to read *A Nice Cup of Tea* about how to make tea because of the title.

Yes, but I believe the author is talking about making tea. He didn't say. There are other countries that drink tea and are sure such tea is traditional.

- Make sure the essays you selected have cultural traditions that can be compared with those of Mexico. Read the example.

Example:

Let's see if we can find other essays about tea. What other countries drink it?

Well, the Japanese perform tea ceremonies. If we look for an essay that explains how the tea ceremony is practiced, I am sure it will talk about discipline and the proper way to serve tea. Discipline is an expression of the culture, as it varies between countries.

- Read the essays you selected.

### FOR OUR COMPARATIVE CHART

10. Gather the essays you are going to use together, and bear in mind the topic, purpose and addressee.

- Use the sources you chose in Activity 7.
- Record the information about the essay or essays you selected in your notebook. Look at the example.

Example:

	Essay 1	Essay 2	Essay 3
<b>TITLE</b>	A Nice Cup of Tea	The Tea South: The Russian Drink of Choice Is Not (Always) "Vodka"	Cherry in Tea: Cut of Japan
<b>AUTHOR</b>	George Orwell	Erin Higgins	Yasunoko Sakuma
<b>SOURCE</b>	Fifty essays	Newspaper magazine	Board of Tourist Industry Japanese Government Railways
<b>YEAR</b>	2016	2015	2021

Continued from activity on the next page

## Activity 10

- Ask students to select one or two essays from the source they chose in Activity 7 to work with throughout this practice.
- Ask why they selected each essay and make sure that there are cultural traditions they can compare with Mexico.
- Help students fill in the chart.

### Activity 10 (continues)

- Read the essay and answer any questions they may have. Bring some pictures of a samovar and make some tea following a Russian recipe, so students can try it.
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

### Activity 11

- Elicit the parts of an essay.
- Have students complete the activity and check their answers.
- Ask them to identify the parts of the essay they selected. Model with "A Nice Cup of Tea", if necessary.

### Activity 12

- Elicit what key words are. They should know the answer, since they have been working with them in every practice.
- Go through the example with them and ask if they agree with the underlined key words.
- Discuss why those words are key words and if they can summarize the content of the essay using them. Ask several students to do this, they will notice that each time someone paraphrases, they say something different but the general meaning is the same.
- Ask them to highlight the key words in one of the essays they selected. Provide help if necessary.
- Read the Remember with students and provide some examples. You can select a few essays in advance to demonstrate the different organizational patterns.

session 4

Process of textual management: Comprehension strategies

	Essay 1	Essay 2	Essay 3
TOPIC OF THE ESSAY	How to make tea	How to make tea	How to make tea
PURPOSE	to learn some details about British culture	to learn some details about Russian culture	to learn some details about Japanese culture
ADDRESSEE OF THE COMPARATIVE ESSAY	English students from Mexico who want to know more about details of other cultures through reading		

• Go to your Reader's Book, page 63 and read *The Tea Gods: The Russian Drink of Choice Is Not (Always) Yours*, by Brian Haggelke.

11. Read the following information describing the parts of an essay.

- Write the introduction, body or conclusion to complete the definition.

The **body** is a series of paragraphs that develop the argument each paragraph contains one main idea in the topic sentence and each topic sentence has directly to the argument.

The **conclusion** restates the argument and sums up the information presented. It relates the argument to a broader context.

The **introduction** states the argument and outlines the topic parts. It also introduces the topic and the context.

• Scan one of the essays you selected and identify the introduction, body and conclusion.

12. Look for the key words in one of the essays you selected and circle them. Look at the example.

**Remember**

A key word occurs in a text more often than we would expect it to occur by chance alone. It is the main topic of the text. By finding the keywords, we can determine what the text is about.

• If you look at the first column book that comes to hand, you will probably find that it concerns...

• The country not only because for one of the main of celebrity in the country, as well as in the history how young, but because the best interest of history is the subject cultural depth.

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### Activity 13 (continues)

- Encourage students to read one of the essays they selected and to comment on it by applying these strategies. Go from group to group and ask questions to help students carry on the discussion.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

c. Visualize	[ a ] Think about what the text is going to say before reading it	[ a ] -"I've also said that he has never seen a recipe on how to make tea, and I haven't either. I learned how to make it when I was 6 and I had a stomachache. The nurse at school gave me some chamomile tea!"
d. Questioning	[ d ] Formulate questions while reading	[ d ] -"Yes, I like to read about these topics because we discuss that everyone does things the way we do, but of course it is not true. I don't know people drink tea using different techniques. How do they make it in Russia, Japan, China, and India? It would be interesting to learn about that!"
e. Compare	[ b ] Read parts of a text to find the text to the reader and the text to the world.	[ a ] -"So without sugar?" [ b ] -"Yes, it looks like this is the most important part of the recipe to Ornel. We can say it is the main idea in the paragraph!"
f. Evaluate	[ e ] Imagine people, characters, settings, places, etc. in the text	[ f ] -"This is such an important aspect of the British culture. I don't know if you know so many steps to make a nice cup of tea. It is interesting how Ornel makes the drink in other countries and different uses of tea leaves." [ g ] -"Did you like the part about not adding sugar? Maybe we can do the experiment he proposes and try it!" [ h ] -"OK, let's do it!"



- Check the answers to the previous exercise.



- Read one of the essays you selected and discuss it with a partner using these strategies.

### Building stage

14. Scan one of the essays you selected and choose a paragraph that you find a bit difficult to understand.

- Read the paragraph carefully a couple of times.
- Underline the sentences on which you would like to focus. Look at the example.

Example:

I remember that when the concept of fast-food appeared in Russia (right around the collapse of the Soviet Union), it did gain popularity along with candy bars and hamburgers, but it also became the butt of endless jokes, such as: "Soon, instead of the fast Cheerfulness, another fast named Sneadness will be on sale. It will have all the fast-food, tied to one single thread."

Example:

- Write some questions in your notebook analyzing what the writer is saying.
- Use the underlined sentences as a guide. Look at the example.

Quote	Question
"the collapse of the Soviet Union"	What is the writer trying to say?
"candy bars and hamburgers"	Is he talking about American products? Are fast-foods American?
"the butt of endless jokes"	Do Russians like fast-food?
"the fast 'Cheerfulness' and 'Sneadness'"	Are they talking about fast brands? What does "Sneadness" mean?

15. Reread the paragraph you selected in Activity 14.

- Discuss what each line means, why the writer uses those expressions and what you can deduce.
- Include the questions you formulated in the previous activity.
- Listen to the track and use it as an example.
- Do the same thing with other parts of the essay that you do not understand.

16. Go to your Reader's Book, page 70 and follow the flowchart to complete a conversation. Choose a line from each level.

- Comment on the essay's quotes.
- Be careful to stay on topic and do not ramble.
- Include some appropriate anecdotes to have an interesting discussion.

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### Activity 14

- Read the paragraph with students.
- Ask some questions regarding the underlined words and phrases (i. e. What do you know about the Soviet Union? Can you tell me some famous brands of candy bars and hamburgers? Where are they from? What can you say about Russia and the United States' relationship?).
- Go through the chart with students. Emphasize the questions that serve as examples and what you discussed before.
- Allow some time for students to formulate their questions. Provide help if necessary, as they might need some guidance when reading between the lines.

### Activity 15

- Play the track.
- Encourage students to comment on the essay they selected by including the questions they formulated in the previous activity. This might make them feel more comfortable, as they already discussed the essay while writing the questions.

### Activity 16

- Ask students to open their Reader's Book, and to comment on the flowchart. Some of them might recognize it, since they are quite common online.
- Elicit how to use it.
- Tell them that the purpose of the activity is to comment on the essay and to stay on topic, so they will have to select the best intervention at each step. If the conversation finishes quickly, they did not choose the best answer. If they end up talking about visits to the dentist, they lost the thread.

## Activity 16 (continues)

- Remind them to pay attention to the essay's quotes.
- If you think they can handle more options, adjust the flowchart by inserting more steps and options in the conversation.

## Activity 17

- Elicit why key words are useful when reading essays.
- Allow students some time to finish the activity.
- Check their answers and ask them to paraphrase the extract.
- Remind them to read carefully as the options provided are quite similar.
- Tell students to find the key words in the other essay they selected, as they already looked for them in one. If they are working with only one essay, they should exchange texts with another pair of students.

**session 6** *Integrate your reading in conversation*

**Engage** *Engage* **Think Deeper** *Think Deeper*

1. Skating forward is one of the most difficult skills required for conversational success. It allows you to stay on track when discussing a topic. A good conversationalist avoids getting trapped in his or her own dialogue. They focus beyond their message and how they're feeling, they center their attention on what is happening between themselves and their listener. This includes what they're saying and doing and how their listener is responding.

- Discuss one of the essays you selected and use a flowchart to have a good conversation.
- Adapt the quotes in the flowchart to the ones in your essay and include your own anecdotes.

**17. Highlight the key words in the paragraph.**

**Example:**

Teasels are delicate, at a different level as well. They perforate your tea-drinking, pinning it to one cup at a time. If you want another one, you can, of course, but it interrupts the continuity of the process of tea-drinking and spoils the mood. I learned how to pin tea the Russian way when I was a kid and spent long warm summers at the grandmother's house in a small Russian village. First you fill the samovar—a very large and elaborately decorated electric kettle, which originally was heated by wood coals and kindled with water and left it boil. Second you take a small heaped pinched with flowers or moshers or peat, stokers and put a generous portion of green black tea leaves in it and pour hot water from the samovar to fill the pot to the brim. And then you place the pot on top of the samovar, on a special little pedestal, just like a star on top of a Christmas tree. Every time you want a fresh cup of tea, you add a bit of tea to your cup, and then add some hot water from the samovar.

- Select the paragraph that best paraphrases the extract.

The proper way to make Russian tea is to fill the samovar with water and let it boil. Then, make the "tea" by doing loose tea leaves to get with a bit of boiling water when you are ready to have a cup of tea, you pour some of the concentrate into a cup and add hot water from the samovar.

Teasels are not recommended since they let the amount of tea you can drink in one sitting. Every time you want a cup, you have to make it from scratch. It's better to use a samovar, which does not have to be filled at the time.

Teasels let the amount of tea you drink. Russians prefer to make one big batch of tea in a big in the samovar, to use it, fill the samovar with water and let it boil. Then, add loose tea leaves to a pot with a bit of boiling water. When you want a cup of tea, you pour some of the concentrate into a cup and add hot water from the samovar.

- Reread one of the essays you selected and find the key words.
- Write a paragraph in your notebook paraphrasing what the writer states in the essay.

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**18. Draw the samovar, the teapot and the other elements used at tea time in Russia.**

- Select a beautiful passage in the essays you are working with and draw it in your notebook.
- Go to your Reader's Book, page 71 to 74 and read *Chamoyu, Tea Culture of Japan*, by Yasuoka Futukie.

**19. Complete the dialogue about people discussing the cultural aspects of tea drinking.**

- Reread the essays about tea if necessary.

Tea is one of the pillars of civilization in the United Kingdom.

Indeed, just like in Sri Lanka, Australia and New Zealand.

Tea is also the national drink in Slovakia, despite what people think.

Oh, I don't know. But I thought it was vodka.

Yes, the Russian stereotypes are vodka, beer and cold winters, but the first one is not true.

In Japan we perform a tea ceremony. It is called Chamoyu, which involves several aspects of the Japanese culture.

Really? I thought it was just a time to drink tea.

It is, but it is more complex than that. The ceremony involves elegance, finesse, art, and calm, among other things.

So, as you stated, several countries around the world drink tea.

Yes, and each one interprets tea drinking differently.

Yes, for some people it is an integral part of their culture, but others observe a strict etiquette.

Despite the differences, we all enjoy drinking tea.

Secondly, tea should be made in small quantities that is, in a teapot. For the sake of aroma it always has to be kept in a glass jar. In a country where tea is made in a copper pot, the taste of the tea is affected. The best tea should be made of china or earthenware. However, the Chinese people produce silver, gold and copper pots. In some towns, people even produce silver teapots. It really is a natural gift in fact.

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### Activity 18

- Allow some time for students to draw a samovar. If you have a picture of one, do not show it to them, as they should recreate the image by reading the description in the essay.
- Encourage them to compare their drawings and focus on the similarities they captured.
- Tell them to look for detailed paragraphs in the essays they selected. They can choose objects or scenes described. If they are working with the essays from the Reader's Book, they can draw the place where dragons sleep in the text about tea in China, or the street vendors in a busy Indian city advertising "chai".
- Have students read the essay and answer any questions they may have. Bring some pictures of a tea ceremony and the utensils used while performing it. Make some tea following a Japanese recipe so students can try it.

### Activity 19

- Encourage students to first read through the dialogue and then to reread it, completing it with the missing words.
- Remind them to have the essays at hand, as the answers are there.
- Ask a few students to perform the dialogue in front of the class.
- Allow some time for them to write a similar dialogue discussing the cultural traditions from the essays they selected. They can use the structure of the dialogue provided as an example. If there are several pairs of students working on the same topic, they can write a dialogue as a team, talking about the different cultures.
- Encourage them to perform their dialogues for the rest of the class.

### Activity 20

- Read the paragraph with students and ask them what the underlined sentences represent.
- Help them decode what each line means and elicit examples.

## Activity 20 (continues)

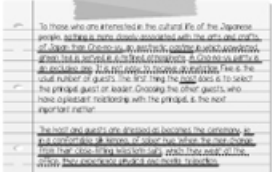
- Ask them what the differences are between main ideas, examples, and explanations.
- Allow some time for them to complete the activity about the extract from the Japanese tea essay.
- Check their answers.
- Help students to find the main ideas, explanations and examples in one of the paragraphs in one of the essays they selected.

## Activity 21


- Remind students what a Venn diagram is. There is one in their Reader's Book, that demonstrates the compare-contrast organizational pattern.
- Elicit where similarities and differences go.
- Go through the chart with them and ask them to say which country agrees with each statement (i. e. Japan and the UK believe that "tea is made in small quantities").
- Draw a Venn diagram on the board and provide an example.
- Allow some time for students to complete the rest of the diagram.
- Check their answers. If someone does not agree with something, ask them to support their opinions by referencing the essays.
- Have them make a Venn diagram of the essays they selected.

Source: *Reader's Book*

- Highlight the **main ideas**, the **explanations** and the **examples** of the extracts from *Cherry's Tea Cult of Japan* using this code.



- Pick a paragraph in one of the essays you selected and underline the main ideas, the explanations and the examples using the same code as above.



21. Make a Venn diagram in your notebook to organize the cultural details from the chart below. A Venn diagram is like the one you read on your *Reader's Book* page 69.

Cultural aspect		
Tea is made in small quantities	British and Russian use whole leaves	Tea should be made in a teapot
In Japan and the UK, hot water is poured on the tea leaves	Russian tea is made in large quantities	Tea drinks are beautifully made
Tea is made in a samovar	Japanese use powdered tea	Russians make tea in the morning and drink it throughout the city
The mixture is vigorously stirred or beaten until it becomes frothy	People eat something with tea	Tea is made in a bowl
British and Japanese drink the tea immediately	In Russia, hot water is added to the concentrate	

- Make a Venn diagram with the cultural details from the essays you selected.
- Use the main ideas, explanations and examples you highlighted in Activity 20 as a guide.

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## CHECKPOINT

22. Read each line carefully. Tick the box that best describes your work up to this point.

- I can determine some cultural traditions read in essays.
- I can understand the main features of an essay.
- I can find information in different sources.
- I can use different comprehension strategies.
- I can identify the main ideas in an essay.

23. Write below each image how it makes you feel.

- Think about the beliefs, values and emotions portrayed.
- Check the key words circled in Activity 12, the questions in Activity 15, the dialogues in Activity 19, and the Venn diagram in Activity 21 to choose the correct answers.

Example: *Prayers may vary*



a. \_\_\_\_\_



b. \_\_\_\_\_



c. \_\_\_\_\_



d. \_\_\_\_\_



e. \_\_\_\_\_



f. \_\_\_\_\_

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## Activity 22

- Encourage students to reflect on their performance.
- Remind them of the importance of reviewing their work.
- Tell them to focus on their strengths and the areas they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this practice.

## Activity 23

- Tell students to scan the images and to identify which country each belongs to.
- Ask them to describe each one and what they can interpret just by looking at it.
- Help them recognize the beliefs, principles and values portrayed in each image. Focus on the utensils, the way tea is presented and what the people are doing while drinking it. Encourage them to create a story around each image (i.e. The British man is working and drinking tea, he does not pay too much attention to the beverage as he is focused on his work. He is alone. He is

probably drinking a cup of tea to warm himself. The Russian family is enjoying tea time, and are probably chatting about some recent events, even gossiping. We can tell they are having a good time, but are not completely focused on the tea. However, the Japanese are deeply immersed in the tea ceremony. Nobody is talking and they are all paying full attention to what is going on with the tea.)

### Activity 23 (continues)

- Their answers may vary, but they might be something like: British: practical, easy to make, utilitarian, convenient, simple, common, daily event  
Russia: complicated, familiar environment, comforting, warm, a gathering, conversation, tradition  
Japan: ceremony, ritual, elegance, respect, bow, meticulous, silence, cleanliness, special event.

### Activity 24

- Allow some time for students to scan the Vern diagram and the values they identified in the previous activity
- Help students determine which cultural traditions can be used in their comparative chart.
- Check the final version of the chart in Activity 32 if you want to provide a full list of the topics used in this comparative chart.
- Ask students if they can think of any more topics or if they can combine two into one.
- After deciding on the topics, elicit some questions they can write for each one. Provide some examples.
- If there are several pairs of students working on the same topic, ask them to work together.


### Activity 25

- Tell students to answer the questions from the previous activity.
- Remind them to go back to the essays they selected to accurately answer everything.
- Provide help if necessary

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Choose from (a)–(c)



(a) \_\_\_\_\_ (b) \_\_\_\_\_ (c) \_\_\_\_\_

24. Discuss the values that each culture (British, Russian and Japanese) highlights.

25. Write the beliefs, values and emotions expressed in the essays you selected in your notebook.

**FOR OUR COMPARATIVE CHART**

24. Scan the Vern diagram you made in Activity 21 to organize the cultural details into topics.

- Write some questions to organize a discussion about the cultural details described in the essays.
- Include the beliefs and values you identified in Activity 23. Look at the example.

Example:

TOPICS	QUESTIONS	
Recipe	1. How is tea made? 2. What are the main ingredients? 3. Is anything else added like milk or sugar? 4. What utensils are required to make tea? 5. What are they made of?	4. What type of tea is used? 5. What type of tea leaves is required in the recipe? 6. How do you use them?

**FOR OUR COMPARATIVE CHART**

25. Copy a chart like the one below in your notebook and include the name of the cultures you are comparing in the relevant boxes.

- Answer the questions you wrote in Activity 24.

Example:

BRITISH	RUSSIAN	JAPANESE
1. Add boiling water to tea leaves.	Add boiling water to tea leaves.	Add boiling water to powdered tea.
2. Black tea and boiling water.	Black tea and boiling water.	Green tea and boiling water.
3. Milk.	Sugar and milk (in some regions).	Nothing.

Continue the activity on the next page.



ENGLISH	SPANISH	ENGLISH
4. Inodor o Goulonnes.	Black.	Green.
5. Whole.	Whole.	Powdered.
6. Saddle, teapot, spoon, cup.	Somero, teapot, spoon, cup.	Tea-caddy, spoon, teapot, dipper, whisk.
7. Mead and porridge.	Mead, glass or porridge.	Crutney and barbone.
8. Add boiling water to tea leaves. Let it brew for a couple of minutes. Pour in a can.	Add boiling water to tea leaves. Let the concentrate brew. Pour some of the concentrate in a cup. Add boiling water and sugar.	Add boiling water to powdered tea. Stir the mixture with a whisk until it is frothy. Drink immediately.

26. Include the Mexican culture in the chart you made in Activity 25.
- Add another column to answer the questions and analyze the cultural details from the Mexican perspective.
27. Write some sentences contrasting or comparing the cultural details from the Venn diagram about tea in Activity 21.
- Use the appropriate expression to link them. Look at the example.

Compare			Contrast		
like	resemble	similar to	as opposed to	different from	but
as well as	not only... but also	similarly	on the contrary	however	while
compared with	resemble	the same as	on the other hand	in contrast	although
either... or	both	too	instead of	less than	more than

Example:

- British tea is made in small quantities, the same as Japanese tea.
- The British use a teapot to make tea. In contrast, Russians make it in a samovar.
- Japanese tea requires powdered tea leaves, but in the United Kingdom and in Russia they use whole leaves.
- The Japanese and the British drink the tea immediately. Instead, the Russians drink it throughout the day.
- The three cultures not only drink tea, but they also have something to eat with the hot beverage.

Circle a to be checked in the next activity.

## Activity 25 (continues)

### Activity 26

- Encourage students to discuss how each topic is represented in Mexico (i.e. Mexicans do not drink that much tea. However, herbal tea is quite commonly drunk to cure illnesses. You can find lots of different plants at the market that are used as medicine and taken in the form of tea.).
- Tell them to answer the questions from Activity 24 from the Mexican perspective. The purpose of this is to add another culture to the analysis.

### Activity 27

- Go through the example with students.
- Ask them to link a couple of sentences together and to use the expressions from the chart.
- Provide several examples if necessary.
- You can adjust the activity by providing two sentences and telling students to link them with one of the expressions from the chart.

- Allow some time for students to write several sentences comparing the cultural traditions from the essays they selected.
- Provide help if necessary.
  - Japanese tea requires powdered tea leaves, but in the United Kingdom and in Russia they use whole leaves.
  - The Japanese and the British drink the tea immediately. Instead, the Russians drink it throughout the day.
  - The three cultures not only drink tea, but they also have something to eat with the hot beverage.

## Activity 27 (continues)

### Activity 28

- Ask students to identify each of the sentences from Activity 27 in the paragraphs that serve as examples.
- Help them recognize the elements that link them together.
- Provide a couple of examples using the sentences they wrote in the previous activity.
- Adjust the activity if needed by providing a list of connectives.

### Activity 29

- Elicit the best way to write the comparative chart. They might suggest including the cultural details in the first column organized by topic, and the countries or cultures in the rest of the columns.
- Tell them to use few words and symbols, since they should not use a lot of space. The point is to concentrate as much information as possible in the least amount of space.

session 10

Paragraphs Organized

- Write some sentences in your notebook comparing cultural traditions from the essays you selected.
- Include some Mexican cultural traditions.

**Closure stage-socialization**

**28. Organize the sentences from Activity 27 into paragraphs.**

- Follow the list of topics on the chart in Activity 28. Look at the example.

Example:

Topics	Paragraphs
Region	In all the countries where people drink tea, they make it by pouring boiling water onto tea leaves. The UK, Russia and Japan favor loose tea, but in Mexico, people are used to teabags. However, Japanese tea tog has powdered tea leaves.
Utensils	British and Japanese teas are made in small quantities, the same as Mexican tea. They all consume it immediately. Instead of drinking the tea immediately, Russians drink it throughout the day. That is why they use a samovar, a container that stores large portions of tea, available for several people. Three out of the four countries use cups and drink tea relatively in contrast, the Japanese group prefer to the samovar drinks out of the same bowl.

**FOR OUR COMPARATIVE CHART**

**29. Make the first draft of the comparative chart.**

- Use some abbreviations and symbols to summarize the information.
- The indicates that a tradition is followed in that culture.
- The x means that it is not followed.
- If there is a specific word on the chart, for example "teabags", it means that instead of using loose tea leaves, that culture prefers teabags.
- Keep in mind the paragraphs you wrote in Activity 28. Look at the example.

Example:

	British	Russian	Japanese	Mexican
Region				
Add boiling water to tea leaves	✓	✓	✓	✓
Type of tea	black	black	green	

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Compare Notes (2 pages)

	British	Russian	Japanese	Mexican	
Dishes	- Loose tea	✓	✓	✓	no dogs
	- whole loaves	✓	✓	goldenrod	✗
	- Exotic ingredients	no	sugar	✗	sugar
Utensils	Self-qualifies	✓	large	✓	✓
	Kettle	✓	no	✗	✗
	Teapot	✓	✗	✓	✓
	Spoon	✓	✓	✓	✓
	Whisk	✗	✗	✓	✗
Cup	✓	✓	boil	✓	
Traditions	People seated	1 or more	2 or more	5	1
	Cups per person	1	1	1 for all guests	1
	Informal offer	✓	✓	✗	✓
Values		ritualistic	formal	ceremony	care
		quick and easy	comfort	elegance	modesty
		independent	community	community	politeness

36. Discuss the cultural traditions that are similar and different in each culture.

- Exchange opinions and reach agreements.
- Use the questions in Activity 24, the chart in Activity 25, and the sentences in Activity 27.
- Listen to the track and use it as an example.

**Being Through Listening** Exchanging opinions is an important skill that we should put into practice at all times. It is quite often not in a discussion. We all have a particular point of view and it is essential to respect each party's point of view so that the conversation flows freely and nobody feels left out or attacked.

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## Activity 29 (continues)

- If there are several pairs of students working on the same topic, they should do the first draft together.
- Remind students of the importance of writing a first draft.

## Activity 30

- Play the track.
- Elicit what is going on in the dialogue.
- Ask students if there was a problem or if all interlocutors agreed on something and how they negotiated.
- Encourage them to have a discussion about the cultural traditions they identified in the essays and to use the first draft of their comparative chart.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

### Activity 31

- Remind students of the importance of checking the first draft.
- Tell them to look for spelling mistakes and synonyms, or if there are ways of summarizing information. They might want to combine two topics into one or change a word to eliminate a detail that can be included in another topic.
- Encourage students to use a dictionary to check spelling.

### Activity 32

- Allow some time for students to write the final version of the comparative chart.
- Remind them to include all the adjustments they made in the previous activity
- Encourage them to write it on a separate piece of paper, since they will need it during the discussion and it is more discreet than a notebook.

**FOR OUR COMPARATIVE CHART**

31. Check the first draft of the comparative chart you did in Activity 29.

- Correct the spelling and punctuation.
- Decide if you can merge or simplify some ideas. Look at the example.

Example:

	British	Russian	Japanese	Mexican	
Beverages	Add boiling water to tea leaves	✓	✓	✓	✓
	Local whole leaves	✓	✓	powdered	teabags
	Extra ingredients	milk	sugar (milk in some regions)	✗	sugar
Utensils	Small quantities	small	large	small	small
	Acrylic	✓	✓	✓	✓
	Teapots	✓	✗	✓	✓
	Spoons	✓	✓	✓	✓
	White Other cup Container	teapot	✗	white	✗
Traditions	People invited	1 person + cup	2 or more + cup	5	3
	Values evoked	ritualized gracious	family	ceremony	work
		quick and easy expensive	comfort	elegance	modern comfort

32. Make the final version of your comparative chart.

- Keep in mind the changes you made in Activity 31.

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**33. Discuss the cultural traditions described in the essays you selected.**

- Use the comparative chart you made in Activity 32 as a guide.
- Listen to the track and use it as an example.

**How did it go?**

**34. Read each line carefully. Tick the box that best describes your work in this practice.**

**Individually**

- I can formulate and answer questions about essays.
- I can compare and contrast information.
- I can write sentences to describe cultural traditions.
- I can discuss cultural details, express opinions and reach agreements.
- I can identify factors that help me understand others.

**Product**

**35. How do we assess the following aspects of my improved monologue?**

**Working a comparative chart**

- Did we select a relevant cultural tradition to compare?
- Did we select interesting essays?
- Did we analyse the essays accurately?
- Did we use the comparative chart while discussing the cultural traditions?

**Peer Assessment**

**36. What is your partner's global impression about their performance in this practice?**

- Did we respect our agreements?
- Did we divide the tasks so everyone had something to do?
- Did we pay attention during others' turn to speak?
- Did we pay attention to the discussion?
- What aspects can we improve as a team?

*We have arrived at the end of this practice.*

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**Activity 33**

- Decide on a date for the discussion and invite other students or members of the school community to attend.
- Play the track and use it as an example of a discussion about tea in different cultures.
- Encourage students to use their comparative charts during the discussion to stay on track and to remember all the cultural traditions they found in the literary essays.

**Activity 34**

- Help your students to complete the self-evaluation chart.
- Make sure your students complete the evaluation chart appropriately.
- Go back to the chart in Activity 3 to check if you completed it and if there is something you need to go through again.

**Activity 35**

- Encourage students to reflect on their performance.
- Tell them to focus on their strengths and the areas they could improve.

- Reflect on whether you need to make any changes or reinforce any content in this practice.

**Activity 36**

- Remind students of the importance of assessing peers.

# Practice 9

## A PENNY FOR YOUR THOUGHTS



Track 49

### Activity 1

- Tell students what they are going to do in this practice.
- Ask them if they know what a round table is, if they have participated in one before, what common topics are usually discussed, etc.
- Play the track once and elicit what it is about, how many participants there are, what they are talking about, where the conversation takes place, what the purpose is, etc.
- Ask students to read the questions in their book and play the track one more time.
- Allow some time for them to answer the questions.
- Encourage them to support their responses with quotes from the track.
- Go to Track 60 and use the visual resources to support your teaching strategies.

### Activity 2

- Ask students why civic and ethical topics are suited for a round table discussion.
- Encourage them to brainstorm a few and write them on the board. Provide a couple of examples.
- Organize the topics into categories; there might be a few that are similar.
- Tell them to pick the three they prefer and to give reasons why they chose them. Go through the examples in the chart with them.
- Encourage students to share their options and decide a topic to discuss in the round table as a class.
- Remind them to select a topic that is relevant today and is important to most students.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

Practice 9

## A PENNY FOR YOUR THOUGHTS

Academic and educational environment  
SOCIAL LANGUAGE PRACTICE: Write down points of view to participate in a round-table discussion.

In this practice, you will learn how to write points of view to participate in a round-table discussion on an issue from the Civic and Ethical educational environment.

### Warm-up stage



- Listen to the conversation on Track 49. Discuss the answers to the following questions.

- How would you answer to the girl on the track?
- What is her source? Can I be trusted? Why?
- Is defending yourself a human right? Why do you think so?
- What are the boys' views on this? Do you agree with any of them? Why?



Things I know: Planning our product

session 1

### FOR OUR ROUND-TABLE



- Share the civic and ethical topics you know about. Make a list of those you deem suitable for a round-table.

- Give the reasons you chose those topics to put forward. Look at the example.

Example:

#### LIST OF TOPICS

- Teenager's rights

I want to discuss this because I want to find out which rights are respected and which are not.

- Equality between women and men

I am very keen on discussing this topic, since I don't think we are on equal footing with our male classmates.

- Education and human rights

There is a soft spot for this topic, since we are students. I want to know if being better educated helps us defend our human rights.



- Select a topic for the round-table from the chart above.

How do you feel about these items? Do you think they are appropriate? Explain to us.

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3. Look at the chart below. Read the activities you will complete in this practice in order to participate in a round-table discussion of civic and ethical issues. Remember to tick each activity as soon as you finish it.

Week 1		WARM-UP STAGE	
Explore texts introducing civic and ethical issues.		<ul style="list-style-type: none"> <li>Select a topic from the Civic and Ethics educational environment.</li> <li>Discuss in the results panel when looking up information.</li> <li>Ask questions and look up information which gives their answers.</li> <li>Look for appropriate sources and select information.</li> <li>Compare text organisation.</li> </ul>	<input type="radio"/>
			<input type="radio"/>
Week 2		BUILDING STAGE	
Read information.		<ul style="list-style-type: none"> <li>Anticipate general meaning.</li> <li>Read and correct points of view and main ideas.</li> <li>Link points of view and details.</li> <li>Compare notes to establish what will be said.</li> </ul>	<input type="radio"/>
			<input type="radio"/>
Week 3		BUILDING STAGE	
Embark on a round table.		<ul style="list-style-type: none"> <li>Listen to round table discussions to explore the format.</li> <li>Express points of view.</li> <li>Give and receive feedback on voice features and non-verbal language.</li> <li>Adjust the message to the audience.</li> <li>Develop an acceptable attitude for panelists and audience.</li> </ul>	<input type="radio"/>
			<input type="radio"/>
Week 4		CLIMAX STAGE-SOCIALIZATION	
Carry out a round table.		<ul style="list-style-type: none"> <li>Organise time and time of participation and decide place and date for the round table.</li> <li>Discuss points of view to participate in the round table.</li> <li>Check the attitudes of panelists and audience.</li> </ul>	<input type="radio"/>
			<input type="radio"/>



4. Listen to the statements on Track 50 in which different students say how they will look for the information they need.

- Read the following purposes and relate them to the statements.

Look at the example.

<p>Example: <u>Statement 1</u></p>	<p><u>Statement 2</u></p>	<p><u>Statement 3</u></p>	<p><u>Statement 4</u></p>
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### Activity 3

- Make sure students identify the three stages of the study plan and that they understand each activity to be done.
- Ask a student to read the tasks out loud so they can understand the activities they will complete in order to have a round table discussion.
- Don't forget to go back to the chart to tick each activity as soon as you complete it.

### Activity 4

- Go through the chart with students and read the example.
- Play the track once.
- Play the track one more time and allow some time for students to complete the activity. You can pause the track briefly to give students time to choose their answer.
- Check the answers with students and ask them why they selected each option.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

## Activity 5

- Go through the example with students and ask them to determine the topic of the example by reading the questions in the chart.
- Remind them to go back to Activity 2 and choose the topic that best suits the question in the example.
- Encourage students to brainstorm some questions about the topic they selected before.
- Provide some examples and remind them to think about their arguments when deciding on the topic.
- Tell them to come up with several questions, as these will serve as guidelines when they do their research.
- Ask them to think about their concerns, what they already know about the topic, why it is relevant and interesting for the audience, and how they want to influence the audience.

## Activity 6

- Organize the questions into categories and ask students to think about where they can look for answers.
- Go through the example with them and remind them of less common places they can look for sources. Remind them that the more references they use, the more varied evidence they will find.
- Help them decide who is going to look for each category of questions and ask them to bring the sources they found to the next class.
- Read the REMEMBER with students and ask them if they have any questions about it.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

**FOR OUR ROUND-TABLE**

5. Brainstorm some questions for the round-table, based on the topic you established in Activity 2 and write them in your notebook.

Example:

**QUESTIONS:**

- > Why is education important for solving conflicts?
- > Where has lack of access to education become a problem?
- > How can education address the problems of inequality?

Look for more examples of questions in the Teacher's Book on page 158.

**FOR OUR ROUND-TABLE**

6. With your teacher's help, write some sources suitable for the questions you wrote in Activity 5.

- Look at the example below and listen to the discussion on Track 51.

Example:

**LIST OF POSSIBLE SOURCES**

- > Feature articles in magazines
- > Op-eds in newspapers
- > Websites of NGOs focusing education and human rights
- > Political organizations' websites
- > Foreign governments' webpages (especially from Ministries for Education)
- > Government-funded books about human rights and education
- > Educational TV programs

- Check the availability of the materials you established and organize yourselves to look for them.

**Remember**

Remember copyrights! Just photocopying just parts of a book, and not all of it. Some libraries have agreements with other libraries, they can provide you with an inter-library loan so that you won't have to travel far to get books or other materials.

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## Activity 7

- Ask students to think about the strategies they use when doing research.
- Go through the dialogue with them and add the ones you use when looking for particular information.
- Model all the steps you follow and voice what you think in every step. By doing this, you will show students the process of looking for information, which books are good sources, which are not, and why.
- If you have access to a computer, demonstrate some ways of looking for information and model what the IT section states.
- Allow students to look for information online, if you have Internet access at school.
- Remind students to have all the sources at hand, since they will need them in the following activities.

## Activity 8

- Ask students to browse through the books, magazines and the other printed resources they brought.

**session 3**  
Information sources and printed resources

**7. Discuss the strategies you can use to find information about the topic you selected. Look at the example.**

Strategies to look for information

When I look for information in printed sources, I check the table of contents first.

What do I **browse** through the book and look at the images, if I find one about the topic, I check that page. Sometimes, the table of contents doesn't include all the information that is in the book.

That's a great idea, but what do you do if there are no images?

If there are none, I read the titles of the sections and chapters.

**browse** [brəʊz] to look through books etc. to find sth.

On a website, use the shortcut Ctrl + F, or Cmd + F, to look for specific words on the webpage. You can use the words from the questions you write as keywords.

**8. Order the printed sources you selected.**

- Identify the components used in each one to organize the information.
- Make a chart in your notebook to record which components are used in each source. Look at the example.

Example:

Comparative chart			
Components	Book about human rights	OND's website	Magazine about human rights
Table of contents	✓	✓	✓
Footnotes	✓	✗	✗
Appendix	✓	✗	✗
Bibliography	✓	✓	✓
Glossary	✓	✗	✗

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- Tell them to go through them and identify their parts. You can ask questions such as: "Is there a table of contents?", "What information can you find there?", "What is the bibliography for?", "Is it at the end of the article or at the end of the book?", "Why is that?"
- Encourage students to make a chart in their notebook similar to the one in their book and to think about other parts that we may find in printed sources.
- Tell them to fill it in and to discuss what each part is about and what information we can find. Model if necessary.

## Activity 9

- Go through the dialogue with students and encourage them to talk about their charts.
- Remind them of the importance of providing feedback and how others might notice details we have not considered before.
- Allow some time for them to correct their charts and add or delete information in them.

## Activity 10

- Ask students to skim one of the sources they selected.
- Model by doing the activity with one of the books. Read the title aloud and talk about what you think the text will be about and how it may answer some of the questions.
- Scan the paragraphs and pause if you notice any words in bold or underlined words, as these may be the keywords in the text.
- Tell students how the keywords relate to the topic and if they appear in the questions.
- Explain how to infer the content of the text by reading just a few sentences in the first paragraph.
- Remember to highlight the aspects of how to work with the text, and not to teach the topic, since what students are learning is the language.
- Ask students to do the same and to answer the questions in this activity.

## Activity 11

- Encourage students to reflect on their performance as well as their partner's.
- Remind them of the importance of reviewing their work.
- Tell them to focus on the good aspects and the ones they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this unit.

9. Exchange the charts you made in the previous activity and provide some feedback.

- Identify the details you got right and explain how you were able to recognise them. Look at the example.

Example:

I got the table of contents word because I don't know what it had on. You know that, even though we all write to you, some do, and they don't look exactly like the ones in books.



I was right about the keywords, because a good sign I did some research on a specific topic. You thought that any information, so I asked the teacher for some help and she showed me that section, where I found what I needed. Since then, I know what an appendix is.

10. Read the title, the highlighted words if there are any, and the first paragraph in the texts you selected. Answer the following questions.

- How does the title of the text relate to the topic you selected?
- What do you think the text is about?
- After reading the first paragraph, what information do you think will appear next?
- What ideas will the text include?



### CHECKPOINT

11. Apply the following survey to your teammate.

Survey										
Name of teammate:										
Name of interviewer:										
Part 1: Answer the following questions yes/no										
Can you make a list of sources for your information in the round table?										
Can you ask questions that guide research for a round table?										
Can you identify the most appropriate sources for a round table?										
Part 2: Check the number that best matches your performance, where 10 is the highest score and 1 is the lowest										
Reading sources of information	1	2	3	4	5	6	7	8	9	10
Composing notes for a round table										

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### Building stage

-  12. Open your Reader's Book on page 84. Read the full text.
-  13. List the words you do not understand and the strategies you can use to infer their meaning on the board. Look at the example.

Example:

Word	Strategies	Meaning
lies	We can reread the part of the text where the word appears to work out its meaning. "Education is a fundamental human right like all the others in the Universal Declaration of Human Rights (1948)."	to remain, exist, realize
enshrined	It is a verb in the past tense, because it ends in -ed, but we need to look it up in the dictionary.	English Oxford Dictionary preserve (a right, tradition, or ideal) in a form that ensures it will be protected and respected
underpinning	We can use some synonyms to substitute the word for another that we know.	pillar, column, foundation

- Identify some words whose meaning changes when adding or deleting something at the beginning or the end. Look at the example.

Example:

Original word	Meaning	Modified word	Meaning
interaction	acting, occurring or carried on between actions	action	acting to or characteristic of a action, common to a whole action
enjoy	like, delight or pleasure in (an activity or occasion)	enjoyment	the state or process of taking pleasure in something
development	the process of developing or being developed	develop	to grow or cause to grow and become more mature, advanced, or elaborate
power	the ability or capacity to do something or achieve a particular aim	empower	to give (someone) the authority or power to do something

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### Activity 12

- Allow some time for students to read the text.
- Encourage them to read the rest of the text at home if they run out of time.
- Ask them to mark the words, sentences or paragraphs they do not understand, and tell them to reread them several times to grasp the general meaning.
- RB Box can either extend the current practice or provide material for developing it. If you have enough material, take time during the practice to go through the Reader's Book to foster curiosity and improve reading skills.

### Activity 13

- Ask students to list the words they do not know from the text.
- Tell them to think of ways to understand their meaning.
- Go through the examples with them and encourage them to think of other strategies.
- Allow some time for them to finish the activity.
- Encourage them to share their answers and to confirm the

meanings by using a dictionary.

- Ask them to reread the text and to talk about it to check if they understand it thoroughly.
- Tell them to find some words whose meaning changes when a prefix or suffix is added or deleted.
- Go through the example with them.
- Allow some time for students to complete the activity.

## Activity 14


- Go through the example with students and ask them to copy the chart in their notebook and organize the questions in it. They should leave ample space for the answers.
- Allow some time for them to look for relevant information in the sources they selected.
- Model the activity and use some keywords to find the paragraph that best answers the question.
- Remind them to copy the reference, so they know where the information came from.
- Go from team to team and provide help when necessary.

**FOR OUR ROUND-TABLE**

14 Have a look at the questions you wrote in Activity 5. Make a chart in your notebook like the one below and do the following:

- Scan the contents of your resources to look for words and expressions similar to those you use in your questions.
- Once you find them, identify the information that answers your questions.
- Record the piece of text that answers them in your notebook.
- Include the source in the chart. Look at the example.

QUESTION	TEXT	SOURCE
<b>Example:</b> > Why is education important for solving conflicts?	<b>Example:</b> > Access to quality education is a right that should be realized even in the most difficult circumstances. Education protects children from violent conflicts and creates safe and secure learning environments. In the midst of conflict, education has an essential role in providing protection and establishing a sense of normalcy. For example, Schools as Zones of Peace <sup>1</sup> school has been a successful model for keeping schools open despite oil unrest.	<b>Example:</b> > Education Document (available on the web): <a href="http://www.un.org/peace">http://www.un.org/peace</a>



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15. Reread the answers to the questions from the previous activity and do the following:

- Identify the main ideas and think about your point of view about each one.
- Write them down in a chart in your notebook.
- Record the reference to the source you used. Look at the example.

Example:

Answers	Main idea	My point of view
"The right to education is one of the key principles underpinning the Education 2030 Agenda and Sustainable Development Goal 4	The lack of education is due to social, cultural and economic factors	It is unclear that not everyone has access to education, because it is
"SDG 4 implicitly by the international community SDG 4 is rights based and seeks to ensure the full enjoyment of the right to education as fundamental to achieving sustainable development for all. It is a right to education, not a right to educational opportunities, many as a result of social, cultural and economic factors"	the lack of education is due to social, cultural and economic factors	a human right and not a favor
"In order to do so, there must exist equality of opportunity and universal access. For further requirements of the United Nations and UNESCO by down international legal obligations which recognize and develop the right of every person to enjoy access to education of good quality"	there must be equal opportunity so everyone can access quality education	We all have the right not only to education but also to quality education

Source: <https://www.un.org/development/desa/dest/2030>

### Activity 15

- Tell students to reread each answer to the questions in the chart they made in Activity 14.
- Ask them to identify the main idea.
- Model this with the first answer in the chart. You can highlight the sentence that presents the main idea, or you can paraphrase it.
- Encourage students to reflect on what they think about the main idea. Remind them to add some information from their own experiences and to start a dialogue with the text.
- Go through the example in the chart and ask a couple of students to give their point of view of this particular main idea.
- Go through the second example in the chart and repeat the previous steps.
- Allow some time for students to identify the main ideas in their answer and encourage them to explain their views on the topic.

## Activity 16

- Encourage students to present their points of view to the rest of the class.
- Remind them that the purpose of this activity is to listen to and think about different perspectives and to add more information to the discussion.
- Ask a couple of volunteers to role-play the dialogue. You can model with one of your student's points of view and start a dialogue with him or her.
- Monitor and provide help to the pairs that do not have much to discuss. Ask some questions and provide your point of view, as well, so they can pick up the conversation there.
- Tell students to take some notes on the comments they find useful, so they can include them as arguments for the round table.

## Activity 17

- Ask students to check the questions, answers, main ideas, points of view and notes on the comments from other classmates.
- Allow some time for them to gather all these resources and encourage them to organize the information on cards.
- Go through the example with them and ask them to identify where this information comes from.
- Remind them of the importance of organizing the information into topics so they have one per card. They will find this useful during the round table.

**16. Share the points of view you included in the chart and do the following:**

- Discuss each point of view and ask some questions.
- Explain why you believe what you do.
- Exchange observations to improve how the points of view are expressed.
- Add information to broaden the points of view. You can also include some examples and explanations. Look at the example.

**17. Check the points of view you wrote in your notebook.**

- Take notes on them and the information that broadens, exemplifies or explains each one.
- Copy your notes onto some cards to use in the round-table.
- Write the topic on each card and number them. Look at the example.

**FOR OUR ROUND-TABLE**

**Card 1**

**Topic: The right to education**

Education is a right, not a favor because, as UNESCO says, it is the government's obligation to ensure that we all have a quality education. For this reason, it seems very unfair that not everyone has an education.

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18. Exchange your cards and offer your teammate suggestions to improve theirs.
- Consider that you are not supposed to read from the cards, but use them as an aid during the round-table.

19. Listen to Track 52.
- Answer the following questions.

1. Who is Samara? Why is she the first to speak? What role does she play in the round-table? She is the moderator. She speaks first because she presents the panelists on the round-table.

2. Are the speed and volume of her voice adequate? Why? No, because she speaks too quickly and too quietly.

3. What suggestions can you give Samara to improve her intervention? She should speak more loudly and slowly.

1. Who is Laura? She is the first participant.

2. Why does she thank Samara? Because Samara introduced her and invited her to speak.

3. What role does Laura play? She presents her point of view to the audience.

4. Are her speed and volume adequate? Why? Her speed is not quite right, because she pauses often, it seems as if she is reading. The volume is OK, but there are some problems with pronunciation at the end. I can't understand what she is saying.

20. Exchange opinions about what Samara and Laura could do to improve their interventions. Look at the example.

Example:



I believe that Samara should thank the panelists to speak in a more formal way. Instead of saying "You're fun, Laura," she could say, "Laura, you're able to offer your intervention."

You're right. It's a formal event. Besides, she should welcome the audience and present the topic of the round-table. She should also introduce herself and her panelists.

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## Activity 18

- Encourage students to exchange their cards and to ask for some feedback from their peers.
- Remind them of the importance of checking their work and providing constructive criticism.
- Model the activity, not just by correcting the spelling mistakes, but by deleting sentences that are not relevant.
- Tell students that the cards will help them to have the specific data, or information that they find difficult to remember, at hand.
- Tell them to mark the cards with all the corrections, since these are just a draft. They will have time later to make the final version.

## Activity 19

- Play the track once.
- Ask students to answer the questions in their book.
- Play the track one more time so they can check their answers.
- Ask students what acoustic features people should use

during a round table and how they adjust them in different situations. For example: How should people talk when reading a story to a child? How do they talk when telling a secret? Or when they're playing basketball and want to communicate with the other members of the team?

- Remind them that we adjust acoustic features depending on the situation and that we do not use the same ones all the time.

## Activity 20

- Ask a couple of volunteers to role-play the dialogue. Carry on with the discussion as a class.
- Elicit the expressions they can use during their own round-table discussion.
- Organize them in a chart and divide them in groups, such as "To greet the audience", "To introduce the topic", "To thank someone for his or her intervention", "To finish the round table", etc.



Session 7

Acoustic features



Track 52

**Activity 21**

- Ask students to complete the diagram in their book.
- Go through the example with them and elicit some other acoustic features.
- Model if necessary.
- Encourage a couple of students to read one of their cards using the acoustic features in the diagram.
- Ask the rest of the class how this person succeeded and why these features apply in a round table.

**Activity 22**

- Remind students about the purpose of a round table and why they are intended to influence the audience.
- Play the track.
- Go through the example with them and elicit other examples that apply to the participants on the track.
- Encourage them to think about how they want to influence the audience during their round table.
- Think about some expressions they may use to involve the audience and, if necessary, tell students to include them on their cards.

**Activity 23**

- Play the track once.
- Tell students to include the different types of non-verbal language from the chart while the track is playing. They should start with a dance choreography, then some appropriate hand gestures for a round table, then they are supposed to make some funny faces and, lastly, they should play a clapping game.
- Ask them to tick the best non-verbal language on the chart.
- Replay the track one more time and tell them to use the best non-verbal language to act it out.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

21. With your teacher's help, brainstorm the acoustic features you should consider during your intervention and write them on the papers. Look at the example.

22. Listen to Track 52 one more time.

- Comment on the strategies Samara and Larza should use to influence the audience's opinion. Look at the example.

Example:

"I believe Larza should *involve* the audience in the points of view."

"Yes, she could say, 'All of us...' or 'We all should...'"

23. Listen to Track 53 and think about some non-verbal language that could be used.

- Play the dialogue several times and gesture as if you were the participants.
- Tick the best non-verbal language for the round table.

Dance choreography  Hand gestures  Funny faces  Clapping game

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**FOR OUR ROUND-TABLE**

**24. Rehearse your interventions and how you are going to present your points of view.**

- Exchange suggestions for adjusting participants' voice and taking advantage of acoustic features.
- List the suggestions in your notebook. Look at the example.

**Example:**

**POINTS OF VIEW**

- In Mexico, there are a lot of children and teenagers who do not have access to education.
- One of the main reasons is that there are no schools where they belong (they don't afford to commute to other schools).
- We do have the right to education.
- That is why we should demand a solution to this problem, so we can guarantee that no child, teen or young adult is left behind.

**SUGGESTIONS**

- Welcome the audience with an expression such as "good morning" or "thank you for joining us".
- Emphasize the highlighted phrases to draw the audience's attention and to be sure they understand the reasons.
- Say the sentence at low speed and with clear diction, use a hand gesture to mark each word as if you were highlighting it, so as to give it more emphasis.
- Raise the volume, slow the pace and adjust the intonation when stating the highlighted phrase to draw the audience's attention and to conclude the intervention at a high note.

session 6  
 speaking and social interaction

**Closure stage-socialization**

**25. Comment on the pros and cons of different venues, dates and the duration of the round-table. Look at the example.**

	Examples	Pros	Cons
Venue	Classroom	It's always available.	It's a little cramped and we can't help others.
Date	May 1st	It gives us ample time to prepare for the round table.	It's quite week.
Duration	45 min	Each intervention should last 9 min.	It's too short. People speak too fast, we might finish early.

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### Activity 24

- Remind students of the importance of rehearsing the round table.
- Allow some time for them to practice the round table.
- Encourage them to take notes on their strengths and the ways they can improve.
- Go through the example with them.
- Encourage students to come up with suggestions for their round table.
- Tell them to take note of what is useful and to write the final version of the cards.

### Activity 25

- Brainstorm different venues and dates for the round table. They should discuss different options for its duration.
- Ask students to think of pros and cons for each option.
- Go through the example with them and encourage them to support their opinions with valid arguments.
- Have a vote and decide on the best venue, date and duration of the round table.

## Activity 26

- Ask students to fill in a chart like the one in the example.
- Encourage them to include all the elements that will be included in the round table.
- Elicit the steps needed to organize the round table and if they need to send invitations to the audience or if a poster will suffice. They should also ask the principal for permission to allow entrance to members of the audience if they do not attend the school regularly.
- On the day of the round table, remind students to bring their cards, to respect each other's turns and opinions and to enjoy the discussion.

**FOR OUR ROUND-TABLE**


26. Make a chart with the title, venue, moderator and guests of your round-table.

- Make your final decisions regarding venue, date and duration. Record them in the chart.

Example:

TITLE	VENUE	MODERATOR	PARTICIPANTS
Education and Human Rights	Gym	Jorge Flores	Santiago López Magal Flores Dorelli Cuevas María Vargas

- Present the round table on the date and venue you decided in the previous activity.
- Have your cards at hand to use them during your intervention and respect the time allotted to you.



**Being Thought Leaders** | Participating in a round-table exercise with it a certain responsibility to think beyond what is being presented and to gain awareness of the issue you are dealing with.

Read the text before and after the activity. Review the text and the instructions of the exercise.

### How did it go?

17. Read each line carefully. Tick the box that best describes your work in this practice.

**Self-Check**  
answered

- I can contrast points of view from different sources.
- I can adjust voice features while preparing for a round-table.
- I can confidently express points of view in a round-table.

18. How do we assess the following aspects of our round-table?

**Participating in a round-table**

- I can organize a round-table.
- I respected the time allotted for my intervention.
- I checked the reactions from the audience and from other panelists on the round-table.

#### Product

19. What is your partner's global impression about your intervention in creating points of view for a round-table?

**Partner**  
answered

- Aspects to improve

20. What is your teammate's global impression about your performance in this unit?

**Team**  
answered

- Aspects to improve

~~We have arrived at the end of this practice.~~

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### Activity 27

- Encourage students to reflect on their performance.
- Tell them to focus on the good aspects and the ones they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this practice.
- Remember that insofar as they are able to detect their own strengths and needs, they will become more autonomous.

### Activity 28

- Remind students of the importance of assessing peers in order to improve their performance.

### Activity 29

- Emphasize the importance of feedback between peers, as it becomes an opportunity to enrich our skills, ideas, and behaviors.

### Activity 30

- Ask students to fill in the chart with the strengths they noticed in their teammates and the ways they can improve.
- Remind them to take into account the skills and attitudes involved in this practice.

# Practice 10

## FOR OUR RIGHTS

### Activity 1

- Tell students what they are going to do in this practice.
- Allow some time for students to scan the images.
- Ask them to describe the images and to imagine what is going on.
- Help them decide which cases deserve a complaint from the customer and to support their points of view with a reason.
- Go to Track 60 and use the visual resources to support your teaching strategies.

### Activity 2

- Encourage students to think about the times they have had to complain about a product.
- Model the activity by starting with an example of your own.
- Tell to talk about the solutions they suggested or that the salesperson proposed.

## FOR OUR RIGHTS

Family and community reinforcement  
SOCIAL LANGUAGE PRACTICE: Express oral complaints about a product.

### Warm-up stage

In this practice, you will learn to compose and express a verbal complaint about a product.



1. Look at the following pictures. Analyze which situations deserve to be complained about and explain why. Look at the example.

Example:

Case 1



The bicycle is new and it should have a suitable chain. The one is very big. He should complain to the seller, since the bicycle needs all its parts in order to be ridden.

Case 2



The buyer has the right to complain, because the notebook is torn and there are a couple of pages missing.

Case 3



There is no need to complain, because the buyer can sharpen the colored pencils to use them.



2. Ask a few classmates if they have had any problems with a product and how they resolved them. Write their answers in the chart below.

	Classmate 1	Classmate 2	Classmate 3
Product			
Problem			
Solution			

3. Look at the chart below and read the activities you will complete in this practice in order to learn how to complain about something. Remember to tick each activity as soon as you finish it.

WARM-UP STAGE	
<b>Week 1</b> Listen to and explore complaints about a product.	• Identify topic, address and purpose. • Contrast attitudes of speakers. • Establish the reason for the complaint.
BUILDING STAGE	
<b>Week 2</b> Interpret general meaning, main ideas, and details of complaints.	• Clarify the meaning of words. • Understand complaints. • Compare expressions that suggest solutions. • Classify expressions.
BUILDING STAGE	
<b>Week 3</b> Compose complaints.	• Express reasons for and solutions to a complaint. • Select a repertoire of words and expressions needed to make a complaint, using an adequate register. • Define the information that will be in the complaint. • Use strategies to influence the addressee and repair failed communication. • Reflect on the use of non-verbal language. • Practice a complaint.
CLOSURE STAGE—SOCIALIZATION	
<b>Week 4</b> Present the complaint. Evaluate the process and the product.	• Express complaints. • Offer constructive feedback.

Session 2

Topic: purposes and addresses

4. Listen to the dialogue on the track and do the following.

- Discuss the purpose of the conversation. Look at the example.



The purpose of the phone call is to complain about something.

I believe that they want to exchange some medicine.

In my opinion, they want to get out of a situation.

Well, yes, but they have to make a complaint first.

### Activity 3

- Make sure students identify the three stages of the study plan and that they understand each activity to be done.
- Ask a student to read the tasks out loud so they can understand the activities they will complete in order to have a round table discussion.
- Don't forget to go back to the chart to tick each activity as soon as you complete it.

### Activity 4

- Go through the example with students and answer any questions that may arise.
- Play the track once.
- Encourage students to carry on with the discussion and to support their points of view with quotes from the track.
- If they get stuck, you can ask questions such as, "Who are the participants in the dialogue?", "What do they do?", "Why are they having the conversation?", "What is the conversation about?"



## Activity 7

- Brainstorm, with students, the words and expressions that serve as clues to identify the topic of the complaint.
- Model using a couple of examples and play the track one more time if they cannot remember the dialogue.
- Go through the repertoire of words and expressions and ask them what each word and expression means, what they focus on and who says each one.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

session 3  
 instructions

7. Write a list in your notebook of the words and expressions that allow you to understand the topic and justifications for the complaint you heard before. Look at the example.

Example:

Words	Mistake, phoney, pills, drugs, phonyact
Expressions	Was there any problem with the restaurant? expression date, I'm sorry for the inconvenience.

8. Listen to the track and discuss the reasons why the salesman hangs up the telephone. Look at the example.

Example:

I believe he hangs up because I shouldn't know how to solve the problem.

I don't agree. Do you **get it** how and the start? So?

9. Listen to the track and discuss why Lisa hangs up on the salesman. Look at the example.

Example:

The salesman was very **rude**.

Yes, I think that he didn't care about Lisa's problem.

- Exchange opinions about the adjustments the interlocutors should make to have a respectful conversation.
- Write them on the board. Look at the example.

Example:

Adjustments	
When talking	When listening
Greel the other person.	Listen <i>attentively</i> .
Change your tone of voice.	Empathize with the other person.
Be nice.	Let him or her finish.

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"Do they achieve their goal?", "Why is that?", "What are the main differences between the two tracks?"

- Go through the dialogue with students. You should encourage a couple of volunteers to role-play it.
- Encourage the rest of the class to carry on with the discussion.
- Ask them if they have been in a similar situation and if communication was cut off because of the attitudes of the interlocutors.

## Activity 9

- Play the track once.
- Elicit how this dialogue differs from the one they listened to in previous sessions.
- You can also encourage them to talk about the attitudes and emotions that were at play in this dialogue.
- Go through the example with students and ask them if they agree with it and why.
- Remind them to support their answers with quotes from the track.
- Elicit different ways to carry out the conversation so both participants succeed when communicating.
- Brainstorm some adjustments and go through the example with students, so they know what to do.
- Encourage them to role-play the dialogue, adjusting the attitudes and, therefore, the expressions each interlocutor uses.

## Activity 8

- Play the track once.
- Elicit how this dialogue differs from the one they have listened to in previous sessions.
- Ask them questions such as: "Who participates in the dialogue?", "What do participants intend to do?",

### Activity 10

- Explain what is expected from students in this activity
- Go through the sentences with them and answer any questions that may arise.
- Model the activity, if necessary.
- Allow some time for students to complete the activity.
- Encourage students to share their answers and to support them with arguments, since they might disagree on some things.

### Activity 11

- Ask students to think about what they want to complain about or why the product they purchased is faulty, and to whom they are going to address their complaint.
- Remind them they can create a fictional scenario or they can draw from a real-life situation they wish to improve.
- Go through the example with them.
- Allow some time for students to complete the activity.
- Provide help if necessary.

### Activity 12

- Play the track and ask students to write down the words and expressions they do not understand.
- Play the track one more time and pause it to comment on the sentence where the unknown word or expression is used.
- Write the sentences or phrases on the board and help students infer their meaning through context.
- Start a discussion about what each word means and go through the example with them.
- Model other strategies they can use to infer the meaning of the words.
- Encourage students to check their predictions in a dictionary.

**session 4** **Attention**

10. Draw the emotion that represents the effect each expression can cause (courtesy, friendliness, anger) in the box beside it.

**courtesy** **friendliness** **anger**

**TO OFFER HELP**

- Who do I help you?
- Can I lend you a hand with?
- Let me help you?

**TO EXPRESS A COMPLAINT**

- I want to express my                      with                     .
- I'm sorry to see this out                     .
- I'm angry about                     .

**TO EXPRESS ANOTHER EMOTION**

- To express a complaint, I                     .
- I apologise for the                     .
- I'm really sorry                     .
- I will do my best                     .
- I'd like to suggest                     .
- I'm sorry, but                     .
- There is nothing I                      can do about it.

**FOR OUR COMPLAINT**

11. Record the reason for, the purpose of and the addressee of your complaint in your notebook the chart like the one below. Look at the example.

**REASON** **PURPOSE** **ADDRESSEE**

The glasses I got do not work. My store is still                      to get a replacement. the optician/opticist

**Building stage**

**session 5** **Oral interaction**

12. Listen to the dialogue again.

- With your teacher's help, comment on the words you do not understand.
- Listen to the track one more time and pay attention to those words and where they are placed in the conversation.
- Write the sentences that contain those words on the board, circle them and discuss what you think they mean. Look at the example.

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**Activity 13**

**Example:**

"Circular" means "halt" because the salesman understands why she is being firm.

I understand it's annoying that you are concerned.

No, I think it means "waited", otherwise wouldn't she call "urgent".

**13. Discuss what the dialogue from track 54 was about. Look at the example.**

**Example:**

I believe the pharmacist sold Lisa aspirin pills and she called them to complain.

Agree, but she didn't call the pharmacy, she called the company that makes the pills to get some that are OK to take.

**14. Write in your notebook the expression that introduces a solution to the problem on the board.**

- Explain how you were able to identify it. Look at the example.

**Example:**

This suggests a solution to the problem, because the customer is requesting something from the salesman.

"I suggest a few replacements".

I disagree, the phrase "few replacements" minimizes the problem, since she wants a new bottle of pills that's not affected from a change.

**15. Read the following list of reasons for a complaint.**

- Write some expressions to suggest a solution to the problem. Look at the example.

**Example:**

Reason	Expressions to solve the problem
She gave you incorrect change for a \$20 bill.	"Excuse me, you only gave me \$45, I'm missing \$5"
You've been given the wrong amount of oranges.	<b>Could you recount the oranges, please? I believe there are less than there should be.</b>
The scale does not show one kilo.	<b>I'm sorry, but I don't think the scale showed one kilo. Can you weigh the bananas again?</b>
The shirt is too small.	<b>I would like to return this shirt because it doesn't fit. Can I exchange it for a bigger size?</b>
The brakes on the bike do not work.	<b>Can you check the brakes on my bike, please? I got it yesterday and I can't slow down when I'm going fast.</b>

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### Activity 13

- Ask students to discuss what happened in the dialogue.
- Remind them to expand on what they commented on in Activity 4.
- Go through the example with them and encourage students to continue with the discussion.
- You can ask them questions such as: "Why did Lisa call the company?", "What did she say to the salesman?", "What did the salesman respond?", "How did he feel when he understood what had happened?", "What did he suggest?", "How did Lisa react to the solution?"

### Activity 14

- Ask students to identify the expressions that introduce a solution to the problem in the conversation.
- Go through the example with them and elicit the ones that are used in the dialogue.
- Provide a couple more examples and encourage students to do the same.
- Remind them to think about the solutions to the problems they talked about in Activity 2.

- You can also vary the activity by classifying the expressions according to the attitudes portrayed in each expression.
- Show students that there are ways of asking for something without being rude, or being firm but polite when asking for something.

### Activity 15

- Tell students about a hypothetical situation and a plausible solution to it.
- Go through the reasons on the chart and encourage them to think about a solution to each one.
- Remind them to consider a pleasant attitude, as it will influence the resolution of the problem.
- The answers on the chart may vary, but they should be similar to the ones given here.

## Activity 16

- Go through the example with students and ask them if they notice the differences between the solutions.
- Comment on what each solution implies and list the similarities and the differences.
- Remind students to focus on the attitudes and future actions each solution suggests.
- Their answers may vary, but they should be similar to the ones given here.
- Encourage students to think about the possible solutions they could suggest in their complaint.
- Remind them to check what they wrote in Activity 16 in order to select a couple of suggestions that are suitable for the complaint.
- Go through the examples with them and tell them to pay attention to the underlined sentences.

## Activity 17

- Encourage students to reflect on their own performance and that of their partner.
- Remind them of the importance of reviewing their work.
- Tell them to focus on the good aspects and the ones they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this practice.

Let's think about your performance up to this moment.

**FOR OUR COMPLAINT**

16. Read the following expressions that suggest solutions for a complaint.

- Compare them and find their similarities and differences. Look at the example.

Example:

	Similarities	Differences
"I will reimburse you!"	- They propose a solution to the customer.	- One offers to give the customer's money back.
"We will exchange it for a new one immediately!"	- They are respectful and empathic.	- One suggests that they will take back the damaged item and give the customer a new one.
"I will report the situation so it doesn't happen again!"	- The person offers to take some kind of action to resolve the problem.	- One emphasizes that they will make sure this situation is not repeated.

- Discuss other expressions to suggest solutions you've heard and write them in your notebook. Look at the example.

Example:

**Expressions that suggest solutions**

I would like to get a reimbursement for the glasses I got here, because they don't work.  
I don't think the glasses you gave me work. Can you check them, please?  
Can I exchange these glasses for a new pair? These don't improve my vision.

**session 7**

**CHECKPOINT**

17. Let's think about your performance up to this moment.

- Complete the following form in your notebook.
- Share the form with your teammates. Ask for feedback on your performance.

**Self-assessment**  
Listening strategies

Do you have any problems understanding while listening to the complaint? \_\_\_\_\_

How do you solve them? \_\_\_\_\_

What do you do to improve your listening skills? \_\_\_\_\_

What else could you have done to better understand the complaint? \_\_\_\_\_

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18. With your teacher's help, listen to the dialogue and do the following.

- Say the expressions that transmit emotions aloud and then write them on the board. Look at the example.

Example:

Expressions that transmit emotions	
I want to complain about something.	I am terribly sorry for the inconvenience.
How may I help you?	I am very disappointed with the service I received.
Oh, please continue.	Tell me why you feel this way.
We can resolve this as soon as possible.	I apologize.

- Exchange opinions about each emotion transmitted in the expressions. Look at the example.



When the salesman says, "Oh, please continue," he is empathizing with Lisa. He shows that he cares about the customer.

Yes, she continues with her complaint because she feels understood.

- Classify in your notebook the expressions according to the emotion they express. Look at the example.

Example:

Emotion	Expression
Empathy	Oh, please continue.
Concern	We can resolve this as soon as possible.

- Add other expressions to the chart that are common when making a complaint. Look at the example.

Example:

Emotion	Expression
Empathy	Oh, please continue.
Concern	We can resolve this as soon as possible.
Anger	I can't believe this is happening!

Continue this activity on the next page.

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### Activity 18

- Play the track once.
- Go through the example with students.
- Tell students to focus on the sentences that imply certain emotions and ask them to write them down.
- Play the track one more time and allow some time for them to fill in the chart.
- Remind students to write down all the sentences, including the ones that do not express a nice feeling.
- Encourage students to share their answers and discuss each one.
- Go through the example with them and tell them to carry on with the discussion.
- Tell students to classify the expressions according to the emotion they invoke.
- Remind them to take into account the discussion they just had.
- Elicit other expressions or sentences that may appear when making a complaint and provide a couple of examples of your own.

- The answers will depend on each student, but we include a few here to use as a guide.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

## Activity 19

- Elicit sentences or expressions to use at the beginning of their complaint.
- Tell them to think about the ones used on the tracks and to think about others that may be useful.
- Encourage students to share their answers with the rest of the class.
- Classify the expressions depending on the speech register.
- Go through the REMEMBER with students.
- Ask them which register works best when making a complaint.
- Go through the example with students and tell them to choose the opening expressions for their complaint.
- Remind them to determine if they are going to have an interlocutor or if the complaint will be left on voicemail.

## Activity 20

- Go through the example with students and ask them to think about the keywords they will use in their complaint.
- Remind them to consider what they wrote in Activities 11, 16 and 19.
- Help them check the spelling of their complaint and encourage them to look up words in the dictionary if they do not know how to say them in English.

Online Resource

Register	There's nothing to do now. It's too late to fix it.
Diffidence	Well, Oh!
Defiance	I can wait while you resolve this.
Disobedience	I don't care that you have other things to do!
Embarrassment	I am extremely embarrassed.
Desperation	Is there something I can do?

Opening expressions

**FOR OUR COMPLAINT**

19. Exchange ideas to come up with opening expressions to use in your complaint.

- Write them in your notebook.
- Have the register in mind. Look at the example.

Example:

**OPENING EXPRESSIONS**

1<sup>st</sup> Interlocutor: Good morning! You are calling the eye clinic. How may I help you?

2<sup>nd</sup> Interlocutor: Hello! My name is Jack López and I am calling because...

20. Make a diagram to record the words and expressions you will use in your complaint. Look at the example.

Example:

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21. Determine the information you will state in your complaint and the order in which it will appear. Consider the reason, purpose and addressee you selected in Activity 11. Look at the example.

Example:



We can start with the opening expressions we wrote in Activity 11.

Yes. Then we need to add the reason for our complaint.

OK, but let's include a solution as well. That way we can convince the addressee to get us our money back.

Sure. We can finish the conversation by saying goodbye.



- Check your Reader's Book to review complaints.

22. Listen to the track. It features some students rehearsing their complaint.

- Read the transcript for the track and pay attention to the feedback they give each other.



I think you did a good job, but maybe we should include the name of the clinic.

I agree in your case, I think you should change some expressions to appear more formal, and don't say "because".

**Girl:** Good morning! You are calling the eye clinic. How may I help you?

**Boy:** Hello (mm) My name is José López and I am calling because (mm) I want to complain about the glasses I got this morning. The thing is, when my girl is still terrible. Everything is blurry! Besides, they pricked my nose. I don't think the eye doctor did a good job, so I want my money back.

- Rehearse your complaint and give your partner some feedback.

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## Activity 21

- Go through the example with students.
- Ask a couple of volunteers to role-play the dialogue.
- Encourage students to do the same and to start organizing the information for their complaint.
- Help them to develop their opening questions and to decide if the ones they wrote in Activity 19 work.
- Elicit what will come after, if they will state the solution first or if they want to explain the reason for the call.
- Tell them to continue with the rest of the complaint, if they offered the solution first, they should state the reason, and vice versa.

## Activity 22

- Play the track once.
- Ask students questions such as: "What is it going on?", "How many participants are in the dialogue?", "What is the matter?", "Why is he complaining?", "What do you think will happen next?"

- Have students read the transcript of the dialogue in their book.
- Elicit the corrections made and how they improve the complaint.
- Encourage them to carry on the dialogue with what they imagine happens next.
- Tell students to rehearse their complaint and to provide feedback.
- Remind them to be respectful and to talk about their strengths and ways to improve their performance.
- Remind them to take notes so they can make the proper adjustments to the complaint.
- The CD icon will appear throughout the practice to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them to suit the purposes you established with your students.

### Activity 23

- Tell students to imagine the non-verbal language they would use if their complaint were presented face-to-face.
- Role-play the dialogue with a couple of students and ask them if they agree with what is stated.
- Go through the example with students and ask them if they agree with the sketches.
- Encourage them to discuss whether or not these sketches apply to all situations. Remind them to support their answers with arguments.
- Allow some time for students to complete the activity.
- Have a couple of volunteers present their complaint using the non-verbal language they determined was appropriate for this situation.

**FOR OUR COMPLAINT**

**23. Discuss the non-verbal language you could use if you are going to complain to a person. Look at the example.**

We have to be very careful with the glasses, since they can be manipulated.

Definitely, we have to **putty** a friendly respectful image, so the other person doesn't feel threatened.

Yes, we have to pay attention to the way we stand and how we place our hands.

I agree, but we have to avoid something, or else it will look **fake**.

**Notes:** Remember to be respectful. Use your body language (2).

- Draw some sketches of the non-verbal language you are going to use when making your complaint.
- Add some notes to help you identify each gesture. Make your drafts here.

**DRAFTS**

**NOTES**

▶ Place your arms and hands to show that you do not know what to do.

▶ Project an attentive expression, so the other person knows they are being heard.

**session 10** Think I know. Planning our product.

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session 11  
Introducing the repair and closure

Closure stage-socialization

24. Think about what you would do if some of the following situations happened while you were making the complaint. Look at the example.

- Communication is interrupted while you are explaining the reason for the complaint.
- The interlocutor does not understand the first part of the complaint.
- The interlocutor does not understand the solution you suggest to solve the problem.

Interrupted the interlocutor: "No, I was saying..."

If the other person doesn't understand why I'm calling, I would use other words and emphasize the phrase "The reason for my call is..."

If this happens, I could say: "As I was saying..."

Communication is interrupted while you are explaining the reason for the complaint.

The interlocutor does not understand the first part of the complaint.

The interlocutor does not understand the solution you suggest to solve the problem.

We could also say: "I'm sorry, but..."

Yes, that phrase will give him or her the clue that you are explaining why you are not satisfied with the product.

Yes, "As I was saying..." works, all right!

• Check your answers with the teacher.

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## Activity 24

- Read the given situations to students and answer any questions that may arise.
- Go through the example with them and ask them if they agree and to mention other possibilities.
- Allow some time for them to complete the activity.
- Their answers may vary, but they should be similar to what is stated here.
- Encourage students to rehearse their complaints and to include one of these communicative failures.
- Remind them to resolve the problem with one of the possible solutions they discussed previously.

### Activity 25

- Remind students of the purpose of the complaint.
- Elicit *why* it is important to convince the interlocutor to consider the solution they state in the complaint.
- Go through the examples with students and allow some time for them to finish the activity.
- Their answers may vary, but they should be similar to the ones provided.

### Activity 26

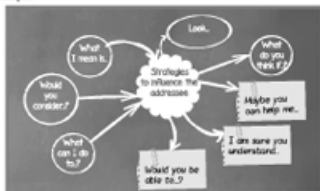
- Have students write the final version of the complaint.
- Remind them to include all the adjustments they made in the previous sessions.
- Allow some time for them to practice the complaint.
- Go through the tips with them and encourage them to have a good time.

### Activity 27

- Tell students to decide on the turns of participation.
- Change the layout of the furniture in the classroom if necessary.
- Encourage the rest of the class to take notes to provide constructive feedback to their peers.

25. Brainstorm some strategies you can use to influence the addressee of your complaint. Look at the example.

Example:



- Include one of these expressions in your complaint.

26. Make the final adjustments to your complaint.

- Assign roles for participation.
- Decide which attitude is the most appropriate for your dialogue and how you should adjust your voice to be understood and reach an agreement.
- Practise your complaint.
- Adjust tone, intonation, speed, pauses and volume, according to the purpose of your complaint.
- Check the following tips for speaking in public and decide which are useful for expressing your complaint.

#### Tip

Speak naturally and be yourself!

Take a deep breath and trust yourself. It's normal to be nervous.

If you forget a part of your complaint, take a look at your first version.

Relax! People who are listening to you usually won't recognize if you're nervous.

27. Express the complaint.



### How did it go?

28. Read each line carefully. Tick the box that best describes your work in this practice.

Individual Assessment				
I can analyse topic and purpose.				
I can value the effect of communicative episodes.				
I can contrast attitudes adopted by interlocutors.				
I can detect ways to adjust my intonation and expressions to improve communication.				
I can exchange and value my own experiences and others'.				
I can clarify the meaning of words.				
I can infer general meaning.				

### Product

29. How do we assess the following aspects of our poster?

Phrasing a complaint				
Did we establish the justification for our complaint?				
Did we compare expressions to suggest substance?				
Did we classify expressions that demonstrate emotion?				
Did we value attitudes?				
Did we select a relevant repertoire of words and expressions?				
Did we suggest the reasons and suggest a solution?				
Did we repair a failed dialogue?				

30. We have arrived at the end of this practice. What is your teammate's global impression about your performance in this unit?

Team Assessment	Aspects to improve			

We have arrived at the end of this practice.

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### Activity 28

- Encourage students to reflect on their performance.
- Tell them to focus on the good aspects and the ones they could improve.
- Reflect on whether you need to make any changes or reinforce any content in this practice.
- Remember that insofar as they are able to detect their strengths and needs, they will be more autonomous.

### Activity 29

- Remind students of the importance of assessing peers in order to improve their performance.
- Emphasize the importance of feedback between peers, as it becomes an opportunity to enrich our skills, ideas, and behaviors.

### Activity 30

- Ask students to fill in the chart with the strengths they noticed in their teammates and the ways they can improve.
- Remind them to take into account the skills and attitudes involved in this practice.

## Assessment

The main aim of assessment is to provide information about the degree of progress each student achieves at different stages of the teaching and learning process. This enables the teacher to help students identify what they have learned after a given period of time (month, term, year, and cycle). It also helps them to consider how teaching situations, classroom working modes, use of materials, and the kind of help or guidance provided are aimed at the achievement of key learnings.

Assessment is a core syllabus element because it can influence teaching and learning processes, as well as their outcomes. In other words, what is assessed becomes the main focus of attention for teacher, students and parents, and it affects the interaction between students, and between them and the teacher in the classroom.

The aim of formative assessment is to develop "actions with the aim of gathering information about the students' performance so as to intervene in different moments (before, during, after) of the learning process." (Vargas, M.R y Ban, A.R 2001)<sup>1</sup>

The purpose of assessment is to observe and monitor what students feel, know and do in the process of learning English, and to suggest precise ways of improving their performance in different moments. A successful formative assessment:

- gives students insight into what it is expected of them from the beginning.
- provides access to good models of the tasks students are expected to carry out.
- provides many opportunities to give and receive constant feedback about their strengths and areas to review regarding their progress in English learning.

The levels of mastery and proficiency in English, as well as their descriptors, were created to determine the extent and amplitude of the curricula. They constitute the grounds for exploring the role of language and other means of communication in the youngsters' cultural and social life as they progress through the education system towards attaining knowledge about the world.

In order to monitor your students' progress, it is important to take the following into account: the level of mastery and proficiency in English, its descriptor, as well as the social language practice and the Key Learnings for 2nd grade of secondary school.

### Cycle 4 purposes

The purposes established in the English Syllabus show links to the four pillars of education, as set forth in the report *Learning: The treasure within* (Delors, 1995). Thus, it is crucial to monitor and register the students' progress in their classwork. With the objective of helping you in this task, we crafted an instrument to register said progress on 3 separate occasions throughout the school year. You can access it in full on the CD.

<sup>1</sup> Vargas, M.R. y Ban, R.A. (2011). *Paso a paso con el PNEB en las aulas*. Latin American Educational Services, Inc. Ciudad de México.

Learning to live together						
Student's name	<b>Purpose 1:</b> Analyzes various aspects to improve intercultural understanding.			<b>Purpose 2:</b> Applies various strategies to overcome personal and collective challenges while learning a foreign language.		
	School year:			School year:		
	Start of the year	During the year	At the end of the year	Start of the year	During the year	At the end of the year
	Yes : No	Yes : No	Yes : No	Yes : No	Yes : No	Yes : No

Learning to learn						
Student's name	<b>Purpose 3:</b> Transfers strategies to consolidate performance in learning situations involving a foreign language.			<b>Purpose 4:</b> Uses a simple, but wide linguistic repertoire in a number of known and current situations.		
	School year:			School year:		
	Start of the year	During the year	At the end of the year	Start of the year	During the year	At the end of the year
	Yes : No	Yes : No	Yes : No	Yes : No	Yes : No	Yes : No

Learning to do, know and be						
Student's name	<b>Purpose 5:</b> Exchanges information of current interest.			<b>Purpose 6:</b> Interacts using a neutral register in social exchanges in a varied range of situations.		
	School year:			School year:		
	Start of the year	During the year	At the end of the year	Start of the year	During the year	At the end of the year
	Yes : No	Yes : No	Yes : No	Yes : No	Yes : No	Yes : No

#### On Cycle 4 level of proficiency and its descriptors

To monitor students' progress regarding level of proficiency and mastery in English, for Cycle 4, it is useful to compare each grade's descriptors and to take them into account while students work in class. This will allow you to detect the differences between them and recognize where your students are. In turn, this will help you to monitor your students and guide them to achieve the level established by the end of secondary school. It is important to mention that the descriptors are embedded in the expected learning outcomes related to each social language practice.

We suggest you read and compare the three level of proficiency descriptors set for this cycle, shown in the table below. Pay attention to the sections in bold, which allow you to distinguish between them.

**Level of proficiency for Foreign language: English****Consolidate:** Understands and uses English to interact with written and oral texts in diverse contexts.

1 <sup>st</sup> grade, secondary school	2 <sup>nd</sup> grade, secondary school	3 <sup>rd</sup> grade, secondary school
Common reference: CEFR B1		
B1.1	B1.2	B1.3
<p><b>Identifies and understands.</b> general meaning and main ideas in different simple short texts, both written and oral, when they are in clear and standard language, about known issues (study, work, leisure activities). Knows how to act <b>in very basic ways</b> in community situations and those that may arise while traveling in an area where the language is used. <b>Interprets, describes</b> and shares information. Describes and justifies, in a brief and basic manner, some experiences, events, wishes and desires, <b>and understands and expresses some warnings.</b> <b>Understands</b> some cultural traditions by means of ludic and literary activities.</p>	<p><b>Understands and exchanges.</b> opinions on the general meaning and main ideas of different short texts, both written and oral, when they are in clear and standard language, about known and current issues (study, work, leisure activities). Knows how to act <b>in basic ways</b> in community situations and those that may arise while traveling in an area where the language is used. <b>Describes and justifies, in a brief and basic manner,</b> some experiences, events, wishes and desires. <b>Understands and expresses instructions and explains plans briefly.</b> Contrasts cultural traditions by means of ludic and literary activities.</p>	<p><b>Understands and exchanges.</b> opinions on the general meaning, main ideas and some details of different short texts, both written and oral, when they are in clear and standard language, about known and current issues (study, work, leisure activities). Knows how to <b>interpret and act in many ways</b> in community situations and those that may arise while traveling in an area where the language is used or even in some unexpected situations. <b>Describes and justifies, in a basic manner,</b> some experiences, events, wishes and desires. <b>Understands and expresses instructions and explains plans and points of view briefly.</b> Develops empathy towards other cultures by means of ludic and literary activities.</p>

**On social practices and expected learning outcomes derived from them**

In order to gather information and evidence of the students' performance and progress regarding expected learning outcomes, it is possible to use different techniques, such as: observation, interviews, a products or activities portfolio done by the students.

The selection of a specific technique depends, among other factors, on the information required, the treatment it will be given, the people involved in this process (for example, students or teachers) and the instrument or tool in which this information will be registered.

There are different ways to gather information and evidence in the classroom, such as rubrics, assessment scales, anecdotes, questionnaires and others you may create. The point is that you gather enough information and evidence of your students' progress toward the expected learning outcomes.

The following examples, based on the expected learning outcomes and derived from the social language practices for second grade of secondary school, show some ways in which said progress can be registered. Remember that you may use the instruments shown below or those you prepare on your own, depending on the kind of information you need.

**Social language practice 1:** Express support and sympathy while facing an everyday issue.

- **Checklist example.** This instrument, as the name suggests, is a list of expected learning outcomes to be checked off as they are observed.

Social learning environment: Family and community			
Expected learning outcomes	Always	Sometimes	Not yet
Expresses reasons for her/his interest in a problem.			
Contrasts effects caused by prosody and non-verbal language.			
Defines ways to express herself/himself according to the addressee.			

**Social language practice 2:** Read theater plays.

- **Anecdotic notes examples.** This instrument is used to register short descriptions of direct observations made by teachers within classrooms. It should help teachers to recognize and interpret patterns of learning over time. Teachers may choose to record anecdotal notes in, for example: tables in a notebook, cards, adhesive notes, etc.

Social learning environment: Ludic and literary			
Expected learning outcomes	Anecdote	Expected learning outcomes	Anecdote
Chooses and reviews short theater plays for teenagers.	<b>AM:</b> <i>Brought some plays he downloaded from the web for the class.</i>	Reads short theater plays and understands general meaning, main ideas and details.	<b>MC:</b> <i>It's quite dependent on the model.</i>
Participates in dramatic readings.	<b>AV:</b> <i>Could show more assertiveness when speaking before an audience.</i>		

**Social language practice 3:** Compose instructions for facing a risky situation due to a natural phenomenon.

- **Assessment scale example.** This is used to register, in an orderly and systematic way, what will be assessed about a student by expressing the different degrees of achievement in a descriptive way. This assessment may be based on numbers or shown as a graphic scale.
  - **Assessment scale**, in which 1 represents the minimum and 6 the maximum level of achievement.

Social learning environment: Academic and educational													
Student name	Expected learning outcomes												
	Chooses and reviews instructions.						Reads and understands instructions.						
	1	2	3	4	5	6	1	2	3	4	5	6	

**Social learning environment: Academic and educational**

Student name	Expected learning outcomes											
	Writes instructions.						Edits instructions.					
	1	2	3	4	5	6	1	2	3	4	5	6

**Social language practice 4:** Compare the same piece of news from different journalistic sources.

- **Rubrics** example. These are frameworks for recording students' progress. They feature short descriptive statements along a continuum of excellence. Teachers and/or students can determine the quality of performance against a set of predetermined criteria.

**Social learning environment: Family and community**

Expected learning outcomes		
I can review news stories from different media outlets.	I can check some parts of a news article.	I can understand a headline.
I can read news.	I can pinpoint general meaning, main ideas and some details.	I can understand general meaning and main ideas.
I can contrast how one piece of news is reported by a range of media outlets.	I can contrast.	I can comment on a piece of news.

**Social language practice 5:** Improvise a short monologue about a matter of interest.

- **Graphic assessment scale** example. On this scale, the x on the left represents the minimum and the x on the right the maximum level of achievement.

**Social learning environment: Ludic and literary**

	Recognizes different monologue genres.	Plans a monologue.	Presents a monologue.	Encourages feedback.
Student 1	x - x - <input checked="" type="checkbox"/> - x - x - x	<input checked="" type="checkbox"/> - x - x - x - x - x	x - x - x - <input checked="" type="checkbox"/> - x - x	x - x - x - x - <input checked="" type="checkbox"/> - x
Student 2	x - <input checked="" type="checkbox"/> - x - x - x - x	x - x - x - <input checked="" type="checkbox"/> - x - x	x - x - x - x - x - <input checked="" type="checkbox"/>	x - <input checked="" type="checkbox"/> - x - x - x - x
Student 3	x - x - x - x - <input checked="" type="checkbox"/> - x	x - x - x - x - x - <input checked="" type="checkbox"/>	x - x - x - x - <input checked="" type="checkbox"/> - x	<input checked="" type="checkbox"/> - x - x - x - x - x

**Social language practice 6:** Paraphrase information to explain the operation mechanism of a machine.

- **Questionnaire** example. This is made up of open or closed questions that can be asked orally or be in written form. The example shown below is a closed-question questionnaire.

**Social learning environment: Academic and educational**

Expected learning outcomes:	Student 1	Student 2	Student 3	Student 4	Student 5	Student 6	Student 7	Student 8	Student 9	Student 10	Student 11
	Can she/he choose reading materials?	✓	✓	✓	✗	✓	✓	✓	✓	✓	✓
Can she/he evaluate reading materials?	✓	✗	✓	✓	✗	✓	✓	✓	✓	✗	✓
Can she/he read information from chosen materials?	✓	✓	✓	✓	✓	✗	✓	✗	-	✓	✓
Can she/he understand the information?	✓	✓	✗	✗	✓	✓	✗	✓	✓	✓	✓
Can she/he write information?	✓	✗	-	✗	✓	✗	✓	✗	✗	✓	✗
Can she/he edit an infographic?	✗	✓	✓	✓	✓	✓	✗	✓	✓	✓	✓

**Social language practice 7:** Share personal experiences in a conversation.

- **Descriptive assessment scale** example.

**Social learning environment: Family and community**

Student name	Expected learning outcomes					
	Listens to and evaluates conversations about personal experiences.			Understands general meaning, main ideas and details in conversations.		
	In one instance	In some instances	In every instance	In one instance	In some instances	In every instance

**Social learning environment: Family and community**

Student name	Expected learning outcomes					
	Shares personal experiences in a conversation.					
	In one instance	In some instances	In every instance	In one instance	In some instances	In every instance

**Social language practice 8:** Read brief essays to compare cultural traditions.

- Checklist example.

Social learning environment: Ludic and literary									
Student name	Expected learning outcomes								
	Reads brief literary essays.			Reads and understands general meaning, main ideas and details from literary essays.			Describes and compares cultural traditions.		
	Always	Sometimes	Not yet	Always	Sometimes	Not yet	Always	Sometimes	Not yet

**Social language practice 9:** Write down points of view to participate in a round-table discussion.

- Anecdotic notes example.

Social learning environment: Academic and educational			
Expected learning outcomes	Notes	Expected learning outcomes	Notes
Reviews civics texts and chooses information.	<i>AM: Enough information, with precise selection criteria.</i>	Understands general meaning and main ideas.	IU: Has difficulty when reading individually.
Comments on others' points of view when participating in a round table.	<i>AV: Fosters positive and constructive relationships.</i>		

**Social language practice 10:** Express verbal complaints about a product.

- Graphic assessment scale example.

Social learning environment: Family and community			
Expected learning outcomes: Agrees on a trip schedule with others.			
	Listens to and evaluates complaints about products.	Interprets general meaning, main ideas and details in complaints.	Composes oral complaints.
Student 1	x - <del>x</del> - x - x - x	<del>x</del> - x - x - x - x	x - x - x - <del>x</del> - x - x
Student 2	x - x - x - x - <del>x</del>	x - <del>x</del> - x - x - x	<del>x</del> - x - x - x - x - x
Student 3	x - <del>x</del> - x - x - x - x	x - <del>x</del> - x - x - x - x	x - x - <del>x</del> - x - x - x



## Transcripts

### PRACTICE 1

#### TRACK 2 (Practice 1, Activities 8, 12 and 16)

**Mother:** My children are hungry. I have no money to feed them.

**Narrator:** Malnutrition in girls and boys under 5 is a widespread problem.

**Mother:** We only had a little chili and tortillas.

**Narrator:** While some are undernourished, others suffer from obesity and being overweight.

**Kid:** Mom sent me to school with a soda and some chips.

**Narrator:** Undernutrition and obesity and public health problems, leading to chronic diseases and early death. In order to avoid this, it is important to have a well and balanced diet.

**Narrator:** Don't turn your back on childhood obesity and malnutrition! Keep junk food away from children!

#### TRACK 3 (Practice 1, Activities 9 and 14)

**Narrator:** Malnutrition in girls and boys under 5 is a widespread problem.

#### TRACK 4 (Practice 1, Activities 9, 14 and 25)

**Narrator:** While some are undernourished, others suffer from obesity and overweight.

#### TRACK 5 (Practice 1, Activities 9 and 14)

**Narrator:** Undernutrition and obesity are public health problems, leading to chronic diseases and early death. In order to avoid this, it is important to have a well balanced diet.

#### TRACK 6 (Practice 1, Activity 10)

**Narrators:** Don't turn your back on childhood obesity and malnutrition! Keep junk food away from children!

#### TRACK 7 (Practice 1, Activity 25)

**Narrator:** While some are undernourished others suffer from obesity and being overweight.

#### TRACK 8 (Practice 1, Activity 25)

**Voice 1:** When I listened to track 7, it struck a chord listening to the child crying.

**Voice 2:** Yes, it gives more of a dramatic feeling, compared to Track 4.

#### TRACK 9 (Practice 1, Activities 29 and 31)

**Narrator:**

Don't be blind to bullying.

Don't shy away from bullying.

Resist the urge to become another bully.

When bullying stops, happiness can thrive.

You are not alone.

Bullying should have no place in our schools.

You have the power to end bullying.

#### TRACK 10 (Practice 1, Activity 32)

**Narrator:** Bullying is acting mean to another person repeatedly. This can involve spreading rumors, hitting or yelling at someone.

**Narrator:** Bullying involves many people, bullied people, bullies and those who see bullying in action.

Bullying really hurts kids who are. Bullied people can feel alone and defenseless.

**Narrator:** Nobody should hurt anyone else. You could change someone's life by helping end the bullying. Stop the bullying now!

#### TRACK 11 (Practice 1, Reader's Book)

**Woman:** We Can!

Don't you wish that getting your child to eat right, move more and spend less time in front of a screen could be as easy as pushing a button? Well, you have more power than you know. The National Institutes of Health's *We Can!* program can provide you with tips and tools to help your child stay at a healthy weight.

**Narrator:** Call 866-359-3226 for a free *We Can!* parents' handbook. And visit [wecan.nhlbi.nih.gov](http://wecan.nhlbi.nih.gov).

A message from the US Department of Health and Human Services.

## PRACTICE 2

### TRACK 12 (Practice 2, Activity 7, Reader's Book)

#### "The Giant's Wife", A Tall Tale of Ireland

**Narrator 1:** Many years ago, in the north of Ireland, there lived a giant named Fin MacCool.

**Fin:** That's me name!

**Narrator 4:** One thing Fin is said to have done was to make a road that crossed the sea from Ireland to Scotland. You can still see what's supposed to be the first stretch of that road. It's called the Giant's Causeway, and it's a group of great rocks all fitting together.

**Narrator 2:** Now, this story happened when Fin was building his road. At the time we're talking about, Fin was a worried giant. He'd been told that another giant, called Cuhullin, was looking for him to challenge him to a fight, to find out which of them was the strongest.

**Cuhullin:** (roaring)

**Narrator 3:** This Cuhullin was said to have beaten every giant in Ireland except Fin, and the thought of meeting him face to face made Fin shake in his boots.

**Narrator 1:** Well, when Fin had been working away from home a good many months, he took it into his head to go home and see his wife, a fine woman named Oona. It was two counties away—but sure that wasn't far for a man like Fin.

**Narrator 4:** He pulled up a fir tree by its roots—a fullgrown tree, mind you—and stripped off the branches to make himself a walking stick. Then off he set, and in no time at all he reached his own mountain and the house he'd built on it, and there was Oona to greet him.

**Fin:** Oona, me love!

**Oona:** Ach, Fin, it's glad I am to see you. I hope you're a bit hungry, for I fixed a little something when I saw you coming.

**Narrator 2:** She sat him down to a grand meal of three whole roast oxen, thirty boiled cabbages, and a pile of her best bread loaves, which she'd just taken from the oven.

**Fin:** A finer cook never filled this great belly!

**Narrator 3:** But Oona could see that her husband was worried about something.

**Oona:** What ails you, Fin?

**Fin:** Ach, Oona, it's this Cuhullin.

**Narrator 1:** Fin told her how the dreaded giant was looking for him.

**Fin:** And every time I suck me thumb, I get more worried about him.

**Narrator 4:** You see, Fin had a magic thumb, and if he sucked it, it would warn him of any danger.

**Narrator 2:** Now, Oona was worried, too, but she had an idea.

**Oona:** Go now, and look across the mountain for his coming. You're sure to see him on his way, and that'll give us time to prepare a welcome.

**Narrator 3:** So Fin MacCool did what his wife bid, for he knew her to be a woman of great good sense. And inside the house, Oona cleared the table and began baking a new batch of bread loaves. These were the big, flat loaves you can see in Ireland to this day. But this was a special batch indeed, for inside each loaf she put a great iron griddle.

**Narrator 1:** Well, at last Fin ran into the house.

**Fin:** Oona, he's coming, and he's a terrible size of a creature! What can I do? If I run away, I'll be shamed forever! And if I stay here, he'll tie my body in knots!

**Oona:** Ach, be easy now, Fin. Just do what I say, and before the day is out, maybe his own forefinger will betray him.

**Narrator 4:** You see, Cuhullin too had a magic finger. All his strength was in the forefinger of his right hand. If he lost that finger, he'd be no stronger than any ordinary man.

**Fin:** He's coming! He'll be here in a minute!

**Oona:** Now, hold your tongue, Fin, and put on this nightgown of mine.

**Fin:** What?! Me put on the clothes of a woman?! Are you trying to make a fool of me?

**Oona:** Trust me, now, Fin.

**Fin:** (sighs)

**Narrator 2:** So, grumbling away, Fin put on his wife's nightgown. Oona put a white Bonnet on his head, then pushed him toward a cradle in the corner.

**Fin:** Woman, what do you think you're doing?!

**Oona:** Just lie down there, Fin. And you'll need this baby bottle too.

**Fin:** Ulp!

**Oona:** Now, keep yourself quiet and leave everything to me.

**Narrator 3:** Just then, Cuhullin came walking up fast to the house.

**Cuhullin:** Good day to you.

**Oona:** Come in, then, and welcome! It will grieve my husband to know you called when he wasn't here to greet you.

**Cuhullin:** Well, now, that's very civil of you, woman. But it grieves me even more to learn he's not at home, 'cause I was told I'd find him here.

**Oona:** Well, now, you were told wrong, for Fin is away at his causeway. He went rushing there in a terrible rage. It seems that some giant called Cuhullin has been looking for him, and Fin went off to teach that fool a lesson.

**Cuhullin:** Then I'll go and find him there, for I'm Cuhullin, and I won't rest till I've settled any argument about whether he's stronger than me.

**Oona:** Ach, don't be in such a hurry. Come in and take your rest awhile. You'll need it, if it's Fin you're going to fight, for he's twice your size and ten times stronger-looking!

**Narrator 1:** Fin nearly fell out of the cradle with fright.

**Fin:** Oh, why does she have to go and blab like that? Why doesn't she just let him go?

**Narrator 4:** But Oona wasn't so anxious to get rid of Cuhullin.

**Oona:** Now, just set yourself down, and I'll have a meal ready for you in no time. I've got the bread all baked and a lovely pot of stew on the fire. Oh, while you're waiting, I wonder if you'd do me a favor. A cold wind blows in at the door, this time of day. Would you be so kind as to turn the house around? Fin always does it for me when he's home.

**Cuhullin:** Certainly.

**Narrator 2:** Up he got and went outside. With no bother at all, he picked up the whole house and turned it to face the other way.

**Narrator 3:** Oona was a bit surprised, because Fin himself couldn't have done it—she'd just made that up to frighten Cuhullin. But she didn't let on when he came back in.

**Oona:** Thank you kindly. There's just one other thing, I'm hoping you won't mind my asking.

**Cuhullin:** Ask on, good woman.

**Oona:** Fin was going to make a new well for me near the house, but he forgot to do it, he left in such a terrible temper. There's water under all that rock for certain—all you need to do is pull the mountain apart.

**Cuhullin:** All right, then, I'll see if I can find it for you.

**Narrator 1:** Off he went again. From the front door, Oona watched him put his big fingers into a little crack in the rock. And with a couple of tugs, he ripped open the mountainside so the water gushed out.

**Narrator 4:** Now, Oona had made up that one, too, so when he came back, she again tried not to look surprised.

**Oona:** Come in now and eat.

**Narrator 2:** She sat him down and put his food before him, with a big pile of bread loaves—the ones she'd made with the iron griddles inside.

**Cuhullin:** Now, that's fine-looking bread.

**Narrator 3:** Cuhullin picked up a loaf and sunk his teeth into it.

**Cuhullin:** Aaahhhhhh! A thousand thunderbolts! Woman, what did you put in your bread?

**Oona:** Nothing! What ails you, tall man? That's the bread my husband eats six dozen loaves of, every day!

**Cuhullin:** You mean he eats this stuff? Sure it is hard as rock, and I've lost one of me good front teeth on the first mouthful!

**Oona:** Didn't I say you were a poor, weak thing compared to Fin? Ach, you'll regret the day he gets his hands on you.

**Cuhullin:** Nonsense! If he can eat this bread, so can I!

**Narrator 1:** He picked up another loaf and dug his teeth into it.

**Cuhullin:** Aaahhhhhh! I've lost me other front tooth!

**Oona:** Man, it's a good job you never met up with Fin! It's more than your two front teeth you'd have lost.

**Cuhullin:** You're tricking me! I don't believe any man eats bread like that!

**Oona:** Oh, don't you now! Just wait till you see this.

**Narrator 4:** She took one of the loaves off the table and walked over to the cradle where Fin was lying dressed like a baby.

**Oona:** This is Fin's son. Isn't he a fine little lad! Just like his daddy.

**Fin:** Goo, goo! Goo, goo!

**Oona:** Here you are, me dove, have a bit of bread.

**Narrator 2:** Now, this loaf looked like all the rest, but Oona knew that it was the only one without an iron griddle.

**Narrator 3:** She gave Fin a big wink. Then Fin took a bite of the loaf that took away half the side of it.

**Fin:** (sounds like Fin eats the bread, imitating a happy baby)

**Cuhullin:** That's amazing! And you tell me this is Fin MacCool's child?

**Oona:** None other! So you can guess what size of man his daddy is.

**Cuhullin:** He must have a powerful set of teeth!

**Narrator 1:** Now, this was just what Oona was hoping for.

**Oona:** Oh, a grand set. Just slip your finger in there to feel them. Open your mouth now, baby, and let the nice man put in his big, strong finger.

**Narrator 4:** So Cuhullin slipped his great right forefinger into Fin's mouth.

**Oona:** Push it well in, till you feel the back ones.

**Narrator 2:** Cuhullin pushed in his finger as far as it would go.

**Narrator 3:** SNAP! –Fin bit it off, swallowed it, then leapt from the cradle.

**Fin:** (celebration sounds)

**Cuhullin:** (roars of pain)

**Fin:** Now, what did you say you'd do to Fin MacCool?

**Cuhullin:** (growing with anger and pain)

**Narrator 1:** Cuhullin made a great swipe at Fin with his fist.

**Cuhullin:** (hits with his right fist and complains of pain)

**Narrator 4:** But he'd lost his finger, and all his strength with it, so all he did was hurt his hand.

**Cuhullin:** (roars of frustration and runs away)

**Fin:** Ach, yes, you'd better run!

**Oona:** Now, Fin, don't be too hard on the poor thing!

**Narrator 2:** Fin chased Cuhullin halfway across Ireland before he let him go.

**Narrator 3:** And after that, he was free to get on with his road.

The end

### **TRACK 13** (Practice 2, Activity 8)

**Narrator:** Fin is building a bridge between Ireland and Scotland when he hears that Cuhullin, a very strong giant, wants to beat him in a fight. He hurries home and tells Oona, his wife. He is quite worried, but Oona tells him everything will be all right.

### **TRACK 14** (Practice 2, Activity 16)

**Fin:** Oona, me love.

**Oona:** Ach, Fin, it's glad I am to see you. I hope you're a bit hungry, for I fixed a little something when I saw you coming.

### **TRACK 15** (Practice 2, Activity 16)

**Oona:** Now, hold your tongue, Fin, and put on this nightgown of mine.

**Fin:** What?! Me put on the clothes of a woman?! Are you trying to make a fool of me?

**Oona:** Trust me, now, Fin.

### **TRACK 16** (Practice 2, Activity 16)

**Cuhullin:** Aaahhhhhh! A thousand thunderbolts! Woman, what did you put in your bread?!

### **TRACK 17** (Practice 2, Activity 16)

**Fin:** Oona, he's coming, and he's a terrible size of a creature! What can I do? If I run away, I'll be shamed forever! And if I stay here, he'll tie my body in knots!

### **TRACK 18** (Practice 2, Activity 21)

**Oona:** Mmm, what ails you, Fin?

**Fin:** Ach, Oona, it's this Cuhullin.

### **TRACK 19** (Practice 2, Activity 23)

**Narrator 3:** Just then, Cuhullin came walking up fast to the house.

**Cuhullin:** Good day to you.

**Oona:** Come in, then, and welcome! It will grieve my husband to know you called when he wasn't here to greet you.

**Cuhullin:** Well, now, that's very civil of you, woman. But it grieves me even more to learn he's not at home, 'cause I was told I'd find him here.

### **TRACK 20** (Practice 2, Activity 23)

**Narrator 2:** She sat him down and put his food before him, with a big pile of bread loaves—the ones she'd made with the iron griddles inside.

**Cuhullin:** Now, that's fine-looking bread.

**Narrator 3:** Cuhullin picked up a loaf and sunk his teeth into it.

**Cuhullin:** Aaahhhhhh! A thousand thunderbolts!

### **TRACK 21** (Practice 2, Activity 23)

**Narrator 4:** She took one of the loaves off the table and walked over to the cradle where Fin was lying dressed like a baby.

**Oona:** This is Fin's son. Isn't he a fine little lad!  
Just like his daddy.

**Fin:** Goo, goo! Goo, goo!

### PRACTICE 3

#### TRACK 22 (Practice 3, Activity 20)

**Woman 1:** I looked at the pictures and I knew I was dealing with hurricanes.

**Man 1:** I read the whole sentence, then I identify words I already know or that are similar in the language I speak and then I read it again.

**Woman 2:** Besides looking at the pictures, I read the headings and the highlighted words.

**Man 2:** I thought I wasn't going to understand, but I realized I understood almost everything and I could understand the meaning of words I had not seen before because they are related to hurricanes.

### PRACTICE 4

#### TRACK 23 (Practice 4, Activity 2)

**Voice 1:** Newspapers publish different types of news, such as news about sporting events or politics. That's why they have different sections.

**Voice 2:** Yes, but I'd like to know if all newspapers have the same sections.

#### TRACK 24 (Practice 4, Activity 6)

**Luz:** I was surprised by the news of the youngest psychologist in the world.

**Laura:** I agree with you, Luz. I think the story will narrate how she was able to finish her master's degree when she was just 16.

**Diego:** I am interested in reading about obesity.

**Jose:** I agree with Diego, because we are not that far from 2022.

#### TRACK 25 (Practice 4, Activity 10)

**Man 1:** I know that hurricanes and hot and cold seasons get worse every year. This fall was unseasonably cold, while spring was unseasonably cold, too.

**Woman 2:** Yes, two powerful hurricanes also made landfall here. My house got flooded and we ended up in a public shelter.

#### TRACK 26 (Practice 4, Activity 17)

**Voice 1:** Publication 1 presents what a source of information says between quotation marks.

**Voice 2:** True. Publication 2 also has what a source of information says, but in an indirect way: A British physicist recommends taking...

**Voice 3:** In publication 2, there is a list of the consequences of climate change, which makes you think about the problem.

**Voice 4:** Yes, I see it. Look here, at the end of publication 1, the reporter states a solution, maybe taken from scientists' statements.

#### TRACK 27 (Practice 4, Activity 19)

**Voice 1:** Look at this! Both publications mention solutions to climate change, but they say it in a different way. In the first one, they use the expression fossil fuels and in the second one, they give examples of those fuels.

**Voice 2:** You're right. Moreover, in the first one, they use the verb reducing and in the second one the expression 'lower the consumption'.

### PRACTICE 5

#### TRACK 28 (Practice 5, Activity 4; Practice 5, Reader's Book)

##### **"Charles Chaplin's Final Monologue in *The Great Dictator*"**

I'm sorry, but I don't want to be an emperor. That's not my business. I don't want to rule or conquer anyone. I should like to help everyone, if possible: Jew, Gentile, black man, white. We all want to help one another.

Human beings are like that. We want to live by each other's happiness, not by each other's misery. We don't want to hate and despise one another. In this world there is room for everyone. And the good earth is rich and can provide for everyone. The way of life can be free and beautiful, but we have lost the way.

Greed has poisoned men's souls, has barricaded the world with hate, has goose-stepped us into misery and bloodshed. We have developed speed, but we have shut ourselves in. Machinery that gives abundance has left us in want. Our knowledge has made us cynical. Our cleverness, hard and unkind. We think too much and feel too little.

More than machinery we need humanity. More than cleverness we need kindness and gentleness. Without these qualities, life will be violent and all will be lost...

The aeroplane and the radio have brought us closer together. The very nature of these inventions cries out for the goodness in men, cries out for universal brotherhood, for the unity of us all. Even now my voice is reaching millions throughout the world, millions of despairing men, women, and little children, victims of a system that makes men torture and imprison innocent people.

To those who can hear me, I say: do not despair. The misery that is now upon us is but the passing of greed, the bitterness of men who fear the way of human progress. The hate of men will pass, and dictators die, and the power they took from the people will return to the people. And so long as men die, liberty will never perish.

Soldiers! Don't give yourselves to brutes, men who despise you, enslave you, who regiment your lives, tell you what to do, what to think and what to feel!

Who drill you, diet you, treat you like cattle, use you as cannon fodder. Don't give yourselves to these unnatural men: machine men with machine minds and machine hearts! You are not machines! You are not cattle! You are men! You have the love of humanity in your hearts! You don't hate! Only the unloved hate, the unloved and the unnatural! Soldiers! Don't fight for slavery! Fight for liberty! In the 17th Chapter of St Luke, it is written: "The Kingdom of God is within man." Not one man nor a group of men, but in all men! In you! You, the people have the power, the power to create machines, the power to create happiness! You, the people, have the power to

make this life free and beautiful, to make this life a wonderful adventure.

Then, in the name of democracy, let us use that power, let us all unite. Let us fight for a new world: a decent world that will give men a chance to work, that will give youth a future and old age a security.

By the promise of these things, brutes have risen to power. But they lie! They do not fulfil that promise. They never will! Dictators free themselves but they enslave the people! Now let us fight to fulfil that promise! Let us fight to free the world, to do away with national barriers, to do away with greed, with hate and intolerance. Let us fight for a world of reason, a world where science and progress will lead to all men's happiness. Soldiers! In the name of democracy, let us all unite!

#### **TRACK 29** (Practice 5, Activities 10 and 21)

**Narrator:** Learning How to Live Alone

**Voice:** When I was in high school, one of my biggest desires was to leave my house. I had nothing against my family, I just wanted to live alone, learn how to be an adult... Yes, my mom used to ask me to clean my room, to go buy tortillas... My father always asked about my grades, asked me to go to bed early, would not let me drive his car... My younger brother was quite silly and he was always bothering me... but no, I had nothing against my family...

Well, as soon as I finished high school, I took an entrance exam for a university in another city and, mysteriously, I was admitted. I gave my parents the news and they were very, very happy... I still don't understand why.

Shortly, the day I would go to my university arrived. I packed my things, got on the bus and left for my new city. I was very excited, very happy. I felt very sure of myself, very adult... I was apprehensive when I got off the first bus, 200 kilometers away, because I hadn't checked where the bus was going.

After taking another bus, I finally arrived at my actual destination... I didn't know what I had gotten myself into.

The truth is, there are many things nobody tells you about living alone. You imagine you will get to live in a spacious apartment, beautifully furnished, with a balcony and a beautiful view...

Actually, the apartment of my dreams was a very small room that only had a bed, a table, a chair and a stove ... instead of a balcony, there was a small window that I covered with my notebook when, from time to time, I wanted to cry without being heard by my neighbors.

Clothes. The first weekend of my independent life I discovered that clothes do not wash themselves, you have to wash them if you don't want to look like a homeless person. Who washed my clothes before? It was an unsolved mystery until that day. When you live alone, eating is an adventure. You can't go to a restaurant three times a day, it's very expensive. You have to learn how to cook. Another option is to eat cold tuna, dry bread and raw green chiles.

Yes, the truth is living alone is not easy. However, I do not regret it. Thanks to this experience, my relationship with my family has improved. When I visit them, my mom still asks me to go for tortillas, my dad still doesn't let me drive his car, and my younger brother... well, my younger brother has changed a lot... but he's still very silly.

**TRACK 30** (Practice 5, Activity 12)

### "All the World is a Stage"

All the world's a stage,  
and all the men and women merely players;  
they have their exits and their entrances,  
and one man in his time plays many parts,  
his acts being seven ages.  
At first, the infant,  
mewling and puking in the nurse's arms.  
Then the whining schoolboy, with his satchel  
and shining morning face, creeping like snail  
unwillingly to school.  
And then the lover,  
sighing like a furnace, with a woeful ballad  
made to his mistress' eyebrow.  
Then a soldier,  
full of strange oaths and bearded like the pard,  
jealous in honor, sudden and quick in quarrel,

seeking the bubble reputation  
even in the cannon's mouth.  
And then the justice,  
in fair round belly with good capon lined,  
with eyes severe and beard of formal cut,  
full of wise saws and modern instances;  
and so he plays his part.  
The sixth age shifts  
into the lean and slippered pantaloons,  
with spectacles on nose and pouch on side;  
his youthful hose, well saved, a world too wide  
for his shrunk shank, and his big manly voice,  
turning again toward childish treble, pipes  
and whistles in his sound.  
Last scene of all,  
that ends this strange eventful history,  
is second childishness and mere oblivion,  
sans teeth, sans eyes, sans taste, sans everything.

**TRACK 31** (Practice 5, Activity 20)

**Narrator:** I'm sorry, but I don't want to be an emperor. That's not my business. I don't want to rule or conquer anyone. I should like to help everyone, if possible: Jew, Gentile, black man, white. We all want to help one another. Human beings are like that. We want to live by each other's happiness, not by each other's misery.

**TRACK 32** (Practice 5, Activity 20)

**Voice:** When I was in high school, one of my biggest desires was to leave my house. I had nothing against my family, I just wanted to live alone, learn how to be an adult... Yes, my mom used to ask me to clean my room, to go buy tortillas... My father always asked about my grades, asked me to go to bed early, would not let me drive his car ... My younger brother was quite silly and he was always bothering me... but no, I had nothing against my family...

**TRACK 33** (Practice 5, Activities 20 and 22)

**Narrator:** All the world's a stage,  
and all the men and women merely players;  
they have their exits and their entrances,  
and one man in his time plays many parts,  
his acts being seven ages.

**TRACK 34** (Practice 5, Activity 34)**Narrator:**

1. When I was in high school, one of my biggest desires was to leave my house. I just wanted to live alone... Yes, my mom used to ask me to clean my room, to go buy tortillas... My father always asked about my grades, asked me to go to bed early, would not let me drive his car... My younger brother was always bothering me...

2. When I was in high school, one of my biggest desires was to leave my house. I had nothing against my family, I just wanted to live alone, learn how to be an adult. Yes, my mom used to ask me to clean my room, to go buy tortillas. My father always asked about my grades, asked me to go to bed early, would not let me drive his car... My younger brother was quite silly and he was always bothering me but no, I had nothing against my family...

3. When I was in high school, one of my giant wishes was to leave my house. I had nothing against my family, I just wanted to live alone, learn how to be an adult. Yes, my mom used to ask me to clean my room, to go buy tortillas. My father always asked about my grades, asked me to go to bed early, would not let me drive his car. My younger brother was quite silly and he was always bothering me but no, I had nothing against my family...

4. When I was in high school, one of my biggest desires was to leave my house. I had nothing against my family, I just wanted to live alone, learn how to be an adult. Yes, my mom used to ask me to clean my room, to go buy tortillas. My father always asked about my grades, asked me to go to bed early, would not let me drive his car. My younger brother was quite silly and he was always bothering me, but no, I had nothing against my family...

**PRACTICE 3****TRACK 35** (Practice 6, Activity 22)

**Voice 1:** Look, here we can see how the arrow indicates the direction in which the wind turns

the blades. It says here counterclockwise, what is that?

**Voice 2:** I'm looking it up in the dictionary and it says it goes in the opposite direction in which the hands of a clock move, that is, they turn to the left. It also says in British English the word used is anticlockwise. Look at the arrow again, do you get it?

**Voice 1:** You're right. And now, take a look at this. I can follow the direction of the infographic from the beginning with the wind turbine until it reaches the transmission towers you can see on the picture.

**Voice 2:** We use pylon, since it is the British word for transmission tower.

**PRACTICE 7****TRACK 36** (Practice 7, Activities 1, 3 and 6, Practice 7, Reader's Book)

**Woman:** Long before the Europeans came, we had our own native trees and the water was plentiful because every river was flowing.

As the population grew, we cut down more and more trees for building, for farming. The land and rivers dried up. Things started getting bad. So there are generations who never saw the springs filled with water.

**Wangari Maathai:** Around the mid-1970s, I was working at the University of Nairobi as a lecturer. I was doing research in the field and I saw a lot of deforestation and soil loss.

I heard many rural women complain about the fact they didn't have firewood; they were also complaining that they did not have enough water.

They had put too much of their land into cash crops like coffee and tea, and the children were suffering from diseases associated with malnutrition. "Why not plant trees?" I asked the women. "Let's plant trees!" And the women said, "Well, we would plant trees, but we don't know how." And that started the whole story of, "Yeah, ok, let's learn how to plant trees."

And we called the foresters, they came in and they talked to the women. They did not really see why I was trying to teach women how to plant trees. They said that to plant a tree you need a diploma. I said, "Well, I don't think you



need a diploma to plant a tree." Initially, we tried to give them seeds and then we decided against it. We said, "if we give them seeds, they will become dependent on us." We said, "if you plant a tree and the tree survives, the movement will compensate you with a very small amount of money, the amount of 4 US cents for a tree that survives. And so they just started very, very, very small, very, very small. And before too long, they started showing each other how to plant trees. And before we knew it, they just started working with me.

**Woman:** That is how Wangari Maathai founded the Green Belt Movement, a non-governmental organization which encourages women to plant trees to combat deforestation and environmental degradation. To date, the great Belt Movement has planted over 50 million trees. Wangari Maathai was aware that the environment was directly linked to issues of governance, peace and human rights, thus she used her organization to struggle against abuses of power, such as land-grabbing or the illegal detention of political opponents. In 2004, she was the first African woman to be awarded the Nobel Peace Prize.

#### **TRACK 37** (Practice 7, Activity 8)

**Wangari Maathai:** I went to the US on a scholarship. I studied biology at university. At the weekend, I worked with local environmentalists to rid the city of air pollution. When I returned to Kenya, my village was different to what it was before. There were no forests or clean streams. So, I decided to work with the women and plant trees. We needed money to fund the Green Belt Movement and I wrote to the executive director of the Norwegian Forestry Society asking for it. The rest is history.

#### **TRACK 38** (Practice 7, Activity 8)

**Wangari Maathai:** I went to the US on a scholarship. I studied biology in university. On weekends, I worked with local environmentalists to rid the city of air pollution. When I returned to Kenya, my village was different than it was before. There were no forests or clean streams. So, I decided to work with the women and plant trees. We needed money to fund the Green Belt Movement and I wrote the executive director of

the Norwegian Forestry Society asking for it. The rest is history.

#### **TRACK 39** (Practice 7, Activity 9)

**Boy 1:** I don't think we have anything in common with Wangari Maathai. She won the Nobel prize! How can we relate to that?!

**Boy 2:** I'm sure we have more things in common with her than you think. She noticed how people had affected the environment and she did something to change it.

**Boy 3:** That's right. Last year we did some research on pollution and after reading lots of articles about the topic, we implemented some solutions in the school.

**Boy 4:** Yes, I remember that other students didn't want to participate at first. Nobody separated the garbage and they used lots of disposable plastic plates and cups.

**Boy 1:** Oh, you're right! But everything changed when we invited everybody to plant trees in the park.

**Boy 2:** Yes. Most of the school community came and we had a great time. After that, most of the students started bringing thermos bottles and Tupperware containers, and now we all recycle.

**Boy 1:** I guess we do have more things in common with Wangari Maathai than I thought.

**Boy 4:** I agree. Hopefully, we can use this as an example of how to protect what she called "our common home and future."

#### **TRACK 40** (Practice 7, Activity 17)

**Rosa Parks:** I boarded a bus and took a seat in the colored section, in the back. I was sitting behind the white people and all the seats were taken. A white man demanded to sit where I was, but I refused to give up my seat. Then, the driver called the police and I was arrested.

#### **TRACK 41** (Practice 7, Activity 17)

**Rosa Parks:** I was arrested today because I refused to give up my seat to a white man. I was sitting in the colored section of the bus and, since there were no seats available in the front, I was supposed to stand up and let him take my seat. I didn't know that I would make history when I boarded the bus that day.

**TRACK 42** (Practice 7, Activities 21 and 22)

**Wangari Maathai:** Around the mid-1970s, I was working at the University of Nairobi as a lecturer. I was doing research in the field and I saw a lot of deforestation and soil loss.

I heard many rural women complain about the fact they didn't have firewood; they were also complaining that they did not have enough water. They had put too much of their land into cash crops like coffee and tea, and the children were suffering from diseases associated with malnutrition. I wanted to do something. "Why not plant trees?" I asked the women. "Let's plant trees!"

**TRACK 43** (Practice 7, Activity 28)

**Voice:** Around the mid-1970s, I was working at the University of Nairobi as a lecturer. I said lecturer. I was doing research in the field and I saw a lot of deforestation and soil loss. Yes, of course. I heard many rural women complain about the fact they didn't have firewood; they were also complaining that they did not have enough water. I grew up in the rural areas of Kenya, very pristine countryside. Pristine means something in its original condition, with clean water, beautiful soil, plenty of food. "Why not plant trees?" I asked the women. "Why not plant trees? Let's plant trees!" I started encouraging people to heal the environment.

**TRACK 44** (Practice 7, Activity 35, Practice 7 Reader's Book)

**Interviewer:** How do you feel coming back to Montreal?

**Nadia Comaneci:** Well, it feels great to come back to Montreal, it's always emotional when I come here. I've been a couple of times since the games in '76, I also lived here for a year and a half. And everything that's happening today with me, and my life, is because of that moment that happened here in Montreal.

**Interviewer:** So, basically, your life was decided when you where a kid.

**Nadia Comaneci:** Yes, I was a kid, but I think I knew what I was doing, you know, people -they were thinking of me as a kid, but I think that I'd been in gymnastics for so many years that I didn't consider myself as a young person.

**Interviewer:** What did you do to stay calm?

**Nadia Comaneci:** I just thought about, you know, I know what I've done in training; this is what I'm supposed to do here just to be able to concentrate.

**Interviewer:** Were you overwhelmed by so many people?

**Nadia Comaneci:** Of course I was overwhelmed by so many people, because there was a big arena, and a lot of noise from every direction.

**Interviewer:** How were you able to concentrate?

**Nadia Comaneci:** I think I was prepared for that and I was telling myself the whole time, you know, this is the Olympics. I cannot make a mistake. This is one shot.

**Interviewer:** And then you did what you had prepared and after the routine you were given a perfect 10.

**Nadia Comaneci:** Yes, I couldn't believe it.

**Interviewer:** What did you think when you saw the score?

**Nadia Comaneci:** At first, I was confused because the scoreboard displayed "1.00" because they believed it was impossible to receive a perfect 10, so the scoreboard was not programmed to display that score. Soon, I understood what had happened and I was very happy.

**Interviewer:** Did you know what a perfect score meant?

**Nadia Comaneci:** I didn't - I knew that 10 was a big deal, because I'd already done gymnastics for eight - nine years, and I'd done competitions, and I had even done the same routines, but I was too young to understand that. And I think it was better that I didn't understand.

**Interviewer:** But despite that, you made history.

**Nadia Comaneci:** Well, yes, but I didn't come here to Montreal to make history. I didn't even know what that meant, to make history. Nobody told me that a perfect 10 had never been scored before in Olympic history.

**Interviewer:** What do you think about yourself as a teenage girl who achieved a perfect score in the Olympics?

**Nadia Comaneci:** The older I get, I realize that what I did was such a big thing, which I didn't realize then. I was 14 and I was like, "I know what I'm doing. I'm going to go to the Olympics." I still question myself about how a little kid has that kind of drive to be able to do that. "You just go, girl."

That's what I was saying. Yeah, never give up and just follow what you feel inside your heart.

## PRACTICE 8

### TRACK 45 (Practice 8, Activity 13)

#### "A Nice Cup of Tea", by George Orwell

**Student 1:** I think this essay is about how to make tea because of the title.

**Announcer:** If you look up 'tea' in the first cookery book that comes to hand you will probably find that it is unmentioned; or at most you will find a few lines of sketchy instructions which give no ruling on several of the most important points.

This is curious, not only because tea is one of the main stays of civilization in this country, as well as in Ire, Australia and New Zealand, but because the best manner of making it is the subject of violent disputes.

When I look through my own recipe for the perfect cup of tea, I find no fewer than eleven outstanding points. On perhaps two of them there would be pretty general agreement, but at least four others are acutely controversial. Here are my own eleven rules, every one of which I regard as golden:

**Student 2:** The author is talking about tea, as he stated in the title and he will guide the reader through his own recipe to make a nice cup of tea.

**Student 1:** He also said that he has never seen a recipe on how to make tea, and I haven't either. I learned how to make it when I was 6 and I had a stomachache. The nurse at school gave me some chamomile tea.

**Student 2:** Yes, I like to read about these topics because we assume that everyone does things the way we do, but of course it is not true! I didn't know people drank tea using different techniques. How do they make it in Russia, Japan, China, and India? It would be interesting to learn about that.

**Announcer:** First of all, one should use Indian or Chinese tea. China tea has virtues which are not to be despised nowadays—it is economical, and one can drink it without milk—but there is not much stimulation in it. One does not feel wiser, braver or more optimistic after drinking

it. Anyone who has used that comforting phrase 'a nice cup of tea' invariably means Indian tea. Secondly, tea should not be made in small quantities—that is, in a teapot. Tea out of an urn is always tasteless, while army tea, made in a cauldron, tastes of grease and whitewash. The teapot should be made of china or earthenware. Silver or Britannia ware teapots produce inferior tea and enamel pots are worse; though curiously enough a pewter teapot (a rarity nowadays) is not so bad. Thirdly, the pot should be warmed beforehand. This is better done by placing it on the hob than by the usual method of swilling it out with hot water. Fourthly, the tea should be strong. For a pot holding a quart, if you are going to fill it nearly to the brim, six heaped teaspoons would be about right. In a time of rationing, this is not an idea that can be realized on every day of the week, but I maintain that one strong cup of tea is better than twenty weak ones. All true tea lovers not only like their tea strong, but like it a little stronger with each year that passes—a fact which is recognized in the extra ration issued to old-age pensioners. Fifthly, the tea should be put straight into the pot. No strainers, muslin bags or other devices to imprison the tea. In some countries teapots are fitted with little dangling baskets under the spout to catch the stray leaves, which are supposed to be harmful. Actually one can swallow tea-leaves in considerable quantities without ill effect, and if the tea is not loose in the pot it never infuses properly. Sixthly, one should take the teapot to the kettle and not the other way about. The water should be actually boiling at the moment of impact, which means that one should keep it on the flame while one pours. Some people add that one should only use water that has been freshly brought to the boil, but I have never noticed that it makes any difference. Seventhly, after making the tea, one should stir it, or better, give the pot a good shake, afterwards allowing the leaves to settle. Eighthly, one should drink out of a good breakfast cup—that is, the cylindrical type of cup, not the flat, shallow type. The breakfast cup holds more, and with the other kind one's tea is always half cold—before one has well started on it. Ninthly, one should pour the cream off the milk before using it for tea. Milk that is too creamy always gives tea a sickly taste. Tenthly, one should pour tea into the cup first. This is one of the most controversial

points of all; indeed in every family in Britain there are probably two schools of thought on the subject. The milk-first school can bring forward some fairly strong arguments, but I maintain that my own argument is unanswerable. This is that, by putting the tea in first and stirring as one pours, one can exactly regulate the amount of milk whereas one is liable to put in too much milk if one does it the other way round.

**Student 1:** It sounds a bit complicated!

**Announcer:** Lastly, tea-unless one is drinking it in the Russian style-should be drunk WITHOUT SUGAR. I know very well that I am in a minority here. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To those misguided people I would say: Try drinking tea without sugar for, say, a fortnight and it is very unlikely that you will ever want to ruin your tea by sweetening it again.

**Student 2:** Tea without sugar?!

**Student 1:** Yes. It looks like this is the most important part of the recipe to Orwell. We can say it is the main idea in this paragraph.

**Announcer:** These are not the only controversial points to arise in connexion with tea drinking, but they are sufficient to show how subsidized the whole business has become. There is also the mysterious social etiquette surrounding the teapot (why is it considered vulgar to drink out of your saucer, for instance?) and much might be written about the subsidiary uses of tea leaves, such as telling fortunes, predicting the arrival of visitors, feeding rabbits, healing burns and sweeping the carpet. It is worth paying attention to such details as warming the pot and using water that is really boiling, so as to make quite sure of wringing out of one's ration the twenty good, strong cups of that two ounces, properly handled, ought to represent.

**Student 2:** Tea is such an important aspect in the British culture. I didn't know it took so many steps to make a nice cup of tea. It is interesting

how Orwell relates the drink with other countries and different uses of tealeaves.

**Student 1:** Did you like the part of not adding sugar? Maybe we can do the experiment he proposes and try it.

**Student 2:** OK, let's do it!

#### **TRACK 46** (Practice 8, Activity 15)

**Student 1:** Let's work with this paragraph. I'll read. "I remember that when the concept of teabags appeared in Russia (right around the collapse of the Soviet Union), it did gain popularity."

**Student 2:** Stop! What is the writer implying here? When Russia was the Soviet Union they were a communist country, and there weren't a lot of imported goods. Once it collapsed, Russians were able to buy American stuff.

**Student 1:** You're right! That's why the writer talks about American candy bars. Look: "along with candy bars and hamburgers."

**Student 1:** Yes, both are well-known products. Ok, so we can say that teabags were copied from the United States. They were popular because they were new and trendy, but it seems Russians didn't like them. The essay states: "but also became the butt of endless jokes."

**Student 2:** Oh ok. Nobody makes jokes about something they like. They found them ridiculous. Read the joke.

**Student 1:** "Soon, instead of the tea called 'Cheerfulness', another tea, named 'Greediness' will be on sale; it will have all the teabags tied to one single thread." Are they talking about tea brands?

**Student 2:** Yes. One is called "Cheerfulness" and the other "Greediness."

No, I believe there was only "Cheerfulness" and the other is the joke.

**Student 1:** What does "Greediness" mean?

**Student 2:** According to the dictionary, it means "intense and selfish desire of something". Since the teabags are too weak and don't make strong tea, you should use "Greediness" because, in the joke, it has all the teabags tied together. As if you were going to use 25 teabags to make one cup of tea.

**Student 1:** Oh, hahaha, I get it now.

**TRACK 47** (Practice 8, Activity 30)

**Student 1:** What did you find in the essays you read?

**Student 2:** We chose to find out more about tea-drinking in different countries, and we learned lots of things.

**Student 1:** Really, like what?

**Student 3:** Well, in the UK, Russia, Japan and Mexico people drink tea and they all follow the same main step: Pour boiling water on some tealeaves.

**Student 4:** British, Russians and Japanese use loose tealeaves, but Mexicans prefer teabags, as they find them more convenient.

**Student 2:** Actually, I don't think Mexicans use teabags because they are more practical. I believe it is because it is difficult to find loose tealeaves at the supermarket.

**Student 4:** I don't agree. I have found loose tealeaves at the supermarket.

**Student 2:** Ok, but they're much more expensive.

**Student 1:** What about the herbs at the market? There are lots of people who sell herbs, roots and other plants to make tea.

**Student 3:** You're right, and they sell them loose.

**Student 2:** Yes, but that is medicinal tea. It is different. Let's focus on the tea we drink for the flavor.

**Student 1:** Right. So, what can we conclude about teabags?

**Student 4:** We can all agree that in Mexico people favor teabags because they are everywhere and are cheaper than loose tealeaves.

**TRACK 48** (Practice 8, Activity 33)

**Student 1:** What did you find in the essays you read?

**Student 2:** We chose to find out more about tea-drinking in different countries, and we learned lots of things.

**Student 1:** Really, like what?

**Student 3:** Well, in the UK, Russia, Japan and Mexico people drink tea and they all follow the same main step: Pour boiling water on some tealeaves.

**Student 4:** British, Russians and Japanese use loose tealeaves, but Mexicans prefer teabags, as they find them more convenient.

**Student 2:** Actually, I don't think Mexicans use

teabags because they are more practical. I believe it is because it is difficult to find loose tealeaves at the supermarket.

**Student 4:** I don't agree. I have found loose tealeaves at the supermarket.

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**Student 1:** What about the herbs at the market? There are lots of people who sell herbs, roots and other plants to make tea.

**Student 3:** You're right, and they sell them loose.

**Student 2:** Yes, but that is medicinal tea. It is different. Let's focus on the tea we drink for the flavor.

**Student 1:** Right. So what can we conclude about teabags?

**Student 4:** We can all agree that in Mexico people favor teabags because they are everywhere and are cheaper than loose tealeaves.

**Student 1:** Very well, let's move on. What type of tea do they drink in the countries you selected?

**Student 2:** Both British and Russians like black tea, although Japanese drink mostly green tea. In contrast, Mexicans prefer herbal tea, such as chamomile or mint.

**Student 1:** Do people add something to the tea or do they eat something with it?

**Student 2:** It depends on the culture. For example, in Mexico people drink it plain or they might add some sugar. In the UK they add milk. I have heard that the British have cookies or sandwiches along with tea, but the essay didn't say anything regarding food.

**Student 3:** In Russia people don't drink tea without food. There are lots of sweets and desserts, and people enjoy them as much as the beverage.

**Student 4:** It is the same in Japan, as in they have a meal with tea but, on the contrary, it is savory, not sweet.

**Student 1:** Do all cultures use the same utensils?

**Student 3:** Not really. In Russia they boil the water in a samovar, instead of in a kettle, which is favored in the other countries.

**Student 2:** One would think the teapot is also quite common because we've all seen tea sets, but they actually only use them in the UK. Russians pour tea from the samovar into the cup. Mexicans and Japanese people make tea straight in the container they are drinking from, that is a cup or a bowl.

**Student 4:** There is an unusual utensil required during the Japanese tea ceremony: a whisk.

**Student 1:** What is it for?

**Student 4:** To beat the mixture and make it frothy.

**Student 3:** The rest of the utensils are quite similar among the cultures, as they all use a spoon and a container to drink the tea. It can be either a cup (used in the UK, Russia and Mexico) or a bowl (in Japan).

**Student 2:** We found that the container is related to how people drink tea. Cups are to be used individually, but bowls are used for all attending to the tea ceremony. All guests drink from the same one. They want to highlight the value of the community.

**Student 4:** In Russia something similar happens. Even though each person has their own cup, they relate drinking tea to the fact of sharing a meal in a familiar environment. That is why they use the samovar, which contains large quantities of the hot beverage, ready for anyone.

**Student 3:** Yes, I really like that part. So we can find Russian families drinking cup after cup without stopping the conversation to make more tea.

**Student 1:** What other values did you recognize in the essays?

**Student 2:** I believe Mexicans mainly drink tea to find some comfort or as a cure for some diseases, as we've discussed. When they have a stomachache they will make some chamomile tea.

**Student 4:** The British are more practical, they make tea to drink on their own, while working. It is a quick and easy affair. Of course, they can invite someone to tea, so we can say they either drink it alone or with guests. But what I find most interesting is that they import tea. Thus, we can read about the British Empire between the lines.

**Student 1:** What do you mean?

**Student 4:** Well, Orwell states that the best tea is Indian or Ceylonese. He talks about Chinese tea, as well. He refers to the different materials the utensils are made from and how they all come from different parts of the world. The only British ingredient involved is milk! So we can imply that they got all the things surrounding tea from the colonies.

**Student 1:** That is quite interesting. What can you say about the other cultures and how they drink tea?

**Student 3:** Russians have it all day, but from what we read, I believe they drink tea in company, so

there are two people having tea and sweets. I picture them chatting in a cozy living room.

**Student 2:** In Japan the tea ceremony, as the name suggests, is reverential. The five people invited are extremely grateful and they show respect to the host in every movement. It is a quite formal affair. There are schools to learn how to make tea the proper way, how to bow and how to drink it. You can see the elegant movements and the ceremonial environment. I find it fascinating.

**Student 1:** What can we conclude?

**Student 3:** That tea represents much more than just a hot beverage. Each culture portrays its values while drinking it and each is just as interesting, important and fascinating as the other.

**Student 1:** Very well. Now, who would like some tea?

## PRACTICE 9

### TRACK 49 (Practice 9, Activity 1)

**Ana:** Do you agree with the idea that defending yourself is a right?

**Luis:** Why... I don't know... it depends...

**Ana:** I heard defending yourself is a human right.

**Pedro:** If you are subjected to injustice, you have the right to defend yourself.

**Luis:** Ana, where did you hear it was a human right?

**Ana:** A friend of my mom's told her. She's a human rights activist.

**Luis:** Oh! So it may actually be a human right; however, I think we should look it up.

### TRACK 50 (Practice 9, Activity 4)

**Statement 1:** I will read the bibliography at the end of a few books and search for the books I find listed there.

**Statement 2:** I will write down information from books about a specific subject. Then, I will read that information carefully and take some notes.

**Statement 3:** I will look for opinions about an issue in newspapers and compare them.

**Statement 4:** I will look at my class notes to write the key points of what I have not.

**TRACK 51** (Practice 9, Activity 6)

**Student 1:** To gather op-ed from newspapers, we should go to the local library. Some newspapers have sections in English and I am sure journalists have their say.

**Student 2:** It's a shame the school Internet is down, we could take a look at the websites of those newspapers.

**Student 3:** We could go to the university library this weekend and check some books. They usually have books in English on different topics.

**TRACK 52** (Practice 9, Activities 19 and 22)

**Samara:** The topic is the right to education. Your turn, Laura.

**Laura:** Thank you, Samara. Education is a right .... not a favour, because.... as UNESCO states.... it is the government's obligation to ensure .... that we all have access to education... quality education... That is why... I think it is unfair that... not everyone is being educated.

**TRACK 53** (Practice 9, Activity 23)

**Samara (Moderator):** Welcome everyone. My name is Samara Vargas and our topic for today's round table is "The right to education". The panellists are my friends and classmates: Laura López, Diego Pérez and Manuel Díaz. Laura, you may start with your intervention.

**Laura:** Good morning. I believe education is a right and not a favor, because the government is obligated to ensure that everyone can access quality education. That is why I think it is unfair that education is not guaranteed across the country. In my opinion, Mexico would be a better country if all children, teenagers and young adults had access to quality education.

**PRACTICE 10****TRACK 54** (Practice 10, Activities 4, 5 and 12)

**Seller:** Good afternoon! May I help you?

**Lisa:** Good afternoon. My name is Lisa Rider, and I want to express my inconformity with the medicine they sell at the pharmacy.

**Seller:** Was there any problem with the medicine?

**Lisa:** The pills I bought yesterday expired almost a year ago. I can't believe you are selling medicine with an expiration date from a year ago. That is very dangerous! How can you not check the product before selling it to the public?!

**Seller:** I understand. It's natural that you are concerned.

**Lisa:** When I checked the expiration date, I found out the pills they gave me had expired almost a year ago! If the pharmacist had checked the expiration date, we wouldn't have this problem.

**Seller:** Really? Are you telling me that at the pharmacy you were given expired drugs? I can't believe it!

**Lisa:** Yes! So I had to stop taking them. Besides, I had to wait a long time to get the prescription. That day...

**Seller:** Sorry for the interruption. You were saying...

**Lisa:** Don't worry. As I was telling you... If I hadn't checked the expiration date and had taken the pills, I could have gotten even sicker.

**Seller:** All right, Ms. Rider. I'm sorry for the inconvenience. We will take your complaint into consideration and we will replace the pills you bought with some that haven't expired. Would you like to come and get them or would you prefer for us to send them to you?

**Lisa:** I would rather go and get them in person. I want to make sure I don't get expired pills again.

**Seller:** If you have any other questions, feel free to contact us during office hours.

**TRACK 55** (Practice 10, Activity 8)

**Lisa:** I'm calling to tell you that you are very irresponsible!!! How do you have a license to sell drugs?! You are supposed to cure people, not make them sicker! I can't believe this!

**Seller:** Why are you so angry? Calm down and do not yell at me.

**Lisa:** How can you tell me to calm down?! You are very inefficient!!!!!

**Seller:** (hangs up the phone. It hears busy tone in the phone)

**TRACK 56** (Practice 10, Activity 9)

**Lisa:** Good afternoon. I'm not satisfied with the pharmacist that was working yesterday.

**Seller:** Oh, OK. Tell me why.

**Lisa:** It seems that you are not interested in talking to me. Can I talk to your supervisor?

**Seller:** She's not here at the moment.

**Lisa:** (hangs up the phone. It hears busy tone in the phone)

**TRACK 57** (Practice 10, Activity 18)

**Lisa:** Hello. I want to complain about something.

**Seller:** Good afternoon! Oh! I am terribly sorry for the inconvenience. How may I help you?

**Lisa:** Well, I am very disappointed with the service.

**Seller:** Oh, please continue. Tell me why you feel that way so we can resolve this as soon as possible.

**Lisa:** You see, the pharmacist sold me a bottle of expired pills, that is why. I would like a full reimbursement.

**Seller:** Oh, I apologize. We can give you the money back or we can give you two new bottles. I will also report this, so it doesn't happen again.

**Lisa:** Thank you very much. I will accept the two new bottles.

**Seller:** Very well. Can you give me your address so we can send you the pills?

**Lisa:** Sure. Do you have a pen and paper to write it down?

**TRACK 58** (Practice 10, Activity 22)

**Girl:** Good morning! You are calling the eye clinic. How may I help you?

**Boy:** Hello! mmm My name is José López and I am calling because mmm I want to complain about the glasses I got this morning. The thing is that my sight is still terrible. Everything is blurry! Besides, they pinch my nose. I don't think the eye doctor did a good job, so I want my money back.



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