



Teacher's Book

Ma. del Rocío Vargas Ortega

@ccess 1

Teacher's Book

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editorial
edebé
iluminar la mente para abrir el corazón

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**DISTRIBUCIÓN GRATUITA
PROHIBIDA SU VENTA**

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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’ voices are heard while making decisions, as well as feeling safe, valued, respected and happy are necessary conditions for learning and for becoming increasingly autonomous. 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 and some get 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 a teacher’s pedagogical discourse interact with the ways in which those who attend our classrooms – on every workable day, like it or not – have for speaking and understanding the world”.

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

From our perspective, it is you who make English learning and the formation of your students possible. Thus, we have created a proposal different from those you already know of. In this series, we offer the necessary resources to enable your students to acquire ten social practices of language set in the current English syllabus. In order to do so, they 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 demonstrating the actions involved in the different steps and stages (starting, development, closure) of the process of developing a language product.

This proposal focuses on the interaction between your students and between your students and people within and outside the school. The didactic proposal envisioned by

@ccess offers many opportunities for students' full participation in decisions involving and fostering oral and written exchanges such as:

- How much time they will allocate to the proposed activities in the practice schedule, depending on the challenges they represent for your students. For example, for some, writing is a more time-consuming activity, while for others, reading will need more time.
- What kinds of activities and how many of them 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 in order to understand something they listen to or read.
- What will be the subject, addressee and purpose of the language product. Inasmuch as students get involved in these decisions, they will become co-responsible for their learning process and the result. For example, if your students cannot reach agreement on the subject matter, they can have different proposals from different teams, provided that each team commits 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 personal responsibility for giving what one 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 gives the chance to alternate between individual and group working modes, in different moments, so as to foster personal self-awareness and to exchange opinions, reasons and ideas.

This having been said, we have endeavored to model communicative actions and to make evident indispensable linguistic knowledge. In that way, your students can become satisfactory participants of 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 carrying out your noble task of teaching.

The author

Scope and Sequence

| Suggested practice order | Title | Environment | Communicative action | Pages |
|--------------------------|-------------------------------------|--------------------------|-----------------------------------------|------------------------------------------------------------------------|
| 1 | For the sake of others | Family and community | Exchanges linked to specific purposes | Student's Book: 10-25 Teacher's Book: 14-29 Reader's Book: 5-8 |
| 2 | Stories to tell | Ludic and literary | Literary expression | Student's Book: 26-43 Teacher's Book: 30-47 Reader's Book: 9-19 |
| 3 | Everyone who seeks finds | Academic and educational | Interpreting and following instructions | Student's Book: 44-61 Teacher's Book: 48-65 Reader's Book: 20-24 |
| 4 | A picture is worth a thousand words | Family and community | Exchanges linked to mass media | Student's Book: 62-75 Teacher's Book: 66-79 Reader's Book: 25-36 |

| Social language practice | Product | Key learning goals | Assessment instruments | Evidence of learning |
|--------------------------------------------------------------|---------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Exchange opinions about a community service. | Dialogue | <ul style="list-style-type: none"> • Listens to and reviews dialogues about community services • Understands general meaning and main ideas • Exchanges information about community services | <ul style="list-style-type: none"> • Performance checklists (page 187) • Individual performance checklist (page 25) • Product checklist (page 25) • Team assessment instrument (page 25) | <ul style="list-style-type: none"> • Chart with theme, purpose, and setting • Dialogue clues • Key words • Model questions • Expressions to give and receive information • Dialogue |
| Read classic tales. | Big Book | <ul style="list-style-type: none"> • Chooses and reviews classic tales • Understands general meaning and main ideas of classic tales • Compares oral and written variants • Expresses key events orally • Rewrites key events | <ul style="list-style-type: none"> • Anecdotal notes (page 187) • Product checklist (page 42) • Partner assessment (page 42) • Team assessment instrument (page 43) | <ul style="list-style-type: none"> • Discussion • Graphic and textual components card • Purpose card • General meaning card • Key events list • Sentences • Paragraphs |
| Write instructions to use a bilingual dictionary. | Set of instructions | <ul style="list-style-type: none"> • Chooses and reviews bilingual dictionaries • Understands the use of textual components in bilingual dictionaries • Writes instructions • Edits instructions | <ul style="list-style-type: none"> • Assessment scale (page 187-188) • Individual performance checklist (page 60) • Product checklist (page 60) • Partner assessment instrument (page 61) • Team assessment instrument (page 61) | <ul style="list-style-type: none"> • Addressee card • Instructions about sections • Instructions about typographic resources • Instructions about order • Characteristics needed for instructions • Set of instructions draft |
| Produce dialogues and interventions for a silent short film. | Dialogue | <ul style="list-style-type: none"> • Explores short films • Understands general meaning and main ideas • Produces dialogues and interventions | <ul style="list-style-type: none"> • Rubric (page 188) • Individual performance checklist (page 75) • Partner assessment (page 75) | <ul style="list-style-type: none"> • Scenes chart • Text with dialogues and interventions • Dress rehearsal |

| Suggested practice order | Title | Environment | Communicative action | Pages |
|--------------------------|--------------------------------|--------------------------|-------------------------------------------------------|----------------------------------------------------------------------------|
| 5 | Your future starts today | Ludic and literary | Ludic expression | Student's Book: 76-91 Teacher's Book: 80-95 Reader's Book: 37-45 |
| 6 | Healthy mind in a healthy body | Academic and educational | Looking for information | Student's Book: 92-107 Teacher's Book: 96-111 Reader's Book: 46-48 |
| 7 | Getting to know us better | Family and community | Exchanges linked to one's own and others' information | Student's Book: 108-127 Teacher's Book: 112-131 Reader's Book: 49-54 |

| | Social language practice | Product | Key learning goals | Assessment instruments | Evidence of learning |
|--|------------------------------------------------------------------------|-----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Compose constructive forecasts about others. | Forecast | <ul style="list-style-type: none"> • Reviews examples of written forecasts • Identifies ways of expressing future actions when listening to them • Asks and answers questions to understand forecasts • Writes sentences expressing the future to compose forecasts | <ul style="list-style-type: none"> • Graphic assessment scale (page 188) • Individual performance checklist (page 90) • Product checklist • Partner assessment instrument (page 91) • Team assessment instrument (page 91) | <ul style="list-style-type: none"> • Proposals diagram • Questions • Answers • Forecast draft • Forecast final version |
| | Write explanations to describe systems of the human body on a diagram. | Diagram | <ul style="list-style-type: none"> • Reviews and understands information about human body systems • Proposes and answers questions about human body systems • Writes notes to describe diagrams • Edits diagrams as part of a team, with teacher's help | <ul style="list-style-type: none"> • Questionnaire (page 188-189) • Individual performance checklist (page 107) • Product checklist (page 107) • Partner assessment instrument (page 107) • Team assessment instrument (page 107) | <ul style="list-style-type: none"> • Choice of human body system • Notes on textual and graphic distribution • Questions and answers • Descriptive sentences • Explanation of final version • Diagram of final version |
| | Exchange compliments, likes and dislikes in an interview. | Interview | <ul style="list-style-type: none"> • Listens to and reviews likes and dislikes in interviews • Understands general meaning and main ideas in dialogues • Uses compliments, likes and dislikes in written dialogues • Exchanges compliments, likes and dislikes in a dialogue | <ul style="list-style-type: none"> • Descriptive assessment scale (page 189) • Product checklist (page 127) • Partner assessment instrument (page 127) • Team assessment instrument (page 127) | <ul style="list-style-type: none"> • Likes and dislikes list • Questions • Interview (first draft) • Interview (second draft) • Interview (final version) |

| Suggested practice order | Title | Environment | Communicative action | Pages |
|--------------------------|----------------------------------------|--------------------------|---------------------------------------|----------------------------------------------------------------------------|
| 8 | Words in motion | Ludic and literary | Understanding one's self and others | Student's Book: 128-145 Teacher's Book: 132-149 Reader's Book: 55-57 |
| 9 | Speaking well makes the world go'round | Academic and educational | Processing information | Student's Book: 146-163 Teacher's Book: 150-167 Reader's Book: 58-70 |
| 10 | Make your way by going farther | Family and community | Exchanges linked to external settings | Student's Book: 164-180 Teacher's Book: 168-183 Reader's Book: 71-80 |

| | Social language practice | Product | Key learning goals | Assessment instruments | Evidence of learning |
|--|-----------------------------------------------------|---------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Read comic strips and discuss cultural expressions. | Discussion | <ul style="list-style-type: none"> • Chooses and reviews comic strips • Interprets the content of comic strips • Exchanges opinions about cultural expressions in a discussion | <ul style="list-style-type: none"> • Performance checklists (page 190) • Product checklist (page 145) • Partner assessment instrument (page 145) • Team assessment instrument (page 145) | <ul style="list-style-type: none"> • Notes about cultural expressions • Points of view chart |
| | Present information about linguistic diversity. | Presentation | <ul style="list-style-type: none"> • Chooses information • Reads information • Rehearses a presentation • Carries out a presentation | <ul style="list-style-type: none"> • Anecdotal notes (page 190) • Individual performance checklist (page 163) • Product checklist (page 163) • Partner assessment instrument (page 163) • Team assessment instrument (page 163) | <ul style="list-style-type: none"> • Discussion • Criteria for selecting sources of information • List of reasons for a presentation • Notes to answer questions • Visual aids • Presentation outline |
| | Agree on a trip schedule with others. | Trip schedule | <ul style="list-style-type: none"> • Looks up information • Compares pros and cons of ideas and proposals • Builds up arguments to defend ideas and proposals • Listens to and expresses pros and cons to reach an agreement | <ul style="list-style-type: none"> • Graphic assessment scale (page 190) • Individual performance checklist (page 179) • Product checklist (page 179) • Partner assessment instrument (page 179) • Team assessment instrument (page 179) | <ul style="list-style-type: none"> • List of proposals • Information for planning a trip • Graphic for contrasting proposals • Expressions to support a proposal • Body language chart • Discussion |

Components

The @ccess didactic pack contains 4 different materials, which are described next:

1. **Student's Book.** It is organized in 10 social language practices. Each practice shows a didactic sequence organized in three stages: warm-up, building and closure, with the steps, activities, and linguistic knowledge required to get more proficient at intervening in those practices, 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 of the language practice, and to plan steps and activities needed to craft a language product. A planning schedule is included, the 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 or less support and in which ones they can act more independently from the beginning. 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 purpose 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 now 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 aspects and conducts, 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 in which activities they require more or less support, why there is or there is not good communication within teams, in order for them to become more autonomous and to develop social skills. Because of 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, sharing ideas, etc.
 - **Closure stage-socialization:** This has a number of aims. 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, and the impact on the addressee. 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 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). Such suggestions are comprised of attitudes, values, and behaviors expected while interacting; basic skills and linguistic aspects involved in communication and strategies for learning 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 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.
- Make evident how questions are asked and answered in different situations.
- Offer models of different English variants.
- Work with acoustic features such as voice volume, pace and tone.

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



Being Through Language

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



TRACK 2

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



This icon provides suggested websites.



The translation of difficult words is represented by this icon.



pride
Glossary on page 180

Glossary.

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

Remember:

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



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 materials in this language.
- To give students a short range of texts so they can use them to explore 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 different text formats belonging to the different texts contained in this book. Since it is an anthology, each text has different graphic components to distinguish it from the others. The purpose is to display the wide array of text formats the book is comprised of.
- To help you enhance your didactic practice with a number of texts to work with. This will help you to compose similar texts to be shared with your students.

Practice 1

FOR THE SAKE OF OTHERS

Activity 1

- Establish, with your students, the rules that will be followed during the school year to build a pleasant, collaborative and responsible work environment.
- Ask your students questions such as: Who is in the picture? Where is she? What do you think she is doing?, et cetera. This activates previous knowledge and introduces your theme.
- Take advantage of the students' knowledge of their mother tongue and of the characteristics of the place where they live. Ask about the language practices in which they take part out of school, for example: asking and giving information in public and private institutions (a health center, youth organizations, sports centers, et cetera).

- Establish specific times to give and receive constructive feedback that will allow your students to improve and develop their oral expression and oral comprehension.
- Use daily communication in the classroom to work on and develop oral expression and oral comprehension.

Activity 2

- Encourage your students to share the names of other places where they know public services are offered.
- Practice the names of places where public services are offered by playing language games with your students, for example, guessing the name from the first and last letter, finding out the name of the places by putting them in order, finding out the names using mime.

Practice 1

FOR THE SAKE OF OTHERS

Family and community environment
SOCIAL LANGUAGE PRACTICE: Exchange opinions about a community service.

In this practice, you will perform a dialogue to learn how to ask for and give information about public services.



saque (n.): bien, bienestar

Warm-up stage



1. Look at the pictures and choose the best answer for each of the questions.

a) What is this?

I. A hospital

II. A community sports center

b) Who appears in the picture?

I. A woman and a man

II. A woman and a boy

c) Where is she?

I. In the restroom

II. In the office

d) What do you think she is doing?

I. Asking for information

II. Studying



2. Look at the pictures and complete the label in the boxes below.

- What other places offer service to the community?



Things I know: Planning our product

session 1

10 | Student's Book / Practice 1

ēdebé



3. Look at the chart below. Read the activities you will complete in this unit in order to produce a dialogue. Remember to tick each activity as soon as you finish it.

| Week 1 WARM-UP STAGE | | |
|-----------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|
| Listen to dialogues. | <ul style="list-style-type: none"> Identify the main parts of a dialogue: theme, setting, purpose, interlocutors and attitude. | <input type="radio"/> |
| Week 2 BUILDING STAGE | | |
| Learn how to participate in a dialogue. | <ul style="list-style-type: none"> Locate key words to express main ideas. Find clues to decide how to participate in the dialogue (voice, volume, speed, speech register, setting, tone). Formulate questions to ask for information. Create your own expressions using different types of sentences. | <input type="radio"/> |
| Week 3 BUILDING STAGE | | |
| Prepare expressions for the dialogue. | <ul style="list-style-type: none"> Produce the sentences you will use in the dialogue. Revise your sentences. Rehearse your dialogue. | <input type="radio"/> |
| Week 4 CLOSURE STAGE-SOCIALIZATION | | |
| Perform your dialogue. | <ul style="list-style-type: none"> Assess the process and product. | <input type="radio"/> |



4. Read along as you listen to the conversation.



TRACK 2

Martha: Hi, Anna! What a surprise! Then, the office employee scans your
How've you been? papers and takes a photo of you. That's it!
Anna: Hello, Martha! I'm fine, thank you. What You'll get your ID in the mail a few days
about you? later. The membership fee is 10 dollars.
Martha: I'm fine too. So what's up? Anna: Thank you! It was great to bump into
Anna: I want to join the basketball team, so I'm you. I'll go home and come back with my
looking for information about it. documents to sign up for the team. Thanks
Martha: Really? Did you know I'm a player? a lot.
Anna: I didn't know! I would have asked you, Martha: You're welcome. I play on Mondays
instead of coming all the way here. So, what and Wednesdays. It would be great if we
do I need to do to join? were teammates. I look forward to it.
Martha: It's pretty simple. You just have to bring Anna: Great! I'll make sure to pick up that
your school ID, proof of your address, and a schedule, it will be fun.
medical certificate. Then, you have to Martha: Alright! See you soon then.
fill out a sign-up form and can choose the Anna: Sure, thanks again. Bye.



schedule (n.): horario
fee (n.): cuota

session 2

Theme: Purpose, Interlocutors, Setting

Activity 3

- Make sure your students identify the three stages of the plan and that they understand each activity to be done. Ask a student to read each task out loud so that the other students understand the activities they will perform in order to create the product (a dialogue).
- Keep in mind that the students can put forth their own proposals about the product in order to expand its scope and to come up with the steps to achieve it, also, to make proposals from the ones you present them. The most important aspect of this project is to create an appealing language product for the students to choose, so that they get totally involved. They will then feel the need to develop the abilities, knowledge, attitudes and values necessary to grasp the social practice of language.
- Read the schedule with your students.
- With your students, consolidate the commitment and responsibility of



Track 2

teamwork, and let each student, little by little, achieve autonomy and responsibility for their own learning. Remember that you should guide the activities with different levels of participation.

- With your students, explore the activities of the stages in order to produce the language product.

Activity 4

- Ask a student to read the introductory information about Anna out loud.
- Let students listen to the whole dialogue. Then, play the track again, pausing to point out certain phrases (e.g. "bump into you", "sign up", among others), as well as the expressions used to ask for or give information about a community service.
- Use this activity to recognize the cultural patterns displayed when having a dialogue like this one, for example, the body language used (which cultures use a lot of gesticulation, how the concept of personal space varies from culture to culture, et cetera).
- Ask students what this dialogue is about, who speaks and how many people participate.
- Ask students which parts they understood and which parts they need to listen to again.
- The CD icon will appear throughout the unit 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

- Promote a pleasant and comfortable environment to favor the dialogue, respect and inclusion of all students.
- Build an effective and cooperative environment so that the students learn to respect and appreciate both the material that is in the classroom and the work done by them and others.
- Check the students' answers carefully to make sure they understand the dialogue they listened to.
- Formulate questions such as: What is the dialogue about? What is its purpose? Who are the interlocutors? Do Martha and Anna know each other? What type of relationship do they have?
- Have students check their answers in pairs.

Activity 6

- Mention the types of relationships there may be between the interlocutors in a dialogue about offering and asking for a community service, for example: people who are familiar with each other (neighbors, parents' friends, et cetera), relatives (uncles, aunts, cousins, siblings, et cetera), strangers.
- After completing the activity, allow your students to reflect on each of the acoustic elements and the elements of register in informal dialogues. Make the reason for each answer very explicit and demonstrate where appropriate:
 1. Explain that informal speech often occurs at a very quick speed. It is often used in friendly conversations (Demonstrate the opposite by speaking very slowly to your students and point out how distracted or bored they get).
 2. Help your students be aware of the importance of a proper volume in order to be heard and understood. Explain that the setting is often what determines the level of volume for communication.

Activity 7

- Encourage your students to express their ideas.
- Use the information that was completed by the students as learning evidence.
- Support your students by offering them a list of possible topics, settings and purposes for their dialogue.
- When defining the product of the language to be elaborated, have in mind not only that it should be interesting, but viable too.
- Read out the Remember with students and comment on its content.

Remember
The participants in a dialogue are called **interlocutors**.

5. Mark the following statements True or False.

a) The young girls in the dialogue know each other. ☒ T ☐ F

b) Anna and Martha are talking about dance classes. ☐ T ☒ F

c) Anna wants to know what she needs to join the basketball team. ☒ T ☐ F

d) Martha offers information so Anna can join the basketball team. ☒ T ☐ F

e) Anna and Martha are fighting. ☐ T ☒ F

6. Match the columns below after looking at the example.

a) What are Anna and Martha talking about? • Setting (place)

b) Where is the dialogue taking place? • Content (theme)

c) Where do they know each other from? • Relationship between the interlocutors

d) Why is Anna talking to Martha? • Purpose

7. Complete the following chart with your dialogue's information.

| THEME | SETTING |
|----------------------------------------|---------|
| RELATIONSHIP BETWEEN THE INTERLOCUTORS | PURPOSE |

Remember
Dialogues usually have three parts:
Beginning: a greeting or a question about the situation.
Body: where the subject matter is developed.
Closure: the final point at which a farewell expression is often used, and interaction ceases.

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Activity 8

- Ask your students to listen to Track 3 and analyze what interventions take part in the beginning of the dialogue, which ones are part of the body, and which ones are part of the closure.
- Let your students listen to the track several times until they get the correct answers.
- Provide students with examples of dialogues to give and get information so that they understand the type of language product they're expected to produce in the exercise.
- Make sure students understand the task.
- Remind your students it is important to have a sequence in any conversation. We usually begin with a hello to open a conversation and with a goodbye to close it.
- Encourage students to give their opinions and, if necessary, offer them useful expressions to do it.

8. Listen to Track 3, read the transcript below and identify its parts.

- Use green for the introduction, blue for the body and orange for the closure.

TRACK 3

blue

Clerk: You'll need two photos, an ID and a proof of address.

Teenager: All right. What are the office hours to get the library card?

Clerk: Monday to Friday, from 8:30 in the morning to 2:00 in the afternoon and from 3:00 in the afternoon to 8:00 at night. Saturdays, from 10:00 in the morning to 4:00 in the afternoon.

Teenager: Will it take long?

Clerk: Only the time it takes to type your data in the computer and the printing time. At the most, 10 minutes. Do you have any other questions?

green

Clerk: Welcome to the library! May I help you?

Teenager: Good afternoon. I want to borrow some books.

Clerk: All right, you will need a library card to be able to do so.

Teenager: And how can I get one?

orange

Teenager: No, thanks. I'll come back with the papers later.

Clerk: All right. If you plan to come back today, it's almost 7, so you'd better hurry.

Teenager: Right. Thanks!

session 3

Parts of the dialogue

9. Read the transcript below and compare it with the one in activity 8.

- Underline the new expressions and identify what they add to the conversation. Look at the example.

bill (a):
recibo

Clerk: Welcome to the library! May I help you?

Teenager: Good afternoon. I want to borrow some books.

Clerk: All right, you will need a library card to be able to do so.

Teenager: And how can I get one?

Clerk: You'll need two photos, one color and one black and white. Also, an ID. Your school ID would be fine. A proof of address, and...

Teenager: Oh, what kind of document can be used as proof of address?

Clerk: It can be an electricity or a phone bill. And you can pay a voluntary fee.

Teenager: Sorry, I didn't hear the last part.

Clerk: No problem. I was saying you could pay a voluntary fee.

Teenager: Ok, and how much do library users normally pay?

Clerk: Well, most people pay between \$250 and \$4 a year.

Teenager: All right. What are the office hours to get the library card?

Clerk: From Monday to Friday, from 8:30 in the morning to 2:00 in the afternoon and from 3:00 in the afternoon to 8:00 at night. Saturdays, from 10:00 in the morning to 4:00 in the afternoon.

Teenager: Will it take long?

Clerk: Only the time it takes to type your data in the computer and the printing time. At most, 10 minutes. Do you have any other questions?

Teenager: No, thanks. I'll come back with the papers later.

Clerk: All right. If you plan to come today, it's almost 7 pm, so you'd better hurry.

Teenager: Right. Thanks!

Activity 9

- Allow some time for students to scan the transcript and elicit from them the differences they found. They might say that this one is longer than the one in the previous activity, but both discuss the same topic.
- Ask students to read both dialogues carefully and to pay attention to the changes in expressions or added information.
- Encourage students to comment on the differences they found and to share their answers with the rest of the class.
- Help them identify what kind of information was added to the dialogue in this activity and why. Their answers may vary, but they should be able to recognize that the new information is about the type of documents needed to get a library card and some examples of those, as well as the voluntary fee.



Track 4

Activity 10

- Create opportunities for students to speak to each other.
- Ask students what public service they have used most frequently.
- Encourage the students to carry out activities without your help.
- Take advantage of the dialogue to demonstrate different ways of speaking, for example: loudly, quietly, fast, slowly.
- Ask students to take a part (teenager or clerk) in the dialogue and speak their lines in the conversation.
- Make sure your students understand the vocabulary in the dialogue.
- Model attentive listening and paraphrasing to clarify meaning.
- Model and explicitly teach body language associated with the activity.



Track 3

Activity 11

- Let students freely explore the dialogue before doing the activity.
- Model phrases to promote cooperative play and social skills, for example: how to join a conversation or how to ask for assistance.
- Role-play with students to model phrases used.
- Role-play different expressions to demonstrate speaking quickly, slowly, loudly and softly. Reflect in what cultures people speak quickly, slowly, loudly or softly.

Activity 12

- Invite students to talk about personal experiences, give opinions and offer expressions that can be used to do it.
- Ask your students to share their opinion about the language used by the interlocutor. Was it formal or informal? Share an experience you have had.
- Provide students with examples of situations where it is useful to use colloquial expressions and situations where those expressions are not useful because they could change the result of the conversation.
- Make sure your students understand the expressions.
- Before doing the activity, invite your students to give different endings for the dialogue they listened to.

Clues of the dialogue

session 4



10. Choose a role. Read the dialogue aloud, taking into account the changes in voice volume (loudly and softly) marked before each line. Now listen to Track 4.



TRACK 4



Clerk: You'll need two photos, one color and one black and white. Also, an ID. Your school ID would be fine. A proof of address, and...



Teenager: Oh..., what kind of document can be used as proof of address?



Clerk: It can be an electricity or phone bill. And you can pay a voluntary fee.



Teenager: Sorry, I didn't hear the last part.



Clerk: No problem. I was saying you could pay a voluntary fee.



Teenager: Ok, and how much do library users normally pay?



Clerk: Well, most people pay between \$2.50 and \$4 a year.



Teenager: All right. What are the office hours to get the library card?



Clerk: Monday to Friday, from 8:30 in the morning to 2:00 in the afternoon and from 3:00 in the afternoon to 8:00 at night. Saturdays, from 10:00 in the morning to 4:00 in the afternoon.



Teenager: Will it take long?



Clerk: Only the time it takes to type your data in the computer and the printing time. At most, 10 minutes. Do you have any other questions?




11. Does something change if the interlocutors speak slowly or quickly? Choose a role and perform the following dialogue with the speeds indicated. Listen to Track 3. Now perform the dialogue in Activity 10, using high and low voice volume and fast and slow pace.



TRACK 3

Teenager: No thanks. I'll come back with the papers later. 

Clerk: All right. If you plan to come today, it's almost 7, so you'd better hurry. 

Teenager: Right..... Thanks! 



12. With your teacher's help, discuss which words and expressions would change if the clerk were a teenager.

I believe the greeting would change if the clerk were a teenager. He might say something like "Hello!" or even "Hi!"

Yes, definitely. But the question that follows would change, too. Instead of asking "May I help you?" which is very proper, he would say "Do you need anything?" or "What can I do for you?" Those questions are more informal, but they are still polite.



13. Listen to Track 3 again and pay attention to the voice of the interlocutors.



- Tick the boxes that match the tone of voice used by the library clerk. Ask your teacher or use a bilingual dictionary if you have questions about the meaning of a word.



☒ Kind



☐ Indifferent



☒ Polite



☐ Surprised



☐ Rude



14. Read the information included in the following diagram.

- Determine which column corresponds to formal language, and which to informal. Write the correct heading in the space provided.

| Formal | Informal |
|--------------------------|-----------------|
| People older than you | Friends |
| People in the office | Close relatives |
| Authorities | Classmates |
| People you have just met | People your age |

Remember
Speech register is the factor that determines the way language will be used. It may be formal or informal. In public services, people use formal language.



15. Study the next images closely. Fill in the blanks with the correct form of communication represented in each.

- Face to face
- At long distance



Face to face



At long distance



Face to face



At long distance

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Activity 13

- Provide opportunities for speaking and listening outside the classroom.
- Observe students as they engage in personal conversation during their free time.
- Allow the teams to play the track as many times as necessary.
- Ask students to confirm their comprehension of the task.
- Have students use body language to represent different moods, using the dialogues from previous activities.
- Ask students to represent, with body language, the tone that is used in dialogues in a classroom.

Activity 14

- Remind students that the level of formality or informality of an oral or written exchange is called register.
- Model the correct way of using speech register: you should speak formally to older people and people with authority, and informally to friends and family.

- Encourage students to do the activity by themselves.
- Check the answers to the activity with the class and have students share expressions in which they use formal and informal language.

Activity 15

- Monitor students and redirect as appropriate.
- Conduct a focused interview with students individually or in small groups.
- Ask your students to mention situations in which they have participated in face to face communication and in long-distance communication. Offer them examples which are different from the ones in the images.
- Encourage students to ask different types of questions.

Activity 16

- Monitor the teams to make sure all the members collaborate, appreciate and respect each other's contributions and take advantage of the best talent every member has.
- Keep in mind that the mastery of the concepts which are being introduced is the result of the proposed activities being carried out. The elaboration of the sub-product (the basis of the dialogue) follows from there. One of the benefits of this process is that it generates communicative interactions between the students, and between you and them.
- Make sure that the keywords proposed by the students for their dialogues are correct, and check that they are properly spelled. If necessary, offer them models that help them to write their keywords.

Activity 17

- Remind students about the importance of identifying key words in all sorts of texts.
- Check the answers for this activity with the class and encourage them to share other examples that are appropriate for the language product they are producing.

Activity 18

- Make sure the students listen to the dialogue on the track several times before doing the activity.
- Ask your students what the dialogue is about, who participates and what services they talk about.
- Ask your students to mention what expression was used to open the conversation and which one was used to finish it.
- Have them repeat or rebuild the parts of the dialogue that they remember. Later, play the dialogue again to confirm if those parts correspond to what they remembered or not.
- Ask your students to work in pairs and to compare the answers for these activities (18 and 19).

FOR OUR DIALOGUE

16. Write the clues for your dialogue.

SPEED: _____

VOLUME: _____

SPEECH REGISTER: _____

COMMUNICATION FORM: _____

Remember

Words that are similar to those in your native language can be used as a hint to understand or to compose a text in English.

The **cognate** is an easy word to remember because it looks and means the same thing as a word you already know.

Building stage

17. Look at the box below. Underline the words that are similar to those in your native language.

library — able — document — electricity
 white — fee — obtain — computer — minutes

Remember

Even though library sounds similar to *librería*, it is a false friend (that is, a word that has a different meaning to the word that is written in a similar way in two related languages). For example, *library* means *biblioteca*.

18. Listen to the following expressions from Tracks 2 and 4. Number them according to their order of appearance.

Track 2

photo 4 proof of address 2

school ID 1 papers 3

membership fee 5

Track 4

voluntary fee 2

library card 4 office hours 3

data 5 electricity bill 1

TRACKS

2 and 4

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FOR OUR DIALOGUE

19. Write the key words for your dialogue in the right column, according to the public service you chose.

EXAMPLE :

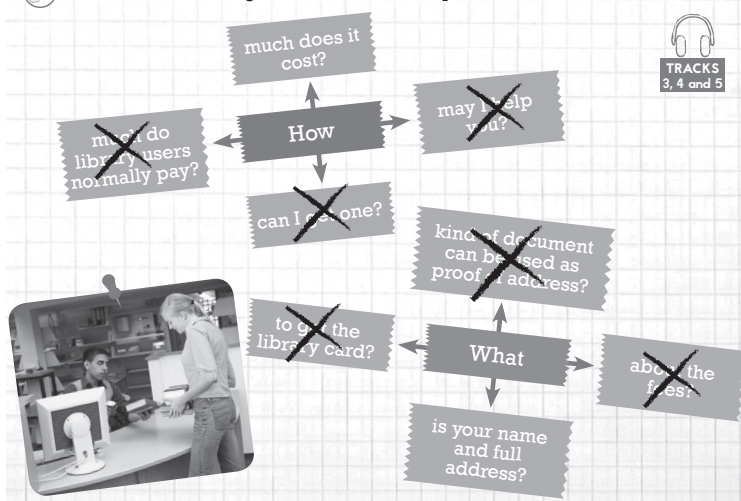
Track 2: photo, proof of address, school ID, membership fee, papers

Track 4: voluntary fee, library card, office hours, data, electricity bill

Remember

These expressions were the **key words** in the dialogue and they are a clue to understanding the meaning expressed in it.

20. Listen to the dialogues and cross out the questions that are used in them.



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Activity 19

- Ask students to read the examples and use them as models to identify the keywords for their dialogue.
- Suggest that your students check the subproduct they produced in Activity 7 to propose keywords.
- Monitor students' work and offer support where needed.

Activity 20

- Check students' answers, individually or in pairs. In case they have different answers, ask them to reflect the reasons why this happened.
- Using the models in Activity 19, identify areas students can improve upon. This will help them complete other activities more easily. Then, highlight areas students were successful in. Explain that the strategies they used can be used in similar situations just as successfully.



Track 2 - 5

Activity 21

- Check the answers for this activity with the class and identify the students who made mistakes to work with them later.
- Repeat tracks 2 to 5 for the class, but this time concentrate on just the questions so that the students can answer orally.
- Ask volunteers to formulate and answer the questions without using the tracks.
- Take advantage of this activity to have a review of the question words (*what, why, how, et cetera*) with the class.

Activity 22

- Remember modal verbs convey the speaker's attitude towards the level of obligation in relation to an action to be performed. Modal verbs include *can, could, should, might, and may*.
- Clarify that the list of questions includes examples in order for them to produce the ones they need for their own dialogue orally.
- Help your students and promote self-correction, modification and reformulation in the process of forming the questions, so that there is a feedback process.
- Walk around the classroom and make sure each team's oral questions and answers are well structured.
- Generate a pleasant environment (respectful, collaborative, supportive, et cetera) to promote class development.
- Remind students to check the subproduct they produced in Activity 19 and to use keywords in their questions.
- Ask students to share their answers to get feedback.
- Help them to expand their proposals and generate consensus.

Activity 23

- Let your students know that recognizing their strengths and limitations at this moment of the practice allows them the necessary alternatives to produce a good language product and achieve successful learning.
- Invite them to take a proactive, sincere and reflective attitude.

Expressions

FOR OUR DIALOGUE

21. Choose the questions that can be used as models to produce and ask your own for your dialogue.

- Remember to use the key words you wrote in Activity 19 in your questions.
- Complete and answer the questions orally and then use them to practice a dialogue. Look at the example.

EXAMPLE

How can I help you?"

I would like to know how to get a birth certificate.

QUESTIONS

| | |
|--------------------------|--------------------------|
| » Could you tell me? | » Do I need to? |
| » What else do I? | » What kind of services? |
| » Can I? | » Where can I? |
| » How do you? | » Could you give me? |
| » Do you have a? | » Who could help me? |
| » How much does... cost? | » How can I help you? |

22. With your teacher's help, check your questions and answers.

CHECKPOINT

23. Let's think about your performance up to this moment. With your teacher's help, complete the following notes.

We use the following listening strategies

We're working to develop the following listening strategies

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24. Listen to Tracks 4 and 5 and fill in the blanks below.



TRACKS
4 and 5

Documents needed

- Track 4: You'll need two photos, one color and one black and white. Also, an ID and a proof of address.
- Track 5: You will need a copy of your valid photo ID, including signature, and an application.

Cost

- Track 4: Voluntary fee
- Track 5: Normal delivery costs 28 dollars, express delivery costs 50 dollars.

Office Hours

- Track 4: Monday to Friday, from 8:30 in the morning to 2:00 in the afternoon and from 3:00 in the afternoon to 8:00 at night, and from 10:00 in the morning to 4:00 in the afternoon on Saturdays.
- Track 5: Monday to Friday, from 9 am to 5 pm.

FOR OUR DIALOGUE



25. Produce and say expressions used to give and receive information about the community service you chose. Use the previous activity as a model.

» Person who wants information
about the public service.

» Person who offers information
about the public service.

Activity 24

- Let your students listen to the whole tracks and then ask them to do the activity.
- Ask them to listen to what the first interlocutor says and then repeat it. Do the same with the rest of the interlocutors.
- Take advantage of the track in order to let students practice oral expression. For example, have them repeat what the interlocutor said and then have them say it by themselves.

Activity 25

- Offer students multiple opportunities to play the different the roles in the dialogues that are presented and generated in this practice.
- Organize role-plays where every member of each team has an opportunity to participate at least once as an interlocutor, so they will be able to practice not only their oral expression, but their interaction with others when speaking.

- Remind them the role includes both nonverbal language (e.g. gestures, body movements) and acoustic characteristics (e.g. volume, speed of speech).
- Remind students to check subproducts already completed in activities 7, 14, 16, 19 and 21 and to use what they have done.
- Assist students by offering a group of expressions that can be used for their own dialogue.

Activity 26

- Read the content of the dialogue balloons aloud and ask the students to tell you what the similarities and differences are.
- Emphasize the way each conversation adds details.
- Ask students to share oral expressions from their dialogue and help them correct any errors.
- Have students read the written dialogues aloud and practice pronunciation.
- Encourage students to role-play the dialogues.

Remember. Confirm your students understand the content of this note.

Activity 27

- Promote interaction and dialogue in the teams and help them to elaborate proposals that favor the content of the language product.
- Help students notice how adding detailed information can expand a dialogue, making it richer and clearer.
- Provide opportunities for students to make a link between key words and details.
- Write a list on the board with useful adjectives for students to add to their descriptions.
- Keep in mind that in order to develop autonomy, it is necessary that your students become less and less dependent on your help.
- Remind your students to check and use the subproducts they made in previous activities.
- Encourage your students to try to do the activity without your help. If it becomes necessary, punctually intervene to help them.
- RB box can either extend the current practice or provide materials for developing the practice. If you have enough materials, take your time along the unit to go through the Reader's Book to foster curiosity and improve reading skills.

26. Compare both charts. Underline the information that appears only in the right box. Look at the example.

- Work with a classmate, choose one or two questions from Activity 21 and add details to give specific information. Look at the example.

Library clerk: Welcome to the library! May I help you?

Library clerk: All right, you will need a library card to be able to do so.

Library clerk: Welcome to the school library! May I help you? Are you looking for a book?

Library clerk: All right, you will need a blue library card to be able to do so.

Teenager: Good afternoon. I want to borrow some books.

Teenager: And how can I get one?

Teenager: Good afternoon, sir. I want to borrow story tale books to read them at home.


Teenager: And how can I get one quickly?

FOR OUR DIALOGUE

27. Look at Activity 21 and, with the help of your teacher, add details to all the questions in your dialogue. If you have questions use the previous activity as a model.

Remember

Use details to give specific information or to make things clearer.



Reader's Book page 5-8

**Activity 28**

- Orally, offer different examples for students to use the modal verbs.
- Take advantage of the dialogues in this practice to learn cultural patterns used by Mexican cultures (maya, nahuatl, et cetera) and foreign ones, such as: use of silence, body language, tone, volume and speed of speech. Keep in mind that one of the essential purposes of this subject is to learn how to interact with different cultures of the world while using the English language.

Activity 29

- Encourage feedback among students and show them how to build opinions and positive comments.
- Ask students to express their opinions and complete the sentences.
- Have your students do the activity without your help.
- Ask them to form teams to compare their answers and get feedback.



28. Listen to the dialogues and match the columns below.
You don't have to use all the answers.

TRACKS
3 and 5

- | | |
|------------------------------------|--------------------------------------------------------|
| a) How can I | _____ a library card, please? |
| b) May I | _____ b help you? |
| c) I would like | _____ d your full name and current address? |
| d) Could you please tell me | _____ c to know how to get a birth certificate. |
| | _____ where do you live? |
| | _____ a get one? |

Remember

Words written in **bold** in the activity are called modals. In dialogues about public services, they are often used to ask for or give information politely.

FOR OUR DIALOGUE

29. Practice your dialogue with a classmate.

- With your teacher's help, use the expressions you developed in Activity 27 and add modal verbs.

How **can**
I help you?

I **would** like to
know how to get a
birth certificate.

Remember

Take a closer look at your answers. On the whole, they give descriptions about what you are asking.



Track 5

Activity 30

- Consider that the use of formal aspects of the language only makes sense if it helps the communication process in real and social situations.
- Show your students the consequences of using the modals in a dialogue incorrectly, for example: misinterpreting and misunderstanding of the message.
- Ask your students to check the subproducts they have already completed in previous activities before producing their dialogue orally.
- Encourage students to build and practice the dialogue orally and to use the keywords they have already proposed.
- Ask the teams to share their dialogues with the group to receive and offer feedback.



Track 4, 5

Activity 31

- Go to the dialogues that students already produced to show how to use the connectives.
- Let your students listen to the dialogue several times and repeat the parts in which connectives appear.
- Keep in mind that checking their own answers for the activities is a practice that helps to improve oral expression and avoids difficulties in the communication processes.
- Take advantage of the completed dialogues to practice the keywords students produced before.

Connectives

session 9



30. Listen to the dialogue and complete the following sentences with the missing word that best fits.



TRACK 5

You will need a copy of your valid photo ID, including signature, and an application.

if / also / and

Then, the office nearest to your home is located at 75 Autumn Street.

but / even though / then



31. Listen to the dialogues on Tracks 4 and 5, find all the connectives and write them in the space below.



TRACKS 4 and 5

- Write a sentence using each of the connectives you found.

Connectives

a) also

b) or

c) and

Sentences

Remember

Words such as *if, also, and, but, even though, and then*, are called **connectives**. They are used to link ideas.



32. With your teacher's help, practice the expressions for your dialogue and check that the use of connectives is correct.

- Rehearse the dialogue with a classmate and then switch roles.

Closure stage-socialization

FOR OUR DIALOGUE



33. Write the notes with basic guidelines to compose your dialogue.
Use the information from the session indicated.

SESSION #

| | |
|---|------------------------|
| 2 | Public service: _____ |
| 2 | Theme: _____ |
| 2 | Setting: _____ |
| 2 | Purpose: _____ |
| 2 | Interlocutors: _____ |
| 4 | Attitude: _____ |
| 4 | Voice volume: _____ |
| 4 | Speed: _____ |
| 4 | Tone: _____ |
| 4 | Speech register: _____ |
| 5 | Key words: _____ |

session 10

Performing dialogues

Activity 32

- Consider that practicing formal aspects of the language in situations similar to those already worked through helps to consolidate what has been learned.
- Show your students a list of connectives and show them how to use it when building their dialogues.
- Develop language games such as: identify only connectors in a group of words, form sentences from a connector, put the sentences in order.
- Take advantage of this activity to boost students' confidence and security when speaking with other classmates.

Activity 33

- Motivate your students' learning through the use of the language product they produced.
- Encourage students to brainstorm openings and closures. Provide them with several options:

1. Openings: "Hey, what's up?", "Good morning.", "May I speak to you?", "Excuse me."

2. Closures: "I've got to go now.", "See you later.", "It's been nice talking to you."

- Ask the teams to check the subproduct they produced during the practice, register the page number on which the items were completed and fill in the column on the right.
- Promote a pleasant, respectful and proactive dialogue among the teams.
- Remind students that they will use this basic guideline in the performance of the final version of their dialogue. That is why they need to decide what information will be really useful.

Activity 34

- Explain how students can use what they've learned in these activities in order to produce the final version of their dialogue orally.
- Make sure all the members of the team participate in the production of the dialogue. Take into account that students can participate in different ways, for example: looking for information that was reviewed in previous activities, checking, correcting modals, connectives, et cetera, and in the tone, volume and speed of speech.
- Encourage your students to use nonverbal communication, i.e. gestures.

Activity 35

- Make your students aware of the elements to be evaluated before the performance.
- Encourage constructive feedback from the students about their abilities with regard to verbal and written interaction.
- Provide opportunities so students can review their learning.
- Help the students to recognize their strengths and their limitations.

Activity 36

- Help students get organized for the performance.
- Emphasize the importance of taking turns and performing in an orderly manner.
- Remind students of the importance of showing respect to others.
- Allow students to share and promote their products beyond the classroom, for example: with different groups in the school, or students from other schools, people from the community.
- Mention that in order to apply what they've learned and become comfortable using it in social settings, students should practice both in and out of the school.



34. Rehearse the dialogue with a classmate again and remember to use:

- Modals at the beginning of your questions.
- Key words and details.
- The appropriate speech register.
- Connectives.
- The notes in Activity 33.



35. Use the chart below to give feedback to a classmate and to receive his/her feedback.

Feedback Chart

| | |
|--------------------------------------------|--|
| Did I understand everything that was said? | |
| Was the pace too fast? | |
| Was the pace too slow? | |
| Was the voice volume the right one? | |
| Was the speaker confident? | |
| Were the main ideas clear? | |
| Were more details needed? | |



36. Have a raffle to decide the order in which each team will perform its dialogue.

- Perform the dialogue.

Giving and receiving feedback

session 11



Being Through
Language

Remember the way you speak reflects your attitude. Show confidence to help your partners be confident. Remember not to interrupt. If you want to intervene, wait for a pause or make a polite gesture.

How did it go?



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



Individual
assessment

- I can compose expressions to provide information about a community service.
- I can adjust the volume and speed of my speech while giving information about a community service.



38. How do we assess the following aspects of our dialogue?



Making a
dialogue

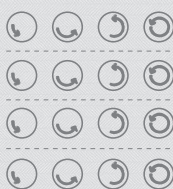
- Did our dialogue have enough information to be understood?
- Did the adjustments we made to our dialogue improve our fluency?
- Did we offer feedback after producing a dialogue?



39. What is your teammates' global impression about your performance in this unit? Look at the example.



Team
assessment



Aspects to improve

Completed his/her tasks on time.



We have arrived at the end of this practice.

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Activity 37

- Read out the *Being through the language* section with students and remind them to apply the suggestions at all times.
- Keep in mind that the purpose of the formative evaluation is that the students are made aware of not only what they know, but also of how it is that they know it.
- Promote an environment that fosters students' desire to be sincere about their performance and what they know or don't know about the social practice of the language they have been working on.

Activity 38

- Encourage your students to appreciate their performance throughout this practice by recognizing their strengths and limitations with regard to their English language proficiency and competence.
- Verify the students have understood the main ideas and are able to write and share information about the dialogues they produced.

- Encourage your students to appreciate the impact their language product has on their listeners, for example by using questions such as: Did you understand what the dialogue is about? Were the selected expressions used by the interlocutors right? Was the tone appropriate?

Activity 39

- This activity uses the student's teammates' opinions to evaluate the language product produced. It can also be used to evaluate the team's solidarity, commitment, responsibility and ability to effectively communicate using the target language.
- Keep in mind this is about evaluating the language product got and also the students' learning the use of social skills (solidarity, commitment, responsibility, et cetera) that are implicit in the process that led to the result and the appropriation of the social practice of language.
- Show students the advantages of receiving observations from their classmates about their performance and take advantage of this chance to help students to recognize the types of attitude and behavior that favor that performance.

Practice 2

STORIES TO TELL

Activity 1

- Elicit what a classic tale is.
- Bring these stories to class. If you have others in hand, bring them as well.

Activity 2

- Encourage students to think about possible addressees and elicit why they could be eligible to have a big book.
- IT box appear frequently along the units with suggested websites. We recommend you to visit the websites anticipatedly to check whether the contents proposed are useful for your class planning and to anticipate doubts from your students. You may also want to let them explore the websites freely. These suggestions are not compulsory for developing the social practice of language, since we know Internet connection may not be available at all locations.

Practice 2

STORIES TO TELL

Ludic and literary environment

SOCIAL LANGUAGE PRACTICE: Read classic tales.

In this practice, you will make a big book to share.

Warm-up stage



1. Read the following list of short stories and mark the ones that can be classified as classic tales with an X.

- | | |
|---------------------------------------------------|-----------------------|
| a) Loch Ness Monster | f) Voices in the Park |
| b) Hansel and Gretel | g) The Lost Thing |
| c) King Arthur and the Knights of the Round Table | h) Cinderella |
| d) Little Red Riding Hood | i) The Frog King |
| e) Robin Hood | |

Things I know. Planning our product

session 1



2. Think about some classic tales you would like to read.

- Decide where you can find them.

Visit the following links to read some classic tales.

Little Red Riding Hood: <http://goo.gl/8d9pP6>

Hansel and Gretel: <http://goo.gl/1126RV>

Cinderella: <http://goo.gl/YRdYS4>

The Frog King: <http://goo.gl/zeMdvj>

- Read the following chart about the possible addresses for the big book you're going to make and add another one.
- Select one for your big book and write it down in the space below.



| Possible addressees | Characteristics |
|-------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| Children in an orphanage | <ul style="list-style-type: none"> • They do not have enough books. • They enjoy stories. • They want to learn English. |
| Children from a school nearby | <ul style="list-style-type: none"> • They have some books, but not in English. • They need them to learn English. |
| | |



3. Look at the chart below and read the activities you will complete in this practice in order to make a big book. Remember to tick each activity as soon as you finish it.

| Week 1 WARM-UP STAGE | | |
|--------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|
| Select and review classic tales. | <ul style="list-style-type: none"> Recognize graphic and textual organization. Identify author(s). Recognize topic, purpose and addressee. Reach agreements on selection criteria. | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| Week 2 BUILDING STAGE | | |
| Understand general meaning and main ideas. | <ul style="list-style-type: none"> Anticipate content based on graphic and textual components. Use different comprehension strategies. Recognize general meaning and locate key events. Determine number and order of key events. Value reading as a leisure activity. | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| | <ul style="list-style-type: none"> Compare variants of pronunciation and writing. Classify sounds represented by different letters. Consider differences between British and American spelling. | <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| Week 3 BUILDING STAGE | | |
| Express key events orally. | <ul style="list-style-type: none"> Express personal reactions and opinions about events. Retell events based on illustrations. Form questions to locate specific information. Express actions in progress and past actions. | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| Week 4 CLOSURE STAGE-SOCIALIZATION | | |
| Rewrite key events. | <ul style="list-style-type: none"> Rewrite sentences and key events. Put events in sequence. Exchange texts to check conventions. Assess the process and the product. | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> |

Activity 3

- Present students with an example of a big book. Teachers in the lower grades of elementary school have some, or just make one yourself.
- Explain why they are going to make a big book and what is expected from them when they finish the practice.
- Elicit the steps to make a big book. What they need to do, the materials they are going to use, et cetera. Involve students in the planning of the product.
- Explore the different activities described in the chart with your students.
- Ask them which activities will be easier to do on their own and in which they will need more help.

Activity 4

- Ask your students to form teams for the big book. They will work together throughout this practice.
- Elicit what the tales are about before reading them.
- Suggest different ways of reading, e.g. independent reading, you read some parts and they read others, each student reads one character's lines.
- After reading the tales, ask them what they are about, what the purpose is, who the characters are, et cetera.
- Guide them to determine the best selection criteria to choose the best tale, according to the addressee, e.g. if the language is appropriate, if it is not too long to fit in a big book.

FOR OUR BIG BOOK



4. Read the tales you found.

- Discuss what aspects you are going to consider to select the best classic tale for your big book with the rest of the team.
- Look at the dialogue below and use it as an example.



- Decide which tale will be in your big book. Don't forget to consider the addressee you determined in Activity 2 and the aspects you discussed above.
- Write the addressee and the title of the classic tale you selected in the chart.
- Think about what you chose and explain why you did it. Look at the example.

EXAMPLE:

YOUR ANSWERS:

Addressee: Children in a school nearby

Classic tale: Puss in Boots

Explanation: Because they need books to learn English and they can put it in their library.

Building stage

5. Look at the following images. Can you guess what the story is about?

- Decide which title corresponds to which image and write the correct numbers in the boxes below.



The Milkmaid and Her Pail

Puss in Boots

Remember

The title of a story is the name that distinguishes one story from another. Characters of a story are people, animated objects, or animals who experience a series of events. The series of events defines what the story is about, its subject matter.

FOR OUR BIG BOOK

6. Identify the different components of a tale.

- Read the chart below.
- Go to your *Reader's Book* page 10. Circle the name of each graphic and textual component in *Puss in Boots*.
- Complete the following chart with the information from the tale you are going to use. Look at the example.

Title: *Puss in Boots*
Author: Charles Perrault
Number of pages: 8 pages
Number of illustrations: 5

Title:
Author:
Number of pages:
Number of illustrations:



session 2

Graphic and textual components: Purpose, Interlocutors, Setting

Activity 5

- Elicit what information students can obtain by observing the illustration, e.g. if all the characters are in it, if it appears at the beginning, middle or end of the story, if it serves as decoration or tells new information that might not be in the text.

Activity 6

- Explore other classic tales to analyse their graphic and textual components.
- Observe the fonts and illustrations on the *Reader's Book*, talk about the different styles and discuss if they are easy to read, if they add new information to the text or if they serve decorative purpose.
- Ask students if they share the same aspects and why.
- RB box can either extend the current practice or provide materials for developing the practice. If you have enough materials, take your time along the unit to go through the *Reader's Book* to foster curiosity and improve reading skills.

**Activity 7**

- While reading the stories, model attentive listening.
- Elicit the general meaning of the stories, and paraphrase to clarify meaning if necessary.
- The CD icon will appear throughout the unit 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 8

- Discuss what fables are with students, give them some examples and elicit others from them.
- Ask them if they have heard of Aesop and Perrault's stories and when they first listened to them.

Activity 9

- Guide the discussion to talk about the moral in fables, what purpose it serves, who the addressee is, why most of the characters are animals, et cetera.
- Help students find the moral in each tale and interpret the moral to determine the purpose of it in the story.

Activity 10

- Guide students to determine the purpose of the tale they selected for their big book.
- Encourage them to think about the addressee and to adjust the purpose according to their age and interests.
- Ask them questions such as: *What do they want to express with the tale? What attitudes do they want to encourage in the addressee? Is there anything they are trying to demonstrate with their tale?*

7. Listen to Tracks 6 and 7 and follow the tales in your Reader's Book pages 9 to 17.

8. Read a brief biography of the authors of the tales in this lesson. Write who wrote each story.

| Author | Biography | Title of the story |
|--------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| | <p>Legendary figure Aesop is presumed to have been born around 600 B.C. and is the supposed author of a collection of <i>Greek fables</i>. Various attempts were made in ancient times to establish him as an actual celebrity. He was most likely invented to provide an author for <i>fables</i> centering on animals, so that a story of Aesop became synonymous with 'fable'.</p> | <div style="border: 1px solid black; padding: 5px; width: fit-content;"> fables lawyer Chapter on page 18 </div> |
| | <p>French poet and writer Charles Perrault was born in 1628, in Paris. Though he began his career as a <i>lawyer</i>, Perrault earned a positive reputation for his poetry. He is perhaps best known for his <i>Mother Goose</i> fairy tales, including <i>Little Red Riding Hood</i> and <i>Cinderella</i>, which he wrote for his children.</p> | |

9. Complete the chart below. Read the moral of the tales in your Reader's Book pages 9 and 18. Identify the purpose.

- Think about whom it is for and what they can learn from it.

| Title | Purpose |
|----------------------------------|---------|
| <i>The Milkmaid and Her Pail</i> | |
| <i>Puss in Boots</i> | |
| | |
| | |
| | |

FOR OUR BIG BOOK

moral (n):
moralisja

10. Write the purpose of the classic tale you selected.

Remember
 The author of a story writes it for somebody to read, an addressee. The addressee can be determined by the subject matter and the language used in the story.

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ēdebé

Activity 11

- Before reading the story, ask students if they have heard of it.
- Elicit what the objects are and what they are doing together.

Activity 12

- Provide some help as given options are slightly similar.
- Discuss each one and help them notice the differences.
- Encourage students to provide evidence from the text to support their answers.
- Go back to the text and illustrations to check if someone's opinion can be supported by the text, and model if necessary.

Activity 13

- Let students come up with the missing words and allow the use of synonyms.
- Encourage them to support their answers with evidence from the tale.
- Have them look at the examples above to write the general meaning of the tale they selected.



11. Go to your *Reader's Book* page 18 and scan through the tale *The Straw, the Coal, and the Bean*. Reflect on the following questions and discuss them with your partner.

- What is the story about?
- What can you tell by looking at the illustrations?
- What do you think is going to happen when a straw, a coal and a bean get together?



straw (n.): papote
coal (n.): carbon
bean (n.): frijol



12. Mark the circle that describes the general meaning of the tale with an X.

The tale is about a straw, a coal and a bean that escape from the kitchen and travel in search of adventures.

The tale explains why beans have a black seam in the middle.

The tale is about three friends who want to save all the straws, coals and beans in an old lady's kitchen.



13. Read *The Milkmaid and Her Pail* and *Puss in Boots* in your *Reader's Book* on pages 9 to 18.

- Complete the general meaning of each tale in the paragraphs below.

| Title | General meaning |
|----------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>The Milkmaid and Her Pail</i> | A _____ had a _____. On her way home, she _____ about the things she was going to _____ with the money from it. However, she tossed her _____ and the pail _____. |
| <i>Puss in Boots</i> | A _____ inherited _____ and didn't know what to do with it. The cat told him he would bring him good _____. By using his _____, the cat provided his master with _____, a _____ and even a _____. |

- Do the same with your tale in the space below.

FOR OUR BIG BOOK

Classic tale:

General meaning:

**Activity 14**

- Provide help by repeating the sounds which are non-frequent or absent in the students' mother tongue.
- Encourage them to read aloud and to practice several times for them to build confidence.

Activity 15

- Give students some examples of British spelling and American spelling.
- Analyze them and elicit the patterns in each case to come up with some rules.
- Practice their pronunciation and provide help when needed.

Activity 16

- Emphasize that each color highlights a sentence.
- Read a few sentences out loud as an example, especially the ones that are separated, like (1) "The cat ran on ahead".

**14. Read the fragment below and circle the words you do not know how to pronounce.**

- Listen to Track 9 and pay attention to pronunciation.



- Focus on words like "daughter", "drown" and "thieves".
- Read the fragment to your partner and practice the pronunciation of those words.



TRACK 9

rogues (n.): pillos
cunning (n.): astuto

| | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| One day, when he knew for certain that the King would be taking a ride along the riverside with his daughter, the most beautiful princess in the world, he said to his master, "If you will follow my advice, your fortune is made. All you must do is to go and bathe yourself in the river at the place I show you, then leave the rest to me." | his head out of the coach window, and, finding it was the cat who had so often brought him such good game, he commanded his guards to run immediately to the assistance of his lordship, the Marquis of Carabas. While they were helping the poor Marquis out of the river, the cat came up to the coach and told the King that, while his master was bathing, some rogues had come by and stolen his clothes, even though he had cried out, "Thieves! Thieves!" several times, as loud as he could. In truth, the cunning cat had hidden the clothes under a large stone. |
| The Marquis of Carabas did what the cat advised him to, without knowing why. While he was bathing the King passed by, and the cat began to cry out, "Help! Help! My Lord Marquis of Carabas is going to drown!" At this commotion, the King put | |

**15. Read the tale you selected for your big book and circle the words which are difficult to pronounce.**

- Practice their pronunciation and ask your teacher for help when needed.
- Discuss which spelling the tale favors with your partner.

| British spelling | American spelling |
|-----------------------------------|---------------------------------|
| centre, theatre colour, favour | center, theater color, favor |

**16. Read the fragment from *Puss in Boots* and pay attention to the colored sentences.**meadow (n.):
prado

(1) The cat, (2) quite overjoyed to see how his project was succeeding, ran on ahead. Meeting some countrymen who were mowing a meadow, he said to them, (3) "My good fellows, if you do not tell the King that the meadow you are mowing belongs to my Lord Marquis of Carabas, you shall be chopped up like mincemeat." The King did not fail to ask the mowers whose meadow it was that they were mowing. (4) "It belongs to my Lord marquis of Carabas," they answered altogether, for the cat's threats had frightened them. "You see, sir," said the Marquis, (5) "this is a meadow which never fails to yield a plentiful harvest every year." The master cat, still running on ahead, met with some reapers, and said to them, "My good fellows, if you do not tell the King that all this grain belongs to the Marquis of Carabas, you shall be chopped up like mincemeat." (6) The King, who passed by a moment later, asked them whose grain it was that they were reaping. "It belongs to my Lord Marquis of Carabas," replied the reapers, which pleased both the King and the Marquis. (7) The King congratulated him for his fine harvest. (8) The master cat continued to run ahead and said the same words to all he met. (9) The King was astonished at the vast estates of the Lord Marquis of Carabas.



17. Complete the following questions about the fragment.

- Use the colored sentences as a guide and look at the examples.

- (1) Did the cat run along with the King's coach or did he run ahead?
- (2) Why was the cat overjoyed?
- (3) _____ the cat _____ to the countrymen?
- (4) _____ when the King asked them about the lands?
- (5) _____
- (6) _____ when he encountered the reapers?
- (7) Was _____ pleased with _____ lands?
- (8) _____ the cat _____ there?
- (9) _____



18. Think of some questions about the tale you selected and write them in the space below.

| | |
|--|--|
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |



19. Read each line carefully. Tick what best describes your work up to this point.

- | | |
|---------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| • I can determine who the tales are addressed to. | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| • I can identify the general meaning of a tale. | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| • I can pronounce letter groups which are non-frequent or absent in my mother tongue. | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| • I can formulate questions about the story. | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> |

Activity 17

- Encourage students to complete the questions by analyzing the colored sentences. The vocabulary and appropriate verb tenses are there.
- Explain how to form a question, how to use the auxiliary verb, in what tense, where they must place the main verb, and in what tense.
- Monitor students and provide help if necessary.

Activity 18

- Have students use Activity 17 as an example of how to write questions for the tale they selected.
- Using leading questions (who is the protagonist? what happened to him/her?)

Activity 19

- Encourage students to reflect on their performance.
- Tell them to focus on their strengths and the aspects they can improve.
- Reflect upon whether you need to make any changes or reinforce any content in this unit.

Activity 20

- Go through **Remember** and use body language to help students understand the differences between the two tenses.
- Have students perform several actions using simple past and past continuous.
- Don't forget to read the fragment as well, so the examples can be set within a context, instead of providing isolated sentences.

Activity 21

- Remind students of the importance of going back to previous activities and to use what they have already done.
- Discuss the difference between the sentences in the fragment and the answers to the questions with them. What changed?
- Tell students they should work with another person on their team, so they both know the tale and they will be able to answer the questions about it.
- Encourage them to use the expressions they already know and provide a pleasant environment for them to feel confident using English.

Verb tense: past. Verb form: progressive

session 6



20. Look at the fragment below from *The Milkmaid and Her Pail*. In what tense are the verbs in *italics*? Discuss with your partner.

A milkmaid had been out to milk the cows and *was returning* from the field with the shining milk pail balanced nicely on her head. As she walked along, her pretty head was busy with plans for the days to come. But then she *tossed* her head scornfully, and the pail of milk fell down to the ground.



21. Go back to Activity 16 and read the fragment one more time.

- Answer the questions below.

(1) Did the cat run along with the King's coach or did he run ahead?

(2) Why was the cat overjoyed?

(3) What did the cat say to the countrymen?

(4) What did they answer when the king asked them about the lands?

(5) What did the marquis say to the King?

(6) What did the King ask when he encountered the reapers?

(7) Was the King pleased with the Marquis' lands?

(8) Did the cat stop there?

(9) How did the King feel after seeing the estates of the Marquis of Carabas?

- Answer the questions about the tale you selected in your notebook.

Remember

Verbs in past progressive describe actions over a prolonged or a repeated period of time in the past. A milkmaid **was returning** from the field (prolonged action in the past), when the pail **fell** to the ground (specific action in the past).

Remember

The simple past expresses an action in the past taking place once, never or several times. It can also be used for actions taking place one after another or in the middle of another action. To form the simple past, just add -ed to regular verbs.

Activity 22

- Ask students if they agree with the key events in the chart.
- Encourage them to support their answers with evidence from the text.
- Let them scan the tale if they want to.
- Discuss if there is something missing from them, and how they can identify the key events in a tale.

Activity 23

- Read the boxes with students.
- Help them differentiate which are key events and which are not.
- Guide a discussion and remind them to use the strategies they identified in the previous activity.
- Encourage them to support their answers with evidence from the text.

22. Look at the chart below, which highlights the key events in *Puss in Boots*.

PUSS IN BOOTS

Key events

- » A young man inherits a cat who promises to make him rich.
- » The cat gives the King several gifts in the name of his master, the Marquis of Carabas.
- » One morning, the cat tells the young man to bathe in the river and asks the King to help his master because some thieves had stolen his clothes.
- » The cat makes people lie to the King, who is very impressed by the Marquis of Carabas, and tricks an ogre so his master can have his castle.
- » The Marquis of Carabas marries the princess.

Remember

The key events are the main actions that shape a story.

23. Determine which of the following are the key events of *The Straw, the Coal and the Bean*.

They started to talk about where they came from.

When the coal began crossing the bridge, he was afraid of falling and burnt the straw.

The straw stretched himself from one bank to the other.

The straw, the coal and the bean escaped from the kitchen.

They came to a small brook and the straw laid across it to serve as a bridge.

A tailor was there and sewed the bean back together.

The bean laughed so fiercely at the event that he burst.

They set forth all together.

They decided to stay together and travel to another land.

- Write down the key events.

Activity 24

- Sit down with the different teams, discussing the key events in their tale.
- Remind them to use the strategies they identified in previous activities.

Activity 25

- Discuss some aspects of the tale with students.
- Use the questions in the chart as a guide, but ask new questions.
- Encourage students to formulate some other questions to discuss with the rest of the class.
- Remind them to use evidence from the text to support their answers.

Activity 26

- Remind students to check the key events of the tale they selected to decide which illustrations will be in their big book.
- Tell them that they can draw aspects that will not be in the text, so the story is enriched with the illustrations. Books that use illustrations not just as decorations are more complex and, therefore, more interesting than the others.
- Encourage them to use the illustrations they drew to retell the story. These can serve as a guide and give them confidence to speak in English.

Express personal reactions about events. Retell events based on illustrations

FOR OUR BIG BOOK

24. Scan the tale you selected for your big book and identify the key events.

- Copy the information below and complete it in your notebook.

TITLE OF THE TALE: _____

KEY EVENTS _____

25. Tick the answer to the questions below.

| Do you think the old lady noticed that the straw, the coal and the bean had escaped? | | |
|-----------------------------------------------------------------------------------------|----------------------------------------------------------------|----------------------------------------------------------------------|
| <input type="checkbox"/> No, she was too old to notice. Besides, she had more to spare. | <input type="checkbox"/> Probably, because she was quite poor. | <input type="checkbox"/> Yes, she even went on a hunt to catch them. |

| How do you think the addressee is going to respond when he or she reads that the bean burst? | | |
|----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------|-----------------------------------------------------------------------|
| <input type="checkbox"/> I think he or she will feel sorry for the bean. | <input type="checkbox"/> I think he or she will burst into laughter as well. | <input type="checkbox"/> I think he or she will be perfectly serious. |

Write another way to cross the brook. Look at the examples.

1 They could have built a boat with a tree leaf.

2 _____

3 They could have walked along the brook until they reached a bridge to cross.

26. Decide which illustrations will be in your big book and draw them in your notebook.

- Consider the key events you wrote in activity 24 to retell the story.

session 8

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27. Write sentences using the key events in your big book.

Use the illustrations you drew as a guide.

- Look at the example below about the first key event in *Puss in Boots* from Activity 22.

EXAMPLE

1. A young man inherits a cat who promises to make him rich.

a) A miller left his sons the few things he had: the mill to the first one, a donkey to the second and a cat to the third.

b) The young man was not very pleased with what he got because he didn't know how to take advantage of the cat.

c) The cat promised to make him rich and find him good fortune. To accomplish this, he asked his master for a bag and a pair of boots.

1.

a)

b)

c)

2.

a)

b)

c)

3.

a)

b)

c)

4.

a)

b)

c)

5.

a)

b)

c)

Activity 27

- Read the example given and ask students if they agree with the sentences that explain the first key event.
- Go back to Activity 22 and compose several sentences to describe the key events listed.
- Encourage students to produce a few other sentences that will enrich the rest of the key events in *Puss in Boots* and to say them out loud.
- Sit down with the teams to check their work and provide help when necessary.
- Remind them to use the illustrations they drew and to have in mind the addressee they selected, as the big book must be written for them.
- Tell them to use the original text to check if their sentences are accurate, but encourage them to use their own words to produce their book.

Activity 28

- Read the examples with students and focus on the italicized words.
- Elicit the differences these details add.
- Provide several examples to ensure understanding.
- Encourage students to orally enrich the sentences they produced in the previous activity.
- Guide a discussion on why these sentences are richer than the others.

Activity 29

- Go over the first sentence with students and try to complete the sentence with all the options provided.
- Guide the discussion and elicit why the correct answer is the best word to complete the sentence.
- Encourage them to support their answers with evidence, such as using the same word in other sentences, the definition from the dictionary and new arguments about what it adds to the sentence.

Remember. Read this section with them and elicit that adverbs provide a detailed description about part of the story.

- Give them examples of using different adverbs in each sentence, so they are aware of the differences.
- Let them use the text if they need to check the answers.

FOR OUR BIG BOOK

Adverbs

28

28. Add details to the sentences from Activity 27 and include some actions in the past.

- Look at the examples and write sentences in your notebook with the tale you selected.

EXAMPLE

Sentences:

- » A miller left his sons the few things he had *for he was very poor*.
The mill *went* to the first one, the donkey *was left* to the second, and the cat *went* to the third.
- » The young man was not very pleased with what he got because he didn't know how to take advantage of the cat. *What could he do with a cat?*
- » The cat *overheard his complaints* and promised to make him rich and find him good fortune. To accomplish this, he asked his master for a bag and a pair of boots.

session 9

29

29. Look at the fragments below and circle the adverb that best suits the description.

1 The first/Another/The last time, he went and hid himself in a grain field. He *again/once* held his bag open and *after/when* a brace of partridges ran into it, he drew the strings, and caught them both. He presented these to the King, as he had done *before/yesterday* with the rabbit.

2 At this commotion, the King put his head out of the coach window, and finding it was the cat who had so *never/often/always* entertained him so, he commanded his guards to run *immediately/slowly* to assist the Marquis of Carabas. *While/Before/After* they were helping the poor Marquis out of the river, the cat came up to the coach and told the King that, *while/before* his master was bathing, some rogues had come by and stolen his clothes.

3 "You see, sir," said the Marquis, "this is a meadow which *always/never* fails to yield a plentiful harvest *every/any* year."

- Discuss the following:
 - a) Do the fragments change depending on the adverbs?
 - b) Why do you think so?

Remember

Adverbs can be added to a verb to modify its meaning. Usually, an adverb tells you when, where, how, in what manner or to what extent an action is performed. Many adverbs end in *-ly*, particularly those that are used to express how an action is performed. Although many adverbs end *-ly*, lots do not, e.g., fast, never, well, very, most, least, more, less, now, far and there.

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edebé

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Teacher's Book / Practice 2

edebé

FOR OUR BIG BOOK



30. Arrange the paragraphs of your tale with the sentences you completed and put them in order in your notebook.

- Include phrases and adverbs to compose a richer description of the story. Look at the example.

First paragraph:

Once upon a time, a miller left his sons the few things he had, for he was very poor. The mill went to the first one, the donkey was left to the second, and the cat went to the third, a young man. The young man was not very pleased with what he got because he didn't know how to take advantage of the cat. *It was clear to him how his brothers could live off their inheritance, but what could he do with a cat?* The cat overheard his complaints and promised to make him rich and find him good fortune. *However, he needed two things to accomplish this, so he asked his master for a bag and a pair of boots.*

Closure stage-socialization



31. Discuss why you value reading as a leisure activity with the rest of the class.

- Contribute to others' comments with observations from your point of view.

In this unit, I have found out that I enjoy reading.

Yes, me too! I think it is a great way of traveling and learning about other places without leaving the room.

You are right! And there are lots of different topics, one for each type of reader. My next book will be a horror story.



session 10

Rewrite sentences and key events

Activity 30

- Read the example with students and emphasize the importance of the adverbs placed in the paragraph.
- Ask a student to read the paragraph without the adverbs in italics.
- Discuss what changed and if there are details missing.
- Tell students to use the key events of the tale they selected, the illustrations they drew, and the sentences they composed in previous activities to sequence the paragraphs.
- Encourage students to include adverbs wherever they want to enrich the story.
- Check on each team to give advice and answer questions when necessary.

Activity 31

- Read the dialogue with another student or ask two of them to perform it.
- Encourage students to participate and to feel confident speaking English.
- Provide an example of how you value reading as a leisure

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activity. Describe your favorite book and what you have discovered in this unit. Talk about your own journey as a reader.

- Take some time to do this activity, as it is important for students to talk about how they became readers and what type of books they like.

Activity 32

- Remind students of the importance of reviewing their work.
- Encourage them to take some time to analyze their progress and find the path they have followed.
- Ask them to highlight their strengths and the aspects they need to work on.
- Taking their answers into consideration, go back and work on a specific topic that most of them need to review.

Activity 33

- Discuss how to make a plan of their big book and what they need to consider.
- Encourage them to review their illustrations and decide on the best ones.
- Remind them that not everything has to be in their big book, as they were drafts.

Activity 34

- Bring some big books for students to explore.
- Ask them to focus on how they are designed.
- Discuss the similarities and differences within the books.
- Decide, with them, what aspects they are going to replicate in their big book, and what can be improved.

Activity 35

- Ask students to share the fonts they are going to use with the rest of the class and ask them to support their choice with some arguments.
- Provide some observations and encourage other students to comment on each team's choice.
- Remind them to be respectful and to provide constructive feedback.
- Have them think and reevaluate their decisions.

Activity 36

- Elicit why they decided to do what they did.
- Have them think and reevaluate their decisions.

Graphic and textual components

session 11

32. Write a first draft of your story in your notebook.

- Check all your charts in your notebook. Include title, author, characters, subject matter and main events according to where they belong (beginning, middle or end of the story).
- Remember to use verbs in the past tense (simple and progressive forms). Go back to the Remember section of Activities 20 and 21 if you need to study the tenses one more time.
- Use adverbs of place, frequency and time where appropriate.
- Check the spelling, punctuation and grammar.

33. Make a plan of the visual aspects of your big book in your notebook. Think about the following:

- The number of pages in the book.
- The number of illustrations you drew in Activity 26.
- The pages that will have illustrations.
- The amount of text that will go on each page.

34. Check some big books. Notice the following:

- The way graphic and textual components are placed on the page.
- The size of the illustrations and fonts.
- The type of illustrations.

35. Decide which type of font you like best for your story and discuss it with your team. Use the space below to write some drafts.

36. Get the materials you need to make your big book.

Remember
Big books are often big, colorful objects with a great variety of fonts and sizes of letters on the page. They are usually illustrated either with drawings or reproductions of paintings.

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37. Practice reading your big book aloud and focus on pronunciation.

38. For your reading, remember to:
- Define the order in which the books will be read.
 - Listen to your classmates when they read their own story.
 - Make comments and ask questions. Use the following expressions and the ones in Activity 18 as models.
 - » Why did you choose this classic tale?
 - » Can you think of a different ending to the story?

39. Reflect on the story in your big book and answer the following questions:

a) Why did you choose the tale?

b) Can you think of a different ending for your story? Which one?

40. Donate your story and make someone happy!

Remember

Tips to be a good storyteller:

- 1) Read the story aloud several times.
- 2) Adjust volume, speed and intonation depending on what is happening.
- 3) Make sound effects and change pitch depending on which character is talking.
- 4) Enjoy the reading because if you have fun, your audience will have a good time as well.

Session 12

Socializing and assessing the product

Activity 37

- Provide some examples of storytelling.
- Give them several so they can extract the best tips to do their reading.
- Ask students to give each team some feedback.
- Give this activity plenty of time, so students can practice their pronunciation and feel confident using English.

Activity 38

- Help students organize the reading.
- Provide some last minute advice, but remember that they have to make the final decisions.

Activity 39

- Encourage students to think for while. Then they must explain why they selected each tale and provide some details about the process of making a big book.

Activity 40

- Remind students to give their big book to the addressee they selected at the beginning.

Activity 41

- Help your students to complete the self-evaluation chart.
- Make sure your students complete the evaluation chart conscientiously.
- 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 42

- Encourage students to reflect on their performance.
- Tell them to focus on the good aspects and the ones they could improve.
- Reflect upon whether you need to make any changes or reinforce any content in this unit.



Being Through Language

Respecting different opinions is one way to ensure reading and interacting about what you read becomes a real leisure activity for everyone.

How did it go?



41. Read each line carefully. Tick the circle that best describes your work in this unit.



Individual assessment

- I can use known comprehension strategies. ☐ ☐ ☐ ☐
- I can identify general sense from some details. ☐ ☐ ☐ ☐
- I can formulate and answer questions in order to locate specific information. ☐ ☐ ☐ ☐
- I can express personal reactions to literary texts, using known oral expressions. ☐ ☐ ☐ ☐
- I can retell events using illustrations. ☐ ☐ ☐ ☐
- I can organize sentences into a sequence of actions. ☐ ☐ ☐ ☐
- I can foster the creation of self-publications. ☐ ☐ ☐ ☐



42. How do we assess the following aspects of our big book?



Making a big book


























- Did we select an interesting story? ☐ ☐ ☐ ☐
- Did we write the sentences according to the key events? ☐ ☐ ☐ ☐
- Did we draw illustrations that reflect what the story is about? ☐ ☐ ☐ ☐
- Did we include the details of the tale (title, author, etc.)? ☐ ☐ ☐ ☐
- Did we read the story adjusting tone and pace? ☐ ☐ ☐ ☐



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



Team
assessment

- Did we solve your doubt with our teacher?    
- Did we follow all the stages?    
- 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 when other teams were reading?    
- Did we find a place to donate our big book?    
- Did the audience like the story?    
- Did the audience react appropriately?    

Aspects to improve



We have arrived at the end of this practice.

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Activity 43

- Remind students of the importance of assessing peers.
- Encourage students to reflect on the practice work and write it down or just take notes on it.

Practice 3

EVERYONE WHO SEEKS FINDS

Activity 1

- Activate previous knowledge by asking your students whether they are familiar with dictionaries and instructions on how to use them. While students might not be familiar with using bilingual dictionaries, they might already be able to use monolingual ones in their native language. Ask them what kind of dictionaries they are familiar with and what kind of instructions they have. Ask what the main differences would be between the dictionaries they have used and a bilingual dictionary.
- Go through the instructions with them and make sure they understand the text.

Activity 2

- Before doing the activity, make sure students understand what an imperative mood is. Explain and demonstrate what imperatives are by playing a simple game: Ask a student to do something using an imperative sentence. For example, "Roberto, knock on the door." The student that performs the action will then get to ask another student to do something different. Explain that imperatives are similar to the infinitive form of the verb.
- Go back to the set of instructions above and have your students underline the imperative verbs in it.
- Bear in mind that the purpose of this practice is not to teach how to use a dictionary, rather how to build instructions about a "technical" publication, such as a dictionary (which is one of the few types of books that needs instructions to be used). To put it into other words, its like learning how to write a recipe book (the addressee is the person who needs to learn to cook, not the writer). However, inasmuch as your students get the gist of using a dictionary, they will be able to convey the instructions in a more straightforward manner.
- It can be useful to link these instructions with other types of instructions your students know, even if they are not from a dictionary. Remember: text type is one clue that provides information about a text and allows certain types of anticipation, which, in turn, are vital for better comprehension.

Practice 3

EVERYONE WHO SEEKS FINDS

Academic and educational environment
SOCIAL LANGUAGE PRACTICE: Write instructions to use a bilingual dictionary.

In this practice, you will learn how to write an instruction manual to use a bilingual dictionary.

Warm-up stage

Things I know. Planning our product

session 1

1. Read the following set of instructions.

How to use this bilingual dictionary

- » Make sure the word you are looking for is spelled correctly.
- » Identify the two main sections of the dictionary: Spanish-English and English-Spanish.
- » Go to the right section according to the language of the word you are looking up.
- » Look for the pages that begin with the first letter of the word you are looking up.
- » Find the word by using the first letter of the word, then the second, the third, et cetera. Remember dictionaries are organized in alphabetical order.
- » When you find the word you were looking up, pay close attention to the following details:
 - **Bold letters** indicating a new word and its correct spelling.
 - **Abbreviations** indicating if a word is a noun, an adjective, a verb, and so on.
 - *Italics* pointing out the abbreviations.
- » Read and select the information you need.
- » Write down the information you select.
- » Put the dictionary back where it belongs.

 **bold (n.):**
negritas
italics (n.):
cursivas

2. Complete the following sentences by filling in the blanks with the best answer.

- a) The previous instructions explain how to use a dictionary.
- I. dictionary II. telephone III. electrical device
- b) These instructions are addressed to: secondary school students.
- I. preschool kids II. secondary school students III. primary school teachers
- c) Instructions have a title and steps.
- I. title and steps II. title and images III. title, steps and ingredients



3. Look at the chart below and read the activities you will do in this practice in order to write an instruction manual. Remember to tick each activity as soon as you finish it. If you need another set of instructions go to your *Reader's Book*, pages 20 to 24.



- Get a bilingual dictionary from the school's library, the classroom or any other source, and bring it with you to the next class.

| Week 1 | | WARM-UP STAGE | |
|--------|------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------|
| | Revise bilingual dictionaries. | <ul style="list-style-type: none">• Explore bilingual dictionaries.• Recognize their graphic (bold and italic letters, bullets) and textual components (entries, types of words, abbreviations). | <div><div></div><div></div></div> |
| Week 2 | | BUILDING STAGE | |
| | Learn to build the content of a set of instructions. | <ul style="list-style-type: none">• Identify the basic components of a set of instructions (parentheses, dashes, square brackets, abbreviations, capital letters and numbers).• Establish the number of instructions or steps.• Determine the words, definitions and abbreviations the set of instructions will refer to. | <div><div></div><div></div><div></div></div> |
| Week 3 | | BUILDING STAGE | |
| | Edit a set of instructions. | <ul style="list-style-type: none">• Write the set of instructions.• Organize the set of instructions in a sequence. | <div><div></div><div></div></div> |
| Week 4 | | CLOSURE STAGE-SOCIALIZATION | |
| | Show your set of instructions. | <ul style="list-style-type: none">• Give your set of instructions to students who don't know how to use a bilingual dictionary. | <div><div></div></div> |

Activity 3

- Ensure students identify the three stages of the 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 follow in order to create the product (a set of instructions for a bilingual dictionary).
- Explain the benefits of creating a set of instructions for a bilingual dictionary: helping to look up the meaning of words from one language to another, encouraging independent work.
- Make sure students understand the plan in general.
- Remember that times allocated in the book may vary according to your students' previous experiences with this text type (instructions) and with their familiarity with dictionaries in general. Consider them as general

guidelines as we are aware that even the best laid-out plans may be wrecked due to unforeseen problems. It is better if you leave yourself some time to spare and not overcharge your students with activities. Remember, syllabus contents are reprised time and time again throughout the year. On the other hand, plan to allocate more time to those contents with which your students have not had previous contact.

Activity 4

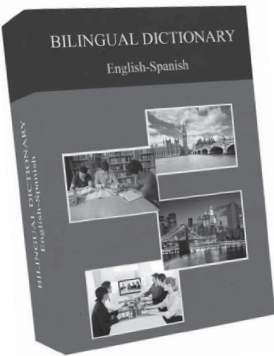
- This activity aims to raise students' awareness of writing as an activity that entails not only thinking about what is to be communicated, but also to whom it is going to be communicated.

Activity 5

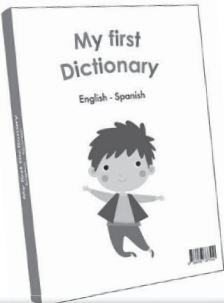
- Make sure your students understand why it is important to know the addressee of their set of instructions and its main features. Both aspects are essential for the decisions they must make about preparing their set of instructions, such as the length of the instructions and text, repertoire of expressions and words, whether to include pictures, et cetera.
- Allow your students to comment freely on their addressees. It is a great opportunity to expand their knowledge of how to participate in oral interactions. When youngsters get engaged in an activity, they will be more talkative than usual, but they will be focused on achieving the goal set at the beginning. Choosing an appropriate addressee is one main step to foster active participation from your students.
- Students' autonomy does not arise spontaneously. The students may have difficulty putting their voices forward. Encourage good listening skills from your more buoyant students and participation beyond nodding or quiet approval from those who are more timid.

Addresser. Graphic and textual components of a dictionary

4. Look at the following dictionaries. Write their addressee and their features. Look at the example below:



» Addressee: Advanced English learners.
» Characteristics: Knows how to read, has used bilingual dictionaries, has a good command of English.



» Addressee: *Beginner English learners*
» Characteristics: *Easy to use, colorful*

session 2

FOR OUR INSTRUCTION MANUAL

5. Discuss the best addressee for your instructions. Describe him or her and write your conclusions. Ask your teacher for help if necessary.

| ADDRESSEE | DESCRIPTION |
|-----------|-------------|
| | |
| | |
| | |
| | |
| | |

Being Through Language

» When you are curious and interested in obtaining information, you achieve better results as a student.

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6. Which of the following words are written in Spanish and which are in English?

- In your notebook, write the words in different columns.
- Organize them in alphabetical order.

Spanish
English

correct - papel - mister - character - organican - paper - poem
dictionary - first - instrucciones - sure - localizar - order
completar - guesses - descripción - other - move

7. Look at the following pages of a bilingual dictionary.

| English-Spanish | Spanish-English |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>dakar</p> <p>dakar [dækə] <i>n</i> Dakar <i>m</i>. dale [dɪɪl] <i>n</i> valle <i>m</i>. daily, <i>adv</i>. diario, cotidiano, diario; <i>s</i>. periódico; <i>adj</i>. diariamente, cada día. Dalmatian, <i>s</i>. dálmatas, <i>m.f</i>. damage, <i>s</i>. daño, pérdida, avería. - <i>pl</i>. damages, <i>n</i>. daños y perjuicios. <i>-v</i>. dañar, perjudicar. dance, <i>v</i>. bailar. damascus [dæmɪdʒz] <i>npl</i> (LAW) da- ños y perjuicios, to pay £5000 in - pagar £5000 por daños y perjuicios. damaging [dæmɪdʒɪŋ] <i>adj</i> - (to) per- judicial (a). damascus [dæmɪdʒz] <i>n</i> damasco. damn [dæm] <i>n</i>. condenar. (course) maldecir; <i>n</i>. I don't give a - me im- porta un - <i>adj</i> (also: -) maldito, frega- do (LAM); - (it) ¡maldito sea! damnable [dæmnbəl] <i>adj</i> (col). beha- vour) detestable; (weather) horrible. damning [dæmnɪŋ] <i>adj</i> (evidence) irrecusable. damp [dæmp] <i>adj</i> húmedo, mojado • <i>m</i> humedad 1 • <i>vt</i> (also: - on) (cloth, reg) mojar; (enthusiasm) enfriar. dampcourse [dæmpkɔ:s] <i>n</i> aislante <i>m</i> hidrófugo. dampier [dæmpɪə] (MUS) sordina; (of fire) regulador <i>m</i> de tiro; to put a - on things ser un jarro de agua fría. dampness [dæmpnɪs] <i>n</i> humedad. damson [dæmsən] <i>n</i> ciruela damas- cena. dance, <i>v</i>. bailar. dance hall <i>n</i> salón <i>m</i> de baile. dancer <i>n</i> bailarín (a) (professional)</p> | <p>hemicycle</p> <p>hemicycle [em'ɪklo] <i>nm</i>: el - (POL) the floor. hemisferio [emɪks'ferjo] <i>nm</i> hemi- sphere. hemofilia [emɒ'fɪljə] <i>nf</i> haemophilia (BRIT) hemophilis (US). hemorroides [emɒ'rɔɪdes] <i>npl</i> hae- morrhoids (US). hemos <i>vb</i> V haber Henar <i>nm</i> meadow, hayfield. hender <i>vt</i> to cleave, split: (GEO) fis- sure. henequén <i>nm</i> (AM) henequen. heno [tenɔ] <i>nm</i> hay. hepatitis [epə'taɪs] <i>nf</i> inv hepatitis. herbario, <i>a</i> <i>adj</i> herbal • <i>nm</i> (collec- tion) herbarium: (especialista) her- balist, (botánico) botanist. herbicida <i>nm</i> weedkiller. herbivoro, <i>a</i> <i>adj</i> herbivorous. herboristería <i>nf</i> herbalist's shop. heredar to inherit. heredero, <i>a</i> heir (ess): - del trono heir to the throne. hereditario, <i>a</i> <i>adj</i> hereditary. hereje <i>nm</i> heretic. hereja <i>nf</i> heresy. herencia <i>nf</i> inheritance: (fig) heri- tage: (BIO) heredity. herético, <i>a</i> <i>adj</i> heretical. herido, <i>a</i> <i>adj</i> injured, wounded: (fig) offended. herir <i>vt</i> to wound, injure: (fig) to of- fend: (conmover) to touch, move. hernia <i>nf</i> hernia, rupture; - discal sili- pped disc. herniarse <i>vr</i> to rupture o.s.; to break one's back. hierbabuena, <i>n</i>. peppermint, mint. helado -<i>da</i> <i>adj</i>. 1. (hecho hielo - agua) frozen. hombre <i>m</i>. man hoy <i>adv</i>. Today huir <i>v</i>. (pres. part. huyendo; pres. in- dic. huyo; (pret. el huyó; pres. subj. huya) to flee, scape, get off, elope, run away. hernia <i>nf</i> hernia, rupture; - discal sili- pped disc. herniarse <i>vr</i> to rupture o.s.; to break one's back. héroe <i>nm</i> hero. heroicidad <i>nf</i> heroism: heroie deed. heroico, <i>a</i> <i>adj</i> heroic. heroína <i>nf</i> (mujer) heroine; (droga) heroin. heroínomano, <i>a</i> heroin addict. heroísmo <i>nm</i> heroism. herpes <i>npl</i> herpes. herradura <i>nf</i> horseshoe. herraie <i>nm</i> (trabajos) ironwork. herramienta <i>nf</i> tool. herreria <i>nf</i> smithy, (TEC) forge herrero <i>nm</i> blacksmith. herrumbroso, <i>a</i> <i>adj</i> rusty. hervidero <i>nm</i> (fig) swarming, boiling. hervir <i>vi</i> to boil: (but- ble) hervor <i>nm</i> boiling: vour. heterogéneo, <i>a</i> <i>adj</i> hetero- geneous. hidratante <i>adj</i> moi- sturizing. hidratar <i>vt</i> to moist- en. hidrato <i>nm</i> hydrate</p> |

- Locate the word that appears at the beginning of each page.
- Write down the letter it begins with.
- Choose one of the words on the page without showing it to your partner.
- Spell the two first letters of the word.
- If your partner doesn't guess correctly, keep playing using the same word.
- If your partner guesses correctly, move on to another word.

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Activity 6

- Go through the chart with your students. Point out that in the left column they will organize the Spanish section and in the right column the English section. Make sure students understand the language used and use their notebook to write the words down.

Activity 7

- The Spanish-English pages show's the meaning of a Spanish word in English.
- The English-Spanish page shows the meaning of an English word in Spanish.
- How are the words on this page organized? In alphabetical order.
- One common problem students have when using dictionaries is finding the alphabetic sequence when three-letter sequences are used at the top of the page to indicate the initial letters of the first and last word contained within one page.

Remember
The words written in **bold** at the beginning of each line are called entries. The entries that begin with a capital letter follow the ones that are written in the same way but with lower-case letters: **black spot** / **Black sea**.

use dictionaries that use words and not sequences of letters, since they are easier to use. However, if they are unavailable, take time to point out the links between the top of the page and the first and last words on that page. Remind your students dictionaries are read in columns, so first they have to look on the left side of the page and then on the right side. Finally, explain how it is that, for instance, aw goes before aws; or the sequence *har* before *haz* (even if they are not words by themselves).

- Remind your students about the use of diacritics in words (for example, the graphic accent in Spanish or in loanwords from French such as *déjà-vu* (the perception of having seen something before) or *protegé* (a person taught and helped by someone who has a lot of knowledge and experience in an activity or job)).
- The Spanish-English page shows the meaning of a Spanish word in English.
- The English-Spanish page shows the meaning of an English word in Spanish.
- Ask students to share their doubts regarding the instructions, if needed.

Activity 8

- Words are in alphabetical order.
- Make sure your students understand that the sections for each language do not show word equivalents but clues to understand grammatical aspects, as well as information about culture, use, et cetera.
- An example of this in Spanish may be a polysemic word such as “padre”. You may ask your students how they would explain the use of this word to an English-speaker?

Activity 9

- Monitor and help students copy information accurately. Help with meaning where needed.
- Encourage students to share their answers with a partner or with the whole class.
- Encourage students to play "Dictionary" in small teams: A student looks up an unusual word in English and the rest of the team must write down made-up definitions for it. When they finish, they must share their definitions. The winning definition is the one closest to the correct definition, and then it's the next student's turn.
- Go through the answers with y

Activity 10

- Check that the words chosen by your students belong to different word classes; thus achieving variety in the range of abbreviations and graphic components employed.
- The purpose of this activity is that students get used to looking up the meaning of words they do not know or they need to clarify. It is useful to remember to do this activity throughout the school year.



8. Check how the words are organized in activity 7 and complete the following statement.

- Words are in alphabetical order.



9. Use a bilingual dictionary and find words that start with the letter of your choice. Look at the example.

- a) Words that start with "d"

dad, dagger, daily, dairy, daisy.

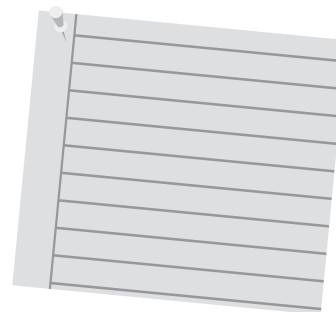
- b) Words that start with "do"

- c) Words that start with "dow"



10. List words in alphabetical order about things or activities you are interested in. Look at the example.

- Save three pages of your notebook for your own dictionary, and save a space for every letter of the alphabet.



11. Write the instructions needed to explain the following in the chart below.

- How must the word you are looking for in the dictionary be written?
- What are the parts of a dictionary you need to know before you start searching?
- What do you need to know in order to decide in which section (Spanish or English) to search?
- How can you locate the page where the word you are looking for is written?

| FOR OUR INSTRUCTION MANUAL | |
|----------------------------------------------------------------------------------------|------------------|
| EXAMPLES | OUR INSTRUCTIONS |
| Make sure the word you are looking for is spelled correctly. | a) |
| Identify the two main sections of the dictionary: Spanish-English and English-Spanish. | b) |
| Go to the right section according to the language of the word you are looking up. | c) |
| Look for the pages that begin with the first letter of the word you are looking up. | d) |

Building stage

12. Look at this dictionary page. Read the name of the different graphic components.

Antiquity 14

antiquity [æn'tɪkwɪti] *n* *c* & *u* antigüedad.

antiseptic [æn'tɪseptɪk] *adj* antiséptico.

anti-social [æn'tɪ'səʊəl] *adj* 1 antisocial (comportamiento, coattumbre). 2 insociable (persona).

antithesis [ænti'ti:sis] *adj* antirrobo.

antithesis [æn'ti:sis, pl æn'ti:si:z] (*pl* antitheses) *n* *c* & *u* antítesis.

antler [æntlɪə] *n* *u* 1 asta. • **antlers** *n* *pl* 2 cornamenta.

anvil [ænvɪl] *n* *c* yunque.

anxiety [æŋ'zaɪəti] *n* *u* 1 ansiedad (estado de tensión). 2 ansia, anhelo (deseo intenso).

anxious [æŋkʃəs] *adj* ~ about 1 preocupado por; inquieto por. ~ inf 2 ansioso por, deseoso de (intensamente).

any [eni] *indef* *adj* 1 (en frases negativas) ningún, ninguna, ningunos, ningunas, nada de: *there aren't any sweets left* = no

anybody would have reacted in the same way = cualquiera hubiera reaccionado igual.

anyplace [eni'pleɪs] *adj* *EE UU* en cualquier sitio, en cualquier lado.

anything ['eniθɪŋ] *indef* *pron* 1 (en frases negativas) nada, ninguna cosa: *there isn't anything in the cupboard* = no hay nada en el armario. 2 (en preguntas) algo: *is there anything left?* = ¿queda algo? 3 cualquier cosa (objeto, acción): *buy anything you like* = compra lo que te guste. 4 cualquier (cantidad, número): *the house costs anything between 5 and 8 million* = la casa cuesta entre 5 y 8 millones. • ~ but todo menos: *he's anything but nice* = es todo menos agradable; like ~ (infml) a más no poder.

anyway [eniweɪ] *adj* 1 en todo caso, de todas formas. 2 en cualquier caso (cambi-

Remember
A graphic component is a resource used to stress information. In bilingual dictionaries, you will find the following graphic components: bold, bullets, italics, symbols, parentheses.

session 5
Special characters

bold
antiquity

italics
anybody would have reacted in the same way

parentheses
(*pl* antitheses)

bullet
• ~ but todo menos

numbers
1, 2, 3, 4

bullets
• ~ but todo menos

square bracket
[*pl* antitheses]

symbol
~ about

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Activity 11

- One of the purposes of this activity is to motivate your students to look up the meaning of words they do not know or they need to clarify. It is convenient that you remember to do this activity throughout the school year.
- Remind your students that subproducts elaborated in each step make it possible for them to obtain the final product at the end of this practice. Thus, it is important for them to do their best on each subproduct.
- Remember that bilingual dictionaries may have more sections than monolingual dictionaries. It is up to your students and you to write instructions for sections other than the ones with the word meaning. However, you should emphasize those sections since they are the ones that will probably be used the most.
- Read the instructions for this activity with your students and go through examples to

answer questions your students might have before they do the activity.

- Subproducts are a good way to assess how the practices are being developed, to consider modifying your time allocation and, in general, to detect strengths and areas that need further review.
- Monitor and offer your help where needed.
- If you have a large class, it can be more difficult to take time to gather enough evidence. One of the challenges for B1 level is to improve independence, thus, you may want to use time to convey some self-assessment strategies so that you diminish the level of support from help to coordination. The more time you and your students take to move to a more autonomous level, the less chance your students will have to attain the expected level. Remember, the purpose is for them to be independent users and, in real life (or situations close to it, such as a certification exam) they are expected to act by themselves without any guide.

Activity 12

- Encourage students to comment on the difference between typographic and orthographic resources.

Activity 13

- Instructions as a type of technical text require a thorough knowledge of the way in which the object or process for which instructions are intended. For example, when people at a company want to write an instruction about a washing machine they actually turn it on to see write exactly what the final user has to do and which buttons she/he has to press. In a similar way, these activities intend your students get a thorough knowledge of dictionaries not because they will learn to use a dictionary, but rather because it is necessary to understand perfectly how to use it so they can detect which instructions are convenient according to the addressee they have established by know.
- If you need to extend this activity you can test your students at their skills in recognizing the function of symbols and typographical features in the dictionary they are using as basis for their instructions.

- Ask your students to read carefully each prompt in the True or false section. It is easy to oversee or think that they have already answered a question because the wording on a prompt might be similar.



13. Based on activity 12, fill in the blanks with the correct words. Look at the example.

| Bold | <i>Italics</i> | Square bracket | Bullet | Symbol | Parentheses | Numbers |
|-------------|----------------|-----------------------|---------------|---------------|-----------------------|---------|
| any | <i>adj.</i> | [eni] | • | ~ + | (en frases negativas) | 4 |

- Complete the following questions with the correct graphic componentes. Look at the example.

- It points out the entry of a new word. Bold
- It indicates an abbreviation. *Italics*
- It replaces an entry word in order to show another meaning. **Symbol**
- It indicates that a word has more than one gender. *Italics*
- It denotes whether a word is singular or plural. *Italics*
- It shows how a word is pronounced. **Square bracket**
- It indicates the different meanings of the same word. **Numbers**
- They are used to indicate whether a word is a noun, an adjective, a verb and so on. *Italics*



- Read the following sentences and decide whether they are True or False.

- The words defined in a dictionary are written in bold.
- Bold letters are used to indicate the most important words in a dictionary.
- Italics are used to indicate whether a word is a noun, an adjective, a verb and so on.
- Abbreviations are written in italics.
- Square brackets are used to indicate if a word is singular or plural.
- Abbreviations are used to indicate how words are pronounced.
- Parenthesis are written in bold.
- Symbol ~ replaces an entry word in order to show another meaning.

| | |
|-------------------------------------|---|
| <input checked="" type="checkbox"/> | F |
| <input type="checkbox"/> | T |
| <input checked="" type="checkbox"/> | F |
| <input checked="" type="checkbox"/> | F |
| <input type="checkbox"/> | T |
| <input type="checkbox"/> | T |
| <input type="checkbox"/> | T |
| <input checked="" type="checkbox"/> | F |



14. Underline the word that best completes the following sentences.

- a) The word *damages* is a(n)...
I. noun. II. adjective. III. verb. IV. adverb. V. preposition.
- b) The word *daily* is a(n)...
I. noun. II. preposition. III. adjective. IV. verb. V. adverb.
- c) The word *dance* is a(n)...
I. preposition. II. noun. III. adjective. IV. verb. V. adverb.
- d) The word *of* is a(n)...
I. verb. II. noun. III. adjective. IV. preposition. V. adverb.
- e) The word *damage* is...
I. singular. II. plural.

Remember

To identify word class, you should try to use the word in a sentence. Depending on its word class, a word may be used with some, but not all other words.



15. Look up the abbreviations used in a bilingual dictionary that are listed below. Write the word they abbreviate. Look at the example.

Abbreviations

| | | |
|------|--------------------|-------|
| n | noun | _____ |
| pl | <u>plural</u> | _____ |
| adv | <u>adverb</u> | _____ |
| s | <u>singular</u> | _____ |
| adj | <u>adjective</u> | _____ |
| v | <u>verb</u> | _____ |
| coll | <u>colloquial</u> | _____ |
| mF | <u>male female</u> | _____ |

Session 6

Word meaning

Activity 14

- Encourage your students' autonomy by leaving them on their own on the first attempt at carrying out this activity.
- Provide additional support if it takes longer than expected.

Activity 15

- Sometimes, thorough use of a bilingual dictionary may be hindered due to lack of knowledge about its graphic components. This is an important reason to verify that your students have gotten the gist of how to use one (even if this is not the main purpose of this practice).
- Show the class both the dictionaries you got, as well as those your students may have gotten, so you can look at a variety of examples.
- You may want to point out that there are many types of symbols. Help by answering questions about those symbols.
- You may also want to point out the difference between the numbers within the definitions and the page number at the

top of the page, which are two different uses of the same component.

- Dictionaries may use different ways of representing pronunciation: one way is to make an approximation to the way an English word is pronounced in the target language (for example, Spanish). The other way is to use a phonetic alphabet. On page 51, the dictionary uses IPA (International Phonetic Alphabet). It is quite technical, but it is really useful. If you want to improve your skills using IPA we recommend the following websites:

- International Phonetic Alphabet: <https://goo.gl/WpPhrXv>
- The Sounds of English: <http://goo.gl/XedG1h>

Activity 16

- Allow your students to get a progressively greater degree of independence and responsibility for her/his own learning process. Remember that each activity may require a different level of intervention so they can achieve the aforementioned goal.

Activity 17

- Help your students infer the reasons you need abbreviations in a dictionary. Since there is so much information that will be repeated, it is important to abbreviate the words that are repeated the most, thereby saving space.
- Guide your students so they can identify the section in the dictionaries where they will find the explanation about their abbreviations.
- In order to provide support to the students that have difficulties when looking up words in dictionaries, you may use a strategy such as asking them to identify the guide words at the top of the page. Give a list of words and ask students to say the words between which they may be located.

16. Read the following definitions. Choose those that use graphic components properly.

a) **high-spirited** adj. 1. vivaz, divertido, da; 2. (un caballo) fogoso, sa.

b) **accurate** adj. correcto, ta, fiel, preciso, sa.

c) **responsability** n. (u) 1. responsabilidad, seriedad. 2. n. (c) obligación, responsabilidad. 3. to {accept/take} ~for responsabilizar(se) de algo.

d) **cotton** n. (material) 1. algodón.

17. Look up the meaning of the words you listed in Activity 10. Write their definitions in the space below

18. Establish in your notebook the class of the words in Activity 17 using the abbreviations. Look at the example.

chat v. (c) 1. conversar / 2. n. foro de mensajes

CHECKPOINT

19. To get some feedback from your partner, do the following:

- Think about what you have done during this practice. Write your achievements in the reading and writing activities you have done, and your goals for the rest of this practice in the your notebook.
- Ask your partner to write what she/he believes you have achieved in the reading and writing activities and a goal to improve your performance in this practice. Use the diagram on next page as an example.

Continue this activity on the next page

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Activity 18

- Foster metacognitive activities such as reflecting upon the steps students followed to look up the definitions.
- Remember, a word may be polysemous (have different related meanings, for example: watch=vigilar/ver) or homonymous (without links between their meaning bear= oso/bear=aguantar). Guide your students to distinguish both processes by showing them how words are organized (polysemy is under the same entry; homonymy uses different entries).

Activity 19

- This type of questionnaire is to detect achievements already attained and achievements in progress. We highly recommend taking some time not only for this process, but going around the classroom and checking answers.
- It is important to check answers, mainly those about the goals set by a partner. Go over the goals and reiterate that they should be realistic. The purpose of this activity is to encourage team spirit and partnership. Thus, when establishing a goal, it is important that they also express the way in which they are going to support their partner in order to achieved the aforementioned goal.

Me as a reader and writer: Achievements and goals

Name: _____

| My achievements | What my partner believes I've achieved |
|-----------------------------------|---------------------------------------------------------|
| I am getting better at reading... | I think (your own name) has gotten better at reading... |
| I am getting better at writing... | I think (your own name) has gotten better at writing... |

| My goals for the end of this practice | The goals my partner has set for me |
|---------------------------------------|----------------------------------------------------|
| I want to get better at reading... | I want (your own name) to get better at reading... |
| I want to get better at writing... | I want (your own name) to get better at writing... |

FOR OUR INSTRUCTION MANUAL

20. Write down the instructions you consider necessary to explain what bold and italic letters are used for in a dictionary.

Example:
When you find the word you were looking up, pay close attention to the following details:

- **Bold letters** indicate a new word and its correct spelling.
- **Abbreviations** indicate if a word is a noun, an adjective, a verb and so on.
- *Italics* indicate abbreviations.

Session 7

Writing instructions

- Although we propose a partner assessment, it is possible to expand this activity to include teacher assessment by checking their notebooks.
- If using notebooks, a possible suggestion is to use post-it notes to highlight where assessment was done.
- We also suggest that students give each practice a specific amount of space in their notebook and that you encourage your students to list the stages of each practice separately so that they can organize their notes in a better way.

Activity 20

- Tell your students that they can refer to Activity 1, where they have a model of a set of instructions for a bilingual dictionary.
- Monitor to check students are writing instructions in a sensible way. Check spelling and organization.
- Encourage students to give their set of instructions to a different team, each instruction written on a

separate piece of paper. You can time how long each team takes to put the other team's set of instructions in the right order. The winner is the team that gets the order right first.

Activity 21

- If they cannot find the word class for their words, help them by introducing said word in a sentence.
- Check the classification your students just did is correct. Allow them to be the ones who verify and correct the mistakes done in their table.
- Explain that English may have words that change their class without changing their form (for example: bottle may be a noun or a verb).

Activity 22

- Ask your students, while making the list, to reflect upon the use of abbreviations in a dictionary. This will help to write their instructions later.



21. Categorize the words that you chose in Activity 17 according to their class. Look at the example.

Example:

Noun: chat, messenger

Verb: send, chat, clear

Adjective: clear, alone

Adverb: alone



22. List the abbreviations found in the definitions. Look at the example.

A
B

Examples

chat (v) charlar, conversar, chatear /
(n) charla (f), plática (f)

clear (adj) claro, transparente / (adv)
steer – of mantenerse alejado

Abbreviations

n.

v.

adj.

adv.

f.

Your turn

FOR OUR INSTRUCTION MANUAL

23. Write instructions that indicate the order in which words appear in a bilingual dictionary.

Example:

Find the word by looking for the first letter of the word, then the second, the third, etc. Remember dictionaries are organized in alphabetical order.

YOUR TURN:

Remember

Imperative mood is the verb form that expresses an order or command. For example:
"Find the word."

24. Look at the instructions shown in Activity 1, page 44, and complete the following sentences by filling in the blanks with the words in the box.

- The title of a set of instructions is short, clear, and it stands out from the rest of the text.
- The most important part of a set of instructions is the steps.
- The steps to be followed in a set of instructions are organized in a logical order.
- The steps of a set of instructions are written in imperative mood.



mood: (n.):
modo gramatical
(indicativo,
subjuntivo, etc.)
humor

imperative mood
logical order
title
steps

Activity 23

- Provide your students with strategies that ease this task. For example, you can point out words beginning with the letter A and those those beginning with W (which is among the last in the alphabet). Another way is to mark the words with the same initial letter (since they should be arranged internally to be in the right order).
- Be aware of differences between the English alphabet and those in other languages. As it is said, "muscle memory" can play tricks on you.
- Your students may want to practice spelling the words to confirm if they have them in the right order. Remind then that when two letters are the same and they are together we do not say "t-t" for instance, but rather "double t".

Activity 24

- Remember, as useful as metalanguage is, it is not a

sign that children are reflecting upon the language, that is, the fact that they may repeat this "extravagant" word may not mean they are applying it to the correct language element. It is more important to recognize and analyze how, where, and why we use the imperative mood rather than the label itself. Remember, your students are not training for a linguistics exam, but to use English in real life settings.

- Just a reminder, there are two moods besides imperative: indicative (the one commonly used) and subjunctive (which is the one we use after the verb suggestions or in conditionals). Mood is the way in which a verb changes to indicate some kind of attitude towards an event.
- The title of a set of instructions is short, clear, and it stands out from the rest of the text. The most important part of a set of instructions is the steps. The steps to be followed in a set of instructions are organized in a logical order. The steps of a set of instructions are written in imperative mood.

Activity 25

- Remember that this step is intended to help your students to compose their set of instructions. It would be of great help to put together the characteristics that can be included in the same instruction.
- Bear in mind that you may find other characteristics in the dictionary for which you are preparing your instructions. Make sure your students include them on this list so they don't forget to compose instructions about them.
- Make sure your students go back to this activity as many times as necessary while composing their own set of instructions, as well as when going over them once they have their first draft prepared.

FOR OUR INSTRUCTION MANUAL



25. Put each of the characteristics below into the correct column in the "Characteristics" chart.
- Remember you will be using some of them in your own set of instructions.

Characteristics that your set of instructions might have

semi-colons, correct spelling, commas, words in Spanish, bold typefaces, abbreviations, underlined letters, lower-case letters, complete words, capital letters, periods, dashes, words in alphabetical order, parentheses, words in English, colons, italics

CHARACTERISTICS

TEXT ORGANIZATION

- * Complete words
- * Correct spelling
- * Words in English
- * Words in Spanish
- * Words in alphabetical order
- * Abbreviations

TYPOGRAPHIC RESOURCES

- * Italics
- * Underlined letters
- * Lower-case letters
- * Periods
- * Commas
- * Semi-colons
- * Dashes
- * Parentheses
- * Colons
- * Bold typefaces
- * Capital letters

- Explain why it's important to include characteristics in your instruction manual.



26. Write each step for your set of instructions using some of the characteristics from the chart in Activity 25. Take into account your chosen addressee. Use the lines below each case to write your own steps.

a) To include a step about using complete words, you can write:

Make sure the word you are looking up is spelled correctly.

b) To include a step about using English and Spanish sections, you can write:

Identify the two main sections in the bilingual dictionary:
Spanish-English and English-Spanish.

c) To include a step about putting the words in alphabetical order, you can write:

Look for the word according to the order of letters that compose it. Remember dictionaries are organized in alphabetical order.

d) To include a step about using italics, you can write:

When you find the word you were looking up, pay close attention to the following detail: *Italics*: indicate abbreviations.

Closure stage-socialization



27. Decide the number of steps you will include in your set of instructions and whether you want to use numbers or bullets to write them down.

- Establish the order in which they will appear.
- Use the chart on the next page to write your first draft.

Continue this activity on the next page

Activity 26

- Remember to include the whole set of characteristics. The book, due to space constraints as well as the fact that is a model, can only show a limited number of instructions. Remember your instructions should be written with the chosen addressee in mind.
- Be flexible with mistakes while at this stage, but remember that it is a difficult act to balance since time may not be your best ally when checking. Orthographic and punctuation mistakes can be easier to correct compared to others such as lack of grammatical person agreement, so we suggest you focus on those.
- Allow your students to write freely and make sure writing also becomes an opportunity to interact verbally. You may also promote that each student in a team takes charge of one or two instructions and then moves on to discuss the arrangement of those within the draft.

- Aim for good quality in your students' writing; however, do not expect perfection. As EFL students, mistakes are expected even at the higher levels (indeed, even native speakers may make some minor mistakes), so do not create an excessive burden on your students by obsessing over every period and comma in their texts.

Activity 27

- One way to check the number and order of instructions is by means of an image. Ask them to imagine themselves using a bilingual dictionary. As they go over the steps, they put them in order on a timeline.
- Remind students that they should keep their addressee in mind when editing their instructions. For example, if they chose people who are just learning to read and write it will not be necessary to add an instruction about the use of phonetic symbols.

Activity 28

- Encourage your students to bring material to class for making their set of instructions. They will need: cards or a big sheet of paper and markers.
- Help your students to get organized in their teams and to write their instructions in an ordered way.
- Animate your students by playing the following game: Put them into teams and give each team the same words to look up their definition. The winning team will be the first one to write all the definitions correctly on a sheet of paper. If you want to, you can then have students write a short text using those words.

Continue Activity 27 below

Composing drafts

session 10

FOR OUR INSTRUCTION MANUAL

HOW TO USE A BILINGUAL DICTIONARY (FIRST DRAFT)

- When you find the word you were looking up, pay close attention to the following details:
 - Bold letters: indicate a new word and its correct spelling
 - Abbreviations: indicate if a word is a noun, an adjective, a verb and so on
 - Italics: indicate abbreviations
- Find the word according to the order of the letters that compose it. Remember dictionaries are organized in alphabetical order.
- Make sure the word you are looking up is spelled correctly.
- Identify the two main sections in the bilingual dictionary: Spanish-English and English-Spanish.
- Find the word by looking for the first letter of the word, then the second, the third, etc. Remember dictionaries are organized in alphabetical order.
- When you find the word you were looking up, pay close attention to the following detail:
 - Italics: indicate abbreviations.

28. Check that your first draft has...

- the correct number of instructions.
- the appropriate sequence of instructions.
- the instructions written in imperative mood. Look at the example.

You have to change the sequence of the instructions. They are scrambled.

I have already checked the instructions with Luis. Imperative mood is ok.

I suggest we add an instruction to explain how a word may have more than one definition.

Ok, let's get back to work.

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29. Check the spelling and punctuation in your instructions. Look at the example.

Find the *word* (word) by using the first letter of the word, then the second, the third, etc. Remember *dictionary*s (dictionaries) are organized in alphabetical order.

30. Write the final version of your instruction manual.
- Choose the format for your set of instructions: a poster, a card, a pamphlet or a sheet of paper.
 - Make a clean copy of your set of instructions in the chosen format.
 - Show your set of instructions to your teacher.
 - Give your set of instructions to your addressee or put it somewhere where it can be read.
31. With your teacher's help, make a checklist with aspects to use while assessing your instructions as well as your partners'.

Example:

- ☒ Instructions are in a logical order.
- ☒ The number of instructions is adequate.
- ☒ Instructions are written using imperative mood.
- ☒ Instructions are appropriate for the chosen addressee.



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Activity 29

- Sometimes the writer of a text may not realize her/his own mistakes in orthography or punctuation. This is the reason why third-party intervention is so helpful. Ask teams to exchange their sets of instructions. Have the teams check that they comply with orthographic and punctuation conventions.

Activity 30

- Help your students to be objective in their evaluations by establishing a set of criteria for judgement. Criteria could include the components stated in Activity 23:
 - Is the title of the set of instructions short, clear, and easily identified?
 - Are steps clearly labelled?
 - Do steps follow a logical/chronological order?
 - Are steps written using imperative mood?

Activity 31

- While checking other teams' sets of instructions, have your students ask themselves: Could I use a bilingual dictionary following these steps? Why?
- Provide an environment where respect, collaboration and solidarity prevail in order to assess their own and others performance.
- Help your students to detect the reasons why they were successful or not at doing the activities. Let them know their strengths as well as the areas they have to develop and work on more.

Activity 32

- It is important to insist on not skipping this assessment, even if the practice had difficulties during its execution. The fact that grading or promotion is not involved should give everyone incentive to focus on what is really important: building trust and fostering good communication between class members. When someone is in the middle ground, it is important to distinguish those who are closer to the target of this practice, from those who are further from it. That is the intention of having two icons for those who have not achieved the descriptor.

Activity 33

- For assessment to be useful, it has to be both valid and reliable. Valid means it really assesses what it has set out to assess, reliable means that it can give a consistent measurement. Thus, it is important that the criteria established is applied coherently and consistently to everyone; otherwise, your students may become ill-disposed towards assessment.
- Remember to have a look at the syllabus for the year descriptor, and to check how well you are progressing towards achieving what it is established therein.

How did it go?

Assessing the product and the process

session 12

32. Read each line carefully. Tick the circle that best describes your work in this practice.



Individual assessment

- I can locate words in English and in my native language in a bilingual dictionary. ☐ ☐ ☐ ☐
- I can read definitions of words in English and in my native language. ☐ ☐ ☐ ☐
- I can identify word types from their abbreviations (e.g. adj. = adjective, v. = verb). ☐ ☐ ☐ ☐
- I understand instructions on how to use a bilingual dictionary. ☐ ☐ ☐ ☐
- I can write a list of graphic and textual components. ☐ ☐ ☐ ☐
- I can compose sentences in a logical sequence. ☐ ☐ ☐ ☐

Product

33. How do we assess the following aspects of our set of instructions?



Writing a set of instructions

- Did our set of instructions have enough steps to be understood? ☐ ☐ ☐ ☐
- Was our set of instructions understood by the addressee we chose? ☐ ☐ ☐ ☐
- How helpful were our comments about the sets of instructions written by other teams? ☐ ☐ ☐ ☐



34. What is your partner's global impression about your set of instructions.



Partner
assessment

Aspects to improve



35. 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.

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Activity 34

- If students have worked with more than one partner, they may want to receive feedback from the one they have worked with the most, or from the last person they worked with. Both options have pros and cons.
- Remind your students that communication means interaction with others. With regard to this, attitudes shown when interacting should also be consistently improved to foster confidence, assertiveness, willingness to cooperate and a positive reaction to encouragement as well as to firm feedback. Getting along does not mean overseeing others mistakes, it means having the will to work together to overcome them.

Activity 35

- Fair and objective assessment is an ideal. However, it should be striven for. Do not get disappointed if at first, the reactions towards team assessment are not exactly the best. You should encourage an environment of interpersonal growth and getting the gist of it may take longer than a practice or two.

Practice 4

A PICTURE IS WORTH A THOUSAND WORDS

Activity 1

- Ask your students questions such as: *What problem does the girl have? How is the girl in the pictures different from other children? What do you think the short film will be about?* This will allow you to activate previous knowledge and to introduce your theme.
- Have students take turns speaking in order to organize their participation.
- In order to facilitate the discussion, give your own answers to motivate your students and show them how to speak about the topic.
- If your students are too shy to speak, give them the possible answers. You can get them from the Internet before giving your class.

- Take some time to go over the questions and make sure your students understand them.
- While the answers may vary in the way they are given, students should point out that the name of the girl is Scarlett and that the issue being dealt with is the experience of having lost a leg, which could be the reason for her sadness, and that she is going home.

Activity 2

- Have your students exchange opinions about the subject of silence and its worth (Is it really golden?).
- Offer them models of how to express an opinion about it, for example: *In my opinion, silence is golden, depending on the film.*
- If your students are unclear about what silence is golden means, just comment that golden refers to something very valuable (because gold is considered valuable).
- Ask your students if they like silent films and why or why not.
- You can also ask when your students think silence is appropriate, with reference to movies.
- Take them through the **Remember** section and help your students make the links between this section and the task they have to accomplish by the end of this practice.

Practice 4

A PICTURE IS WORTH A THOUSAND WORDS

Family and community environment
SOCIAL LANGUAGE PRACTICE: Produce dialogues and interventions for a silent short film.

In this practice, you will dub a short film.

Warm-up stage

1. Look at the following images from the short film *Scarlett* and answer the questions below in your notebook.

Things I know. Planning our product

session 1

Source: www.scarlettcontraelcancer.com

- What is the title of short film?
- What do you think the short film will be about?
- Why do you think the girl is sad?
- Where is the girl going?

2. Look at this poster and discuss the possible meanings of this statement with your partner. Do you agree that *silence is golden*? _____

Remember
Until the end of the 1920s, all movies used to be silent. As they had neither synchronized sound nor spoken dialogue, silent movies depended on nonverbal language, text, charts and music.

Silence is Golden

PRODUCTION _____
DIRECTOR _____
CAMERA _____
DATE _____ SCENE _____ TAKE _____

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3. Look at the chart below and read the activities you will do in this practice in order to write your dialogues. Remember to tick each activity as soon as you finish it.

| Week 1 | | WARM-UP STAGE | |
|--------|--------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|
| | Explore silent short films. | <ul style="list-style-type: none"> Identify topic, purpose and addressee. Differentiate characters and nonverbal language. Distinguish character's actions. | <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| Week 2 | | BUILDING STAGE | |
| | Understand general meaning and main ideas. | <ul style="list-style-type: none"> Predict general meaning and main ideas. Clarify name of objects, actions or concepts. Establish genre. | <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| Week 3 | | BUILDING STAGE | |
| | Produce dialogues and interventions. | <ul style="list-style-type: none"> Suggest sentences to produce dialogues and interventions. Organize sentences into sequences to form dialogues. Describe motivations, expectations, wishes and/or ambitions. Adapt volume and speed. Reproduce dialogues. | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| Week 4 | | CLOSURE STAGE | |
| | Adapt your script for the short film. | <ul style="list-style-type: none"> Choose the best dialogue sequence to adapt for the short film. Name the short film in accordance with the theme of your dialogue. Perform your dialogue in front of the class. | <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| | Evaluate the process and the product. | <ul style="list-style-type: none"> Assess the process and the product. | <input type="radio"/> |

For next session bring to class:

- Silent short films that you would like to work with in this practice, if available.
- Music you think is appropriate for the short film you brought from home. Keep in mind that choosing music for a film is essential for its development.
- You can use the short film from the *Reader's Book*, pages 25 to 36, to make your own dialogues.

IT

Visit the following link to look for short films.
To find silent short films, look at: <http://goo.gl/xousjB>



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Activity 3

- Make sure your students identify the steps of the plan and that they understand each activity to be done. Ask a student to read the task out loud so they can understand the activities they will follow in order to create the product (dubbing a silent short film).
- Prepare additional material besides those that students will take to class. Get playback devices: VCR players, DVD players, video projectors, et cetera. It is important to make sure that the devices work. If not available, it will be necessary to take photos of short films or make drawings.
- It is a good idea to find out what kinds of movies your students like before the class.
- Make sure the music they bring is in English or without lyrics.
- Use the link recommended in case you do not have enough material for this activity.
- IT box appear frequently along the units with

suggested websites. We recommend you to visit the websites anticipatedly to check whether the contents proposed are useful for your class planning and to anticipate doubts from your students. You may also want to let them explore the websites freely. These suggestions are not compulsory 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 materials for developing the practice. If you have enough materials, take your time along the unit to go through the Reader's Book to foster curiosity and improve reading skills.



Activity 4

- Help your students get ready for the activity; make sure they are quiet and settled.
- Watch the short film with your students (if possible on the Internet, although it is included in the **Reader's Book**, pages 25-33.). Watch their reactions carefully in order to gauge their reception and understanding of the short film for further activities.
- Ask your students what their opinion is about the film and why.
- Ask your students to express which option(s) they chose and why.
- Ask your students if they think the cinema is a way of reflecting emotions, experiences and people's culture. If necessary, offer them models to let them express themselves.
- Encourage them to share their opinions about the topic by using the questions seen in Activity 1.
- The CD icon will appear throughout the unit 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

- Suggest that your students watch the film more than once to complete this activity. This will be useful for furthering comprehension in the later stages of language product development. Remember, expressive skills can only be as good as comprehension skills are.
- Monitor your students in order to help them to make their decisions.

Purpose, topic and addressee. Genre

session 2

4. Watch your short film or look at *Scarlett* in your *Reader's Book*, pages 25 to 36.

- Read the following words. Choose the word you consider related to the topic of your short film or add one, if needed.

| | |
|----------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|
| <p>» Empathy</p> <p>» Love</p> <p>» Madness</p> <p>» Joy</p> <p>» Envy</p> | <p>» Good humor</p> <p>» Loneliness</p> <p>» Respect</p> <p>» Suspicion</p> <p>» Commitment</p> |
|----------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|

commitment (n.): compromiso

empathize (v.): ser empático con algo/alguien

envy (n.): envidia

loneliness (n.): soledad

joy (n.): alegría

- Exchange opinions about the topic of your short film. Listen to the full example on Track 10.

The short film is about sadness caused by being unable to do what others can.

No, I think the short film is about the value of putting yourself in someone else's shoes.

5. Based on the topic you've chosen, establish the purpose of your short film and explain why it is so.

- Listen to the example on Track 11 and read the transcript.

The purpose of *Scarlett* is to have fun, since it is an animated short film.

I think that if the topic has to do with empathy, then the purpose is educational.

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Continue this activity on the next page

- Look at the following images of possible addressees for your short film and establish the one which best suits your topic. Look at the example.



Teenagers



Elderly



Everyone

Example: Scarlett is a short film for everyone.



Being Through Language

The best way to show interest in other people's problems is to be respectful and sensitive. Courtesy is not enough, respect implies more than good manners; respect needs empathy and sincerity.

- Read the types of situation in the diagram below. Choose the one that best suits your short film and justify your choice. Look at the example.



6. Write the emotion expressed by the following drawings. Look at the example.

| | | | |
|---------|----------------|--|-------|
| | happiness | | joy |
| | sorrow | | love |
| | disappointment | | anger |
| Others. | | | |

session 3

Characters

Continue this activity on the next page

Activity 5

- Put emphasis on **Being through language**, so that students can approach the social implications (meaning, importance and complexity) of respect and sensitivity. Keep in mind that is very important to work with these values all the time, not just once.
- Help your students understand the differences between comedy, tragedy and drama. Associate this information with what they already know about literary genres.
- In a broad sense: comedy refers to funny events, tragedy to sad ones, while drama is a mix of both (however, some literature specialists may have different points of view on this, since it is a classic issue in literary studies).

Activity 6

- Monitor each team and answer questions when necessary. Have teams interchange their answers.

Evaluation among peers reinforces recently acquired knowledge.

- Take time to explore other emotions which are not included in the chart, but that may provide a wider repertoire of expressions for talking about emotions (for example, astonishment, angst, thrill, awe). This helps with building confidence and skills for understanding and improving their English beyond the expected level of competence.

Activity 7

- Play the short film you are working with.
- Ask your students to write down the features and actions as best they can.
- If they are not able to write certain features and actions, suggest that they use a bilingual dictionary or, even better, provide clues to finding the word using a monolingual dictionary.
- Help them to share the actions and emotions expressed in Mexico, since this is useful in understanding the cultural differences in routines. For example, in many areas in Mexico it is usual to say *buen provecho* before a meal, while in some English-speaking countries, it is uncommon to say something before a meal.
- Ask your students to highlight the words they considered to be the most important ones in each statement, since this will be useful in later activities.
- Check orthography in their texts and the accuracy of the described actions for their short film.


session 4

Characters


Continue Activity 6 below

- Check the gestures and nonverbal language used by the characters in your short film to establish the emotions expressed.
- Write down the list of emotions displayed by the characters in your short film in your notebook. Look at the example.


Scarlett's mother



Concern



Excitement




Kindness

7. Create a chart in your notebook with the characters as well as the features and actions carried out by them. Look at the example.

| Characters | Characteristics | Actions |
|------------|----------------------------|----------------------------------------------------------------------------|
| Scarlett | Girl with a prosthetic leg | She sleeps. She wakes up. She sits on the bed and looks at her legs. |

- Look at the gestures, stances, and body movements in your short film and think about what emotions they convey. Look at the example.

Her eyes show her great sadness.



She lies in her bed on her side. She doesn't want to get up. I think she's sad.

Continue this activity on the next page

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Continue Activity 7 below

- With your teacher's help, comment on which of the characters' gestures, actions and emotions from your short film are similar to those used by Mexicans, which are not, and why. Listen to the full example on Track 12.

When I broke my leg, I felt like Scarlett did. I was sad seeing other kids playing while I was not able to.

When I am sad, my mom makes the same faces as Scarlett's mom does.

Remember
Movies are a way to convey emotions, experiences and worldviews from people belonging to different countries and cultures.


FOR OUR DUBBING

8. Check the previous activities and complete the following chart.

| | |
|---------------|--------------------------|
| » Short film | Example: <i>Scarlett</i> |
| » Purpose: | |
| » Addressee: | |
| » Topic: | |
| » Characters: | |

9. With your teacher's help, establish the number of scenes in your short film. Choose one per team and describe in your notebook:

- Places or settings where scenes take place.
- Character's actions.
- Background sound effects or music it may have.
- Have a look at the picture on the right and how it's described below.



| SCENE | SETTING | CHARACTER'S ACTIONS | BACKGROUND MUSIC OF SOUND EFFECTS |
|-------|------------------------------------------------------------------------------------------|-----------------------------|------------------------------------------------|
| 1 | Scarlett's room in purple and violet. Lighting and shadows convey sadness and suffering. | Scarlett sleeps in her bed. | Soothing music conveying sadness and kindness. |

Session 5
Scenes, Places, Characters' actions

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Activity 8

- If needed, help your students complete the chart. Guide them through the chart so that they are able to determine the main features of their film: purpose, audience, topic, characters, et cetera.
- Suggest that your students watch the film more than once to complete the chart.
- Have them express the reasons why they chose those answers as the purpose, audience, topic and characters for their short film. Remember, explaining something to others is one way of increasing metacognitive awareness of one's actions, thus leading to improvements in the way learning is achieved.

Activity 9

- Encourage your students to participate actively when working in teams. Supervise their interaction and boost participation among the members of the team; explain

that participation is of vital importance in the learning process.

- Make sure they are participating in English. Monitor that they avoid using their mother tongue.
- Tell your students about the subtle interrelation between music and images in films in order to make them conscious of the importance of choosing the right music for a film.

Activity 10

- Monitor this activity and help students who need it.
- Involve your students in a discussion.
- Help your students to understand general meaning (which equals the message of the film) and the main ideas (which correspond to transitions between scenes).
- Use the models on the tracks to provide ideas of how to talk about general meaning and main ideas.

Activity 11

- It is important to guide your students so they can distinguish between objects that represent ideas and those that do not. For example, the bed or the curtains in the room may not represent ideas, while the dress or the prosthetic leg is important. Beware of over-interpreting.
- As in previous activities, provide clues for your students to widen their repertoire of vocabulary and expressions, rather than giving them the answers directly.

Building stage

Objects and ideas represented by them

session 6

10. With your teacher's help, comment on the message of the short film you've been working with. Listen to the full example on Track 13.

TRACK 13

It seems that the short film tells of Scarlett's dream of becoming a ballerina.

I think the first part deals with that, but it also addresses the sadness of being unable to do what others do.

- Establish the main ideas of your short film. Ask your teacher for help if necessary. Listen to the full example on Track 14.

TRACK 14

The message is to show empathy, so the main idea is Scarlett's dream of becoming a ballerina.

Then again, it's the sadness of being unable to do what others can do.

11. Watch your short film and identify objects that appear.

- Write in your notebook their name and the ideas you think they represent in a chart. Look at the example.



| | |
|----------------------|---------------|
| Objects | Dance costume |
| Ideas that represent | Mom's support |



12. Check the message and main ideas for the short film you worked with in Activity 10.

- With your teacher's help, look at the images from your short film and develop sentences for your dialogue.
- Give reasons to support your proposals. Look at the example



- Write the sentences you developed in your notebook. Look at the example.

| Scarlett's mother | Scarlett |
|-----------------------------|-----------------|
| ❖ Do you like this costume? | ❖ I don't know. |
| ❖ Do you like the color? | ❖ Maybe. |
| ❖ Do you want to try it on? | ❖ Ok. |



CHECKPOINT



13. Let's stop to check your progress in this practice. Read the following sentences and tick the box that best describes your performance.

| I am able to: | Yes | Sometimes | Not yet |
|--------------------------------------------------------------------------|-----|-----------|---------|
| Identify topic, purpose and addressee. | | | |
| Recognize character's actions, features and emotions. | | | |
| Distinguish relationships between settings, actions and audio resources. | | | |
| Think about differences and similarities when expressing emotions. | | | |
| Predict general meaning and main ideas. | | | |

Activity 12

- Help your students to choose the correct images so they can develop correct sentences.
- Coordinate the exchange of sentences between students and ask them to evaluate the dialogues.

Activity 13

- Coordinate the first personal assessment. Remind students that they have to be honest with themselves when evaluating their progress.
- Make your students aware that this exercise will help them to do better on their final product.

Activity 14

- Guide your students in determining what adverbs there are in the example sentences (i.e., perhaps, maybe). Once they've done so, explain their meaning (they are adverbs that indicate possibility or doubt).
- Explain that there are many different types of adverbs and help them to understand their use in the sentences they are writing for the dialogue of their own short film.
- Make sure each team works on the sentences for at least one scene, and in order to use their time more efficiently, within each team, pairs or groups of three could be in charge of different sentences for each scene.

Activity 15

- Keep in mind that the purpose of this activity is not to recognize the name of the different types of sentences, but to acknowledge their function in different contexts, for instance, in a short film.
- Put emphasis on the functional features of connectors explained in the **Remember** section.
- Encourage students to look for synonyms of the connectives they are checking in this activity.
- Take advantage of your students' use of incorrect connectives to explain that they have specific meanings.



14. Check the objects you established in Activity 11, along with the settings and character's actions you described in Activity 9.

- Think of expressions that would convey characters' feelings and include them in your sentences.
- Include details in your sentences. Look at the example.

| Character: Scarlett's mom | | |
|-----------------------------|--------------------------------------------------------|---------------|
| Sentences | Expressions | Details |
| ❖ Do you like this costume? | Look what I got for you! | Dance costume |
| ❖ Do you like the color? | Come on Look at it. You'll like it. | Blue |
| ❖ Do you want to try it on? | It's your favorite color. It will look good on you. | Small-sized |

| Character: Scarlett | | |
|---------------------|------------------------------|------------------------------------------|
| ❖ I don't know. | Maybe I'll like it. | She is sitting on the floor. |
| ❖ Perhaps | Mmmm | Looking at the costume. |
| ❖ Ok | Alright, I'll give it a try. | The costume fits her. It is her size. |



15. Rewrite your sentences with the new information.

- Link your sentences using connectives.
- Use adverbs to add details.
- Include modals if needed. Look at the example.

| Character: Scarlett's mom | |
|--------------------------------------------------------------------------------------------------------------------------------|--|
| ❖ Look what I have here! Do you like this dress? It's a dance costume. | |
| ❖ Do you like the color? Come on, look at it, you <u>will</u> like it <u>very much</u> because it's blue. | |
| ❖ Do you want to try it on? It's your favorite color <u>and</u> it <u>will</u> look <u>good</u> on you because it's your size. | |

| Character: Scarlett | |
|----------------------------------------------|--|
| ❖ I don't know. I <u>may</u> like it. | |
| ❖ Mmm, <u>perhaps</u> it <u>will</u> fit me. | |
| ❖ Ok, it's fine because it fits me. | |

Remember

Connectives are used to link different sentences for different purposes. Whether to contrast, link different ideas, emphasize or conclude something, connectives are essential for developing complex ideas with different angles.

16. Organize sentences according to each character's turn in the conversation. Look at the example.

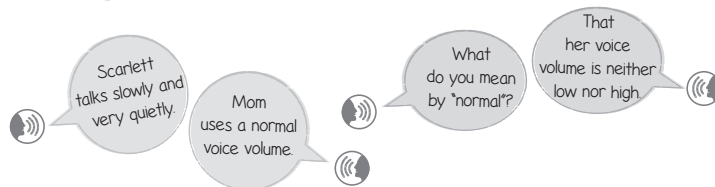
| Dialogue | |
|--------------------|--------------------------------------------------------------------------------------------------------------|
| Scarlett's mother: | Look what I have here! Do you like this dress? It's a ballet costume. |
| Scarlett: | I don't know. I may like it. |
| Scarlett's mother: | Do you like the color? Come on, look at it, you'll like it a lot because it's blue. |
| Scarlett: | Mmm, perhaps it fits me. |
| Scarlett's mother: | Do you want to try it on? It's your favorite color and you'll look really good in it because it's your size. |
| Scarlett: | Ok, it's fine because it will fit me. |

17. Comment on what kind of music and sound effects best suit the dialogue you wrote.

- Check the music you brought to class and choose the most suitable tracks.
- Comment where you can add sound effects and suggest some you can make with the resources at hand. Look at the example.

| Sound effects | How to make them |
|----------------|----------------------------------------------------------------|
| Wind | Put your hands together and blow lightly through your fingers. |
| Light rain | Squeeze a thin plastic bag. |
| Water dripping | Tighten lips and open them forcefully. |
| Steps | Hit a surface softly using the sole of a shoe. |

18. Based on the gestures and nonverbal language you worked with in Activity 6, establish voice speed and volume. Listen to the full example on Track 15.



Continue this activity on the next page

Activity 16

- Remind the students of the importance of the dialogue sequence for their final product. Have three different students read the example questions.
- Help your students to structure their dialogue's sequence. This activity is the penultimate step in the first draft of the final product.

Activity 17

- There are no incorrect options; students may choose any musical genre and sound effects they wish to. What's important is that they learn to express the emotions produced by a determinate genre, so that when they choose audio for their film, they can clearly convey the appropriate feelings.
- Provide students with other objects that may help them make other sound effects (for example, castanets, cans, et cetera).

Activity 18

- Discuss the social and cultural conventions of nonverbal language with your students.





Activity 18

- Reflect on the complexity of nonverbal codes among different regions and cultures, for instance in their personal context.
- Answer any vocabulary questions if necessary, try to pique their curiosity by asking them about the practice (What is sensitivity? Have you ever been in a dress rehearsal? et cetera).
- Remind the students that fluency is very important. Give them tips such as listening to music in English, or watching interviews in English.

Continue Activity 18 below

- Listen to Track 16. Taking into account the details mentioned in Track 15, pay attention to the voice volume and speed the interlocutors use and circle the correct option.



Option one

~~Option two~~

Option three

- Comment on what changes (verbal and nonverbal) you could make if your film were for different audiences. Express your decisions and register them in your notebooks. Look at the example:



I think that if the addressee is everyone we can use more informal words and exaggerate the gestures.

I agree.



Remember

Volume of voice and speed are essential for performance. The right intonation is mandatory to convey a message convincingly.

- Choose a partner from your team, and with your teacher's help, practice the dialogue you wrote above orally. Look at the example.

Look what I have here! Do you like this dress? It's a ballet costume.



Lola

Paula



I don't know. I may like it.

Remember

Dialogue in fiction can be defined in two different ways: (1) The speech of characters in any kind of narrative, story or play; (2) A literary genre in which the characters discuss a subject and interchange different points of view.

- Decide which parts of the interchange you can and cannot express fluently and explain why.
- Ask your teacher to check your fluency and practice until you can express the dialogue fluently.

FOR OUR DUBBING



19. Organize a text with dialogues and interventions for the scene.

- Go to Activity 9 to indicate setting and character's actions.
- Go to Activity 7 to indicate tone.
- Go to Activity 16 to indicate the dialogues.
- Go to Activity 18 to indicate voice volume, speed and tone to make the dubbing more realistic. Look at the example.

Scene # 6

Team 4

Setting: Scarlett's room in purple and violet. Lighting and shadows convey sadness and suffering.

Character: Scarlett

Actions: Crying, lying in the bed

| Lines | Voice volume: | Speed | Tone: |
|-----------------------------------------|---------------|--------|------------|
| » I don't know. I may like it. | Very low | Slow | Really sad |
| » Mmm, perhaps it fits me. | Low | Normal | Really sad |
| » Ok, it's fine because it will fit me. | Normal | Normal | Sad |



20. Go to Activity 9 to check proposals for sound in each scene and to Activity 17 for sound effects.

- Decide who will say the lines and who will be in charge of music and sound effects.
- Rehearse as many times as needed.

Session 9

Rehearsing dialogues: Volume and speed

Activity 19

- Help students to relate the subproducts they produced in previous activities with this dialogue sequence.
- Explain the importance of the previous subproducts in order to write the dialogue for their short film successfully. Let them know that if the dialogue sequences are not suitable, the final product will not be effective.
- Promote interaction and dialogue between teams and help them to elaborate proposals that favor the contents of the audio portion of the product.

Activity 20

- Encourage your students to take their time and try different possibilities until they are happy with their decisions.
- Encourage your students to try to do the activity without your help. If it's necessary, intervene promptly to help them.

- Observe the teams to make sure all their members collaborate, appreciate and respect the contributions of others and take advantage of the best talent every member has.
- Monitor the teams to check your students are adding suitable music and sound effects according to the audience.

Activity 21


- Remark on the importance of voice modulation in oral performances (conversations, plays, songs, movies, etc.) in order to be effective. Voice volume and speed will depend on the audience. Writing dialogue requires an advanced understanding of these notions.
- Coordinate the dress rehearsal so that every team has the chance to present its dialogue. At the end of the class, organize a session for comments and constructive criticism.

Activity 22

- Check that students write their dialogue with the all the required information for the performance: voice volume, speed and tone of every intervention.
- Make sure that every team has structured its dialogue properly: with complete information (title, scene, setting), dialogues and acoustic indications.
- Encourage your students to use their script to check the dialogues when saying them.
- Offer your help so your students feel supported.

Activity 23

- Provide the ideal environment for the presentation of the final product. Help your students get ready for the activity; make sure they are quiet and settled.
- Help your students recognize their strengths so that they can take advantage of them in different moments. Explain that identifying the difficulties they experienced throughout the practice will allow them to recognize what aspects of their performance they need to work on in order to improve.
- Remind students of the importance of showing respect to others.
- Allow students to share and promote their products beyond the class, for example: with different groups in the school, students from other schools, people from the community, et cetera.


 **dress rehearsal (n):**
ensayo general

Closure stage-socialization

Perform the dubbing

session 10

FOR OUR DUBBING

 **21. With your teacher's help, organize a dress rehearsal.**


- Try to use adequate voice volume, speed and tone according to the character and his or her intervention in the short film.


Name of the short film: Scarlett, the Value of Empathy


{ Background music and light birdsong }

» Scarlett's mother: Look what I have here! Do you like this dress? It is a dance costume (enthusiastic tone, voice speed and normal volume).


» Scarlett: I don't know. I may like it (very sad tone, speaks slowly and very softly)



 **22. Dub the short film with your teammates. Keep in mind that is very important to match the dialogue and sound effects to the sequence of the images in the short film.**

 **23. All teams must perform their work in front of their classmates.**

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How did it go?

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



Individual assessment

I can organize sentences into sequences to form dialogues.



I can say dialogues using the proper tone and adjust volume and speed.



Product



Dubbing a short film

25. How do we assess the following aspects of our dubbing?

Did the addressee react the way we expected?



Did we respect the sequence of the script?



Did we perform the best we could?



Did I include the proper music for the short film?



Partner assessment

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

Aspects to improve



Team assessment

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

Aspects to improve



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We have arrived at the end of this practice.

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Activity 24

- Remind your students that this evaluation is very important because it allows them to identify what needs to be changed in order to improve.
- Help your students to complete the self-evaluation chart. Make sure they fill it in honestly and according to their performance in the practice.
- Have them go back to the outline in Activity 3 to check if they completed it, and if there is something they need to go over again.

Activity 25

- Tell them to focus on aspects they can improve, and not on the mistakes they made.
- Remind your students that the questions in the book are a guideline. They or you may want to add further questions (keeping time limitations in mind).

Activity 26

- Encourage your students to be honest, objective and fair.

- Motivate your students to be open-minded and understanding of the observations they got.

Activity 27

- Foster a respectful environment in the classroom. Verify that students' observations are constructive (not offensive).
- Foster an environment that sparks the need for students to be sincere about their performance, about what they know or they do not about the social practice of language they have been working on.
- Encourage your students to learn from their performance in this practice by recognizing their strengths and limitations in their English language proficiency and competence and how well they worked in a team.

Practice 5

YOUR FUTURE STARTS TODAY

Activity 1

- Although this practice is to build forecasts and is within the ludic and literary environment, it does not mean that every activity is based on a game. If you need to adapt the activities proposed in the book to suit your students, you can use activities other than games as long as the product keep a ludic line.
- Convey the point that the purpose of this practice is to compose constructive forecasts about oneself and others, thus, offensive, sardonic or otherwise negative forecasts should not be tolerated. One of the main issues is to foster respect and assess others' as well as one's own capabilities and skills and think of them as the foundations for self-growth and to encourage collaboration to reach personal and collective goals.
- It is important to balance between ideas and reality, creativity as well as appropriateness of forecasts. While youngsters may be able to put forward hypothetical situations, reflecting upon them is a more complex task; thus, your regulation is crucial for this practice to be successful.

Activity 2

- You may extend the discussion based on the answers. You may also compare expectations and wishes with predictions.
- Share oral (or written) descriptions of how objects or situations were some time ago; with your students. For example, what the first mobile phones, cinema theaters and fashion were like, and allow some time for your students to give their two cents about how they will change. Take into account that the aim of this activity is to recap previous knowledge, so that based on it, they may build new knowledge.

Practice 5

YOUR FUTURE STARTS TODAY




Ludic and literary environment

SOCIAL LANGUAGE PRACTICE: Compose constructive forecasts about others.

In this practice, you will learn to compose a forecast about your classmates' "future".

Warm-up stage

- Look at the images of how objects were in the past. Describe how they are now and how they will be. Look at the example.

| Objects | Past | Present | Future |
|---------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|
| Car |  | Nowadays, cars run on gas, are land-based and require a driver. | In the near future, cars will run on electricity. They will also have airborne capabilities and will be driverless. |
| Bike |  | | |
| Key |  | | |

- Share and compare your descriptions.
 - Pay attention to the descriptions that refer to future objects. Say whether they are similar or not.
 - Ask questions such as:
 - Are the descriptions of the objects in the present similar?
 - Are the descriptions of the objects in the future similar?
 - Why are they similar or not?
 - What were your reactions when predicting the future of the objects in the chart?



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

| Week 1 | | WARM-UP STAGE | |
|--------|--------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|
| | Explore examples of written forecasts. | <ul style="list-style-type: none"> Determine the purpose, topic and addressee. Assess graphic and textual elements. Understand sentences about forecasts. | <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| Week 2 | | BUILDING STAGE | |
| | Identify ways of expressing future actions. | <ul style="list-style-type: none"> Listen to forecasts containing verb forms in future tense. Analyze uses of future tense in forecasts. | <input type="radio"/> <input type="radio"/> |
| | Ask and answer questions to understand forecasts. | <ul style="list-style-type: none"> Answer questions formulated to create forecasts based on current situations. Show constructive, critical and self-critical attitudes to assess your own and others' strengths. | <input type="radio"/> <input type="radio"/> |
| Week 3 | | BUILDING STAGE | |
| | Write sentences that express future tenses, in order to make a forecast. | <ul style="list-style-type: none"> Broaden your repertoire of words that express future tense. Write questions and answers about future situations. Exchange predictions in a dialogue. Put sentences together in order to make a forecast about real or fictitious situations. Offer and receive feedback. | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| Week 4 | | CLOSURE STAGE-SOCIALIZATION | |
| | Present your forecast to the class. | <ul style="list-style-type: none"> Check the spelling and punctuation of your forecast. Decide ways to share your forecast. | <input type="radio"/> <input type="radio"/> |

IT

If you need more information about forecasts, visit the following links.

Articles about future <https://goo.gl/HGi348>

Timelife on the far future <https://goo.gl/7DwPq7>

How the human face might look in 100, 000 years <https://goo.gl/SJgCF5>

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Activity 3

- Make sure students identify the three stages of the planning and that they understand each activity to be done.
- Ask a student to read the task out loud so they can understand the activities they will follow in order to write instructions to write a forecast.
- Don't forget to go back to the chart to tick each activity as soon as you complete it.
- You can also list the products that will lead to your final product in a poster and add a tick to each one of them as soon as you finish it. This list may be displayed or, if possible, each team may have their own list. This is a type of self-assessment and it helps students to monitor their own performance.
- Involve your students at the planning stage. Sharing a certain measure of responsibility creates the perfect scenario for your students to get involved, interested and to compromise with the task.

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

Activity 4

- This activity should help your students reflect forecasting / predicting is an activity people do on a daily basis, sometimes without realizing it. It is based on planning and this purpose demands a set language (expressions that indicate future, such as verbs, adverbs and others). Remember also to foster the cultural links between their own culture and those of English speaking countries, by allowing them to reflect and express what they do in their culture for predicting.
- Before reading the texts, ask some questions to anticipate topic, based on graphic and text arrangement.
- To support those students with lesser proficiency in pronunciation and reading to overcome their difficulties, foster a respectful and warmth environment; then invite them to read the texts aloud.
- Read little by little so that your students may detect whether or not their anticipations were right.

Activity 5

- Although this activity contains the name of the graphic and text components (bullets, bold letter, images, etc.), as in other activities in other practices that deal with those components, the focus is not their name, but rather how they help to name the text and distinguish it from other texts.

Graphic components

session 2

4. Read the following forecasts.

1 CITY NAME < April 30

WEATHER FORECAST TODAY

MONDAY

Last night it rained and this morning we woke up to fog, will however the weather today will be fine. It's going to be partly cloudy in the morning, and then we are going to have a mostly sunny afternoon.

23° THU 19°

2 Aquarius
(January 21-February 19)

These days you've been busy and a little bored. However, you'll soon have things to do, at your school, at home, and with your friends. Your health will receive a blow if you stay up late too often. In your love life, you'll soon meet someone who will drive you crazy. Your lucky number is 13.

3 My Secret Diary

Saturday, January 17th

Dear Diary,

My aunt is pregnant. We just got the news yesterday. Mom says she will have a baby boy, but they don't know yet. If it's a boy, my aunt and uncle will name him Francisco;

if it's a girl, they will name her Samantha. You know? I want her to be born soon, because I will have another cousin to play with. I will teach her to play soccer and to jump rope. I'm so thrilled.

**4 PHYSICS OF THE FUTURE:
HOW SCIENCE WILL SHAPE HUMAN
DESTINY AND OUR DAILY LIVES
BY THE YEAR 2100**

Driverless car

In the near future, you will also be able to safely surf the web via your contact lens while driving a car. Commuting to work won't be such an agonizing chore because cars will drive themselves.

Driverless cars

are already using GPS to locate their position to within a few feet and can drive hundreds of miles.¹

¹Michio Kaku (2011). *Physics of the future: how science will shape human destiny and our daily lives by the year 2100*. Doubleday: New York, p. 21.

Remember

Function of graphic and textual elements

Title: It is a description of the content for the reader. It summarizes the text.

Subtitle: It completes the title or gives additional information.

Illustrations: They support, depict or give an example of what the text says.

Dates: They show time lapses to guide readers.

Bold letters: They highlight a part of the text.

Uppercase letters: They are used to highlight, after certain punctuation and for certain word types.

5. Comment on which text(s) are difficult to understand and why. Use the information below as a hint.

Activity 6

6. Go over the forecasts in Activity 4. Decide, based on the forecasts, which one corresponds to each description below. Look at the example.

| WHAT IS THE TEXT TOPIC? | |
|-------------------------|----------------------------------------------|
| Text 1 | Weather forecast |
| 4 | Description of cars in the future. |
| 3 | Expectations about someone who will be born. |
| 2 | Predictions for this week. |

| WHO WROTE IT? | |
|---------------|-----------------|
| 1 | A meteorologist |
| 2 | An astrologer |
| 4 | A physicist |
| 3 | A teenager |

| WHY WAS IT WRITTEN? | |
|---------------------|--------------------------------------------------------------|
| 1 | To report on upcoming weather |
| 2 | To predict the future |
| 3 | To inform about a future family event |
| 4 | To describe future scientific developments based on evidence |

| WHO DID THE AUTHOR THINK WOULD READ HIS/ HER TEXT? | |
|----------------------------------------------------|-------------------------------|
| 3 | Oneself |
| 2/4 | A specifically targeted group |
| 1 | Everyone |

7. Using the model below, tell the class the topic, purpose, and addressee of the texts in Activity 4.

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

Example:

The topic of text
1 is the weather;
it was written
by...

Model

The topic of text _____ is
(text number)
_____; it was written by _____ to
(topic) (author)
(purpose). Its addressee is _____
(addressee)

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- Using one text, demonstrate how graphic and text components are essential to identify topic, addressee and purpose. For example, an horoscope has dates (whose purpose is to indicate to whom it is addressed: that is, people whose birthday falls between the dates of each zodiac sign), zodiac symbols (which represent how people used to see these figures in the stars, and how they created narrations to explain the link between star motion and why they felt it had an effect on their lives). You may also ask if there is a link between the title and the text content, and the links between titles and subtitles.
- Based on reflections such as the previous ones, fill the table of the activity.
- Once they have finished, make them exchange the answers on their tables, so that your students get used to receiving and giving feedback.

Activity 7

- The model is intended to be taken as such. Therefore, it is important to make adjustments to the language so that others may understand it, so your students can really participate and understand this activity. This becomes specially important if there are significant disparities in the level of achievement.

Activity 8

- Differences in opinion may be useful to highlight which elements your students are focusing on. When dealing with a complex task (plus the instruction in the book, plus the guidelines you give) it is normal to have a complex set of instructions which may hinder your students' capabilities to follow and focus on everything you ask of them. Thus, it is important to keep instructions to a minimum, which, without losing clarity, they may be precise.
- If you notice the activity is taking too much time, you may want to use a technique that highlights where the differences are and whether there are differences that appear more than once. This way, you may focus on the most important differences which may constitute the biggest hurdle for your students in terms of comprehension. Keep in mind that errors are expected and thus should be considered as a chance for reflecting upon their causes (more than correcting them for the sake of correction).



8. With your teacher's help, compare each team's answers. If there are differences, collaborate to come to a conclusion.

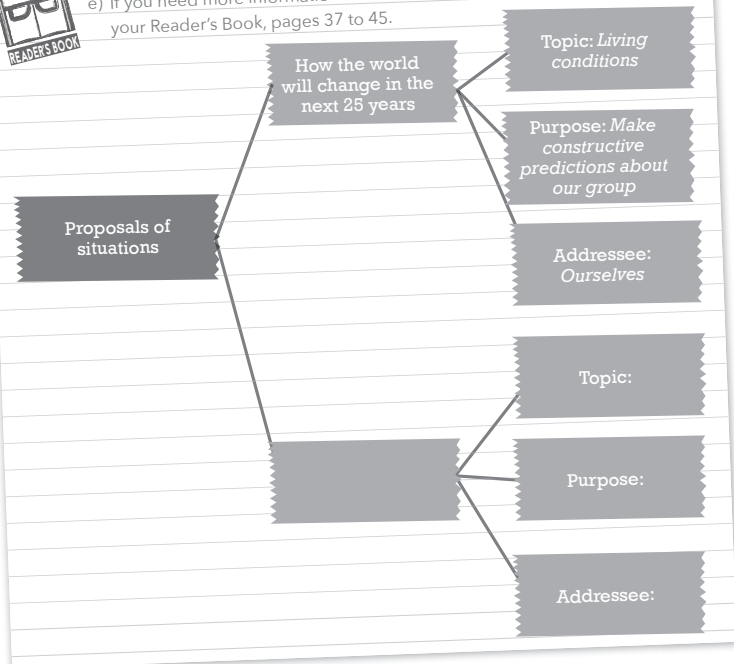
Proposing situations for a forecast
session 4

FOR OUR FORECAST



9. It's your turn.

- Draw a diagram to:
 - List situations suitable for a forecast.
 - Write down topic, purpose and addressee for your forecast.
- Brainstorm situations for a forecast and write them in the diagram.
- Leave aside those that are unsuitable. Choose one to work with during this practice.
- Choose the addressee and decide the purpose of your forecast. Write them in the diagram. Look at the example.
- If you need more information about forecasts, go to your Reader's Book, pages 37 to 45.



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Activity 9

- It is important that each team expresses different situations, so that forecasts deal on diverse topics. In this practice, we model with topics such as future travel, local changes to habits and expectations about technological development, but there are many other options, according to the preferences of your group.
- Remember the aim of this practice is to achieve suitable and constructive forecasts. You may want to insist on this with your students.
- Suitable situations (enumerating, not restricting them) depend on contexts in which your students are involved, such as personal relationships, future trips; future career, etc.
- Topic, purpose and addressee are the key elements to elaborate the language product (forecast), thus; it is important to be mindful of this fact throughout this practice.

10. Write examples of interrogative and declarative (affirmative and negative) sentences in the following table, taking them from texts 1-4 in Activity 4. Look at the example.

| Declarative (affirmative) | Declarative (negative) | Interrogative (affirmative) |
|-------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|-----------------------------|
| In the near future, you will also be able to safely surf the web via your contact lens while driving a car. | <i>They don't know yet. Commuting to work won't be such an agonizing chore because cars will drive themselves.</i> | Do you know...? |

Remember

The most common structure for sentences with future verb forms is: subject (we) + future verb form (will/going to/shall) + (optionally: not) + verb in the infinitive (have) + rest of the sentence (a mostly sunny afternoon, for example).

11. Look at the sentence division from text 3 Activity 4.

Session 5
Verbs in past, present and future tense

- Comment on which ones give information about past, present, or future actions. Look at the example.

Past

She just told us the good news.

Present

My auntie is pregnant.

Future

I'll have another cousin to play with.

- Make cards in three different colors: one for each tense (past, present, future), like the ones above.
- Write the sentences you composed in the previous activity on the cards you made, according to your classification.

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Activity 10

- In this Activity, it is important to distinguish the clues that help to consolidate the knowledge about sentence types (word order, punctuation, etc.), which, expectedly, students may already have, but they may have different ways of understanding them.
- Your students may have unconsolidated knowledge about sentences (or even other contents). However, since they are curious, they may have their own hypothesis about that content. Try to explore a little about their hypothesis, then offer students information that help them to build bridges between what they think about the subject and what they should get to know about this subject (in this case, sentence type).
- This is a good chance to practice pronunciation in a contextualized way.
- As the texts are short, you may stop the reading aloud to

focus on some expressions (mainly time expressions and verbs) that may help your students to get the gist of their content.

- All of the previous tips are strategies that help your visualize how to develop their forecast.

Activity 11

- Help them focus on the different time expressions contained within the sentences as clues to classify activities.
- Provide them with time to discuss their decisions and to distinguish between different tenses (present, past and future).
- Let them take notes on these clues, so they can use them in other practices. Remind them it is important to take their own notes and to share them with their teammates.
- RB box can either extend the current practice or provide materials for developing the practice. If you have enough materials, take your time along the unit to go through the Reader's Book to foster curiosity and improve reading skills.

Activity 12

- The aim of this activity is for students to interpret verb tenses in the examples provided. Mistakes should be conceived as a chance to learn that different forms usually correspond to different uses.
- It is important to know that your students recognize that verbs that refer to past (for example, *I was*, vs. *I have been*) or future (*I will* vs *I shall*) are not interchangeable.
- Use the examples provided so that your students may detect how these brief explanations are composed (what they begin with; how are they organized; what are they focused, etc.)

Activity 13

- Since these questions will serve as the basis for the dialogue they will sustain later, it is important to take some time to check grammar aspects about tenses.
- Help your students to make necessary links between tenses and notice how they may change when using them during a dialogue. Remember, sometimes there are divergences between the expected tense and the time they refer to. Thus, it is important that your students get aware of these mismatches, since they are the foundations of a natural-sounding interaction (and not a rigid and artificial one).
- Whether questions are convenient for the forecast.
- Make explicit the structure of the question (interrogation sign and the end, word order, use of question words).
- Consider that going back to a previous activity allows your students to understand that learning is a process. Remember, this educational approach conceives learning as a spiral process: you may go backwards to consolidate or review, and then you may go up a little higher.
- Remember these activities will be used to build an answer later.

Remember
Regular verbs in the past tense add -ed at the end of the verb (rain-ed); verb forms in the present tense add an-s when the subject is in the third person singular.

12. Check the verb form you wrote on each card in the previous activity.

- Define its tense.
- Discuss if the tense corresponds to the meaning. Look at the words that surround the verb.
- With your teacher's help, write the reason for writing the text on the back of each card. Look at the example.

Example:
This sentence uses the adverb "just" and the verb tense is the past. Therefore, they coincide in meaning.

Example:
In this sentence, the verb is in the present tense, and there are no time expressions; therefore, it refers to a present situation.

Example:
In this sentence, the verb is in the future tense, and there are no time expressions; therefore, it refers to a future situation.

Building stage

FOR OUR FORECAST

13. With your teacher's help, write questions in the space provided below and use it as a guide for your forecast. Look at the example.

Topic: Living conditions

Questions:

What has changed in our home and hometown?

What are the current living conditions where we live?

What will our life be like after secondary school?

What new developments will be achieved?

QUESTIONS

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Activity 14

- The purpose of this activity is that students get the gist that although there are two ways to express future (*shall-will/going to*) they are not the same. Help them identify that *going to* is mainly used for events to which we have some kind of evidence and events in the near future; *will* is used for sudden predictions and long term future and *shall* has the same uses of *will*, but only in British English and for first person (*I/we*).
- Foster in your students to get assertiveness to express themselves in English.
- Help your students to distinguish the changes between contracted and full-fledged forms of future tense when listening to them.
- Make your students aware of the fact that contracted forms are more expected when talking; thus, provide opportunities to your students to listen to contracted forms in different contexts. You may use other tracks contained within the CD to focus on these forms.

14. Listen to Track 17 and identify the verb forms which indicate future tense.

- Read the following sentences in future tense from the previous activities.
 - ▲ We **shall** have a mostly sunny afternoon.
 - I'm **going to teach** him or her how to play soccer.
 - You'll soon **have** things to do.



15. With your teacher's help, define which sentence from Activity 14 is the most appropriate for each of the following statements.

- Write the corresponding icon in the space provided. Look at the example.
- a) Express a planned future situation. ●
- b) Express intentions or plans. ●
- c) Express a future situation. ▲
- d) Express an instant decision about the immediate future. ▲/■
- e) Express a future situation when the subject is I or we. ▲/●
- f) Express predictions based on evidence. ▲
- g) Express predictions or expectations. ▲/■
- h) Express strong intentions or promises. ●

Remember

The apostrophe (') indicates a change in the pronunciation of certain words. In the example above, 'I stands for the verb *will*, so that, you *will* becomes *you'll*. These combined words are called **contractions**.

Session 6

Sentences expressing future situations. Negative expressions

FOR OUR FORECAST

16. Write sentences to answer the questions you wrote in Activity 13. In order to do so:

- Check if the answer needs to be in the past, present or future. Go back to Activities 11 and 12 if needed.
- Identify the meaning of the sentence to use the adequate verb tense. If you need to, go back to Activity 15. Look at the example.

QUESTIONS

What new developments will be achieved?

Meaning: Prediction

FORECAST

The sports park they're building right now will be finished shortly.

Activity 15

- Take your time to contrast what these distinctions entail. Mastering the subtleties behind these distinctions for a non-native speaker is quite complex (and not expected at this level), but if students want to improve, this kind of distinctions are essential to build upon on their knowledge and use of future forms.
- When preparing these activities for their product, consider the following options: going back to check what they did; stop and help them consolidate while making the necessary corrections for their dialogue; and assess whether or not go on.

Activity 16

- Mind the order of presenting this activity. First they want to identify the intention/ meaning of what they want to say; then choose a form and then go back to check whether or not they chose the most adequate form.
- Remind your students the planning, since this activity is the basis for the dialogue, which, in turn, will be useful for their forecast.
- Since learning is done while doing things, it is good to return, because it is done to reflect upon what you are doing (one of the basis of learning to learn).
- Remind your students that it is important to give their best when doing these products, since if something is not well done, the final product will be affected.

Activity 17

- This self-assessment activity may be useful for designing habitual activities that best suit your students' taste. If you read carefully your students' answers you'll know what text types may be more convenient to develop and foster a positive attitude towards English and the ways it's used to communicate.
- Remind your students that assessment is an excellent chance to re-plan or set goals that can be achieved within the practice and to postpone those that need more work to be accomplished. Remember, lowering expectations is not a bad thing, if the ones set at the beginning are unachievable for practical reasons. The aim is to correct and to refocus on achievable collective goals which may bring together the joint effort of the class and the participants in each team.

session 7

CHECKPOINT

log

17. It's time to check your performance up to this point. In order to do so, complete the following log.

The texts I liked the most were:

While reading them, I thought that:

My partner suggests I can improve by:

log (n.): bitácora

18. Read the scrambled sentences below. These are answers to the question in Activity 16.

| Sentences |
|------------------------------------------------------------------------|
| - We will still be living in this town. |
| - In 25 years, we will be going there at least once a week. |
| - Our houses will still be the same. |
| - We'll do some exercise. |
| - The sports park they're building right now will be finished shortly. |

- Look at the table of connectives below.

| Connectives | |
|-------------|----|
| and | so |
| however | to |

- Decide which ones you will use and when you will use them, according to the link you identified between sentences.
- For your dialogue, write the questions and answers you composed using the proper connectives in a chart similar to the one below. Look at the example.

| Interlocutor 1 | Interlocutor 2 |
|--------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| What new developments will be carried out? | We will still be living in this town and (because it links two ideas that refer to the same topic) our houses will still be the same. However , (to establish a contrast with something previously written) the sports park they're building right now will be finished shortly, so (to establish a consequence) in 25 years we will be going there at least once a week to (to introduce a purpose) do some exercise. |

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Activity 18

- In other practices, the contents are designed to develop how to add details. Your students may refer to those practices so that their forecasts have enough information so they may be more appealing.
- It is common that students use prepositions in the same way they use them in their mother tongue. Show them the use of the prepositions in this activity, as well as in others, demonstrating similarities and differences in their meaning and use. Sometimes, these difficulties are due to the lack of practice about reflecting upon the use of prepositions in their mother tongue. Remind your students they already have knowledge about using the language and they are able to use that knowledge about communication when using another language different to their mother tongue.
- Remind your students the answers aren't still a text so they need to create the links (using connectives) between sentences to compose it. Model them the proper use of connectives and the type of contrasts of meaning when they use different prepositions.
- Prescriptive usage of prepositions is exceedingly complex in any language. Even native speakers may doubt on the correct use of a preposition in some situations. For an English speaker of other languages (ESOL), finer distinctions of prepositions may be common mistakes even at higher levels of proficiency (for example, knowing how to use consistently *in/at/on*) and mistakes should be expected. However, it is desirable to foster activities that help your students to reduce their rate of errors.
- The CD icon will appear throughout the unit to indicate the activity the track is linked to. However, remember the way we order activities is a suggestion and you may change them.



19. Choose a partner to have a dialogue with about your forecasts and then compose your first draft.

- Use the questions and answers as a memory aid.
- Establish turns for the conversation.
- Remember to use greetings and farewell expressions. Look at the example.

| Interlocutor 1 | Interlocutor 2 |
|------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| – Hi, Vale. | – Hi, Gaby. |
| – What new developments will be achieved in the next 25 years? | – By then, technological advances will bring us new devices to explore our universe. New discoveries will probably be made by Mexicans. Also we will be able to visit other countries. We will surely have faster, more efficient and environmentally friendly transportation to go there in ten years. We will still be living in this town and our houses will still be the same. However, the sports park they're building right now will be finished shortly, so in 25 years we will be going there at least once a week to do some exercise. |
| – Have you ever thought about how our life will be after secondary school? | – We will celebrate the end of secondary school with our families, we shall go to our chosen high school in three years' time. Once we finish, we'll go to college to study science. |
| – So it will depend on us to decide what we want to do. | – Quite right, Vale. |
| – Well, it was nice seeing you, but I should get going. I should run some errands before going home. | – Yeah, we'll talk some more later. See ya. |

Now, to compose your first draft:

- Decide how to incorporate the answers you gave in the previous activity to the beginning, body and closure of your forecasts.
- Remember that you may follow a different order from the one you used to write your questions.



errand (n):
mandado

Example:

Beginning– We will celebrate the end of secondary school with our families, we shall go to our chosen high school in three years' time. Once we finish, we'll go to college to study science.

Remember

A way to write a text is going from general to specific information.

Activity 19

- Get ready if your students notice that connectives may be used in positions that are not only between sentences, as this may give you chances to think about how connectives also link elements different from sentences.
- Check whether the sequence of the dialogue is understandable. You may use a flow chart as a way to verify the sequence. However, remember that orality is laxer than writing, so try that it sounds as a dialogue and not as disjointed sentences.
- One trick to help in this balance is to help your students to express themselves. If they are assertive, comprehension may be more easily achieved; it is more difficult to foster self-trust than to correct grammar or pronunciation mistakes.
- Make your students notice that forecasts do not have a fixed structure (for example, if

we examine how a weather report is composed, we won't find a strict chronological order in every single report). Thus the structure is more akin to decide what they want to use as a beginning, what they will use to develop give more details in the middle section and what can constitute and adequate ending.

- Let them explore creatively and freely ways to organize their text and help them to reflect upon the effect it may give when written to their addressee. Remember, text structure is not a straitjacket to which your students should commit their texts, but rather an envelope which may be altered to suit the tastes of their intention and their addressee.
- A diagram could be useful to help your students to determine the changes of order between their dialogue and their first draft.

**Activity 20**

- Allow your students to listen to the track as many times as necessary (within the allocated time to this activity).
- Confirm whether they have understood the instruction by briefly explaining or demonstrating what are they going to do.
- Invite them to use body language to distinguish the different pitches used in the track.

Activity 21

- Remember that according to the topic predictions, preference may be given to one form of future. Thus, it is important to create conditions so as to reflect in the other future verb forms, according to the topics selected by your students.
- Take care that your students do not simply revert the forecast (that is, if the forecast says something like: "commuting to work won't be such an agonizing chore, because cars will drive " the current situation may not be something like: we don't have a child". Allow and give chances by offering suggestions and support for writing more complex descriptions of the current situation.
- The purpose of this activity is that your students may see the differences between the present situation and the forecast, so that when they compose the second draft of their forecast, they get to write fuller, richer descriptions.

Closure stage-socialization

TRACK 18

Contrasting present and future situations

session 9

**20. Listen to the forecasts on Track 18 and think about:**

- Their topics.
- What the texts describe, what they are and their current purpose.

**21. With your teacher's help, write a small text that describes the current situation for each forecast. Look at the example.**

| Current situation | Forecast |
|-----------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|
| Currently, it is possible to surf the web using devices like mobile phones, tablets, etc. However, there are dangers when surfing | In the near future, you will also be able to safely surf the web via your contact lens while driving a car. |

| Current situation | Forecast |
|-------------------|----------------------------------------------------------------------------------------|
| | Commuting to work won't be such an agonizing chore because cars will drive themselves. |
| | |
| | |
| | |

 chore (n.):
labor

| Current situation | Forecast |
|-------------------|---------------------------------------------------------------------------------------------------------|
| | Driverless cars, using GPS to locate their position to within a few feet, will drive hundreds of miles. |
| | |
| | |
| | |

FOR OUR FORECAST



22. Check the draft you wrote in Activity 19. Decide where to include current situation descriptions to make the forecast clearer. If you need to, go back to the previous activity.

- Look at the example below, keeping in mind that it contains errors. On the next page, you'll see how to identify and correct those errors.

CURRENT SITUATION DESCRIPTIONS

Example:

We have entered secondary school and we are planning our progress over the next three years and beyond. We will celebrate the end of secondary school with our families. We shall go to our chosen high school in three years time.



23. Look at the text on the next page and check that:

- Word spelling follows orthographic conventions.
- Connectives and adverbs organize the text logically.
- Verb contractions are used conventionally.

Continue this activity on the next page

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Session 10

Spelling and punctuation

Activity 22

- Model specific examples of how to include current descriptions to their forecast. Allow some time to decide what are the specific problems that your students are having and address those problems. However, remember that most there is a revision phase and perfection should not be an expectation.
- Make sure every team member is participating when writing their forecasts. Consider that participation may mean a whole array of activities: for example, checking information already discussed, dictating, re-reading, proofreading, etc.

Activity 23

- One strategy that may help some of your students is to think about the link between pronunciation and written forms of words and expressions. Thus, you may help your students to enhance their listening skills

by checking the written forms of uncommon or new expressions.

- Remind your students that they may divide work according to their strengths so that revision may be more efficient. This is also an opportunity for others to learn with peers more complex things.

Activity 24

- The decision about format may be made earlier, but sometimes it's better to suit the format once the text has already been done, so that there are no changes in the format due to the extension.
- Your students may also need to go back to Activities 18-19, for using connectives that may work in their forecast. Remember that other practices in this book deal with connectives. Give them a try.
- Tell your students to go back to the previous **For your forecast** activities to check whether their final version comprises every necessary aspect (use of future tenses, details included).
- Make your students exchange their versions and provide feedback and suggestions with other teams to review whether their forecasts are understandable.
- You may help your students to check other aspects reviewed on this practice (for example, if it fulfills the expected purpose).
- This forecast has an image, you may assess whether or not it is convenient to add one.

Continue Activity 23 below

Look at the example.

school is spelled with double o
beyond is spelled with e, not i
shall is spelled with 's' not with 'c', for the future verb form

We have We've just entered secondary school and we are we're planning our progress over the next three years and beyond beyond. We will We'll celebrate the end of secondary school with our families and we shall go to our chosen high school in three years' time.

we've is the contraction of we have
we're is the contraction of we are
we'll is the contraction of we will
years' We should add an apostrophe after years

and: We should include the word to link information.
just: We should include the word to indicate that something happened recently.


FOR OUR FORECAST

24. In your notebook, compose the final version of your forecast and include:

- Descriptions about the current situation (Activity 22).
- The corrections you made (Activity 23).
- The format with the elements you chose in Activity 9. Look at the example below.

THE FUTURE OF SCIENCE
By Said Velazquez and Berenice Flores

We've just entered secondary school and we're planning our progress over the next three years and beyond. We'll celebrate the end of secondary school with our families and we shall go to our chosen high school in three years' time. Once we finish, we'll go to college to study science. By then, technological advances will bring us new devices to explore our universe. New discoveries will probably be made by Mexicans. Also, we will be able to visit other countries. We will surely have faster, more efficient and environmentally friendly vehicles to go there in ten years. We will still be living in this town and our houses will still be the same. However, the sports park they're building right now will be finished shortly, so in 25 years we will be going there at least once a week to do some exercise.



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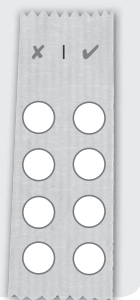
25. Practice reading your forecasts aloud.



26. Check that your forecasts fulfill the aspects below.

Aspects

- a) Forecasts are positive because they help others improve.
- b) Forecasts are based on real situations.
- c) Forecasts don't offend anyone.
- d) Forecasts offer a positive outcome.



27. Make cards that show attitudes that should be shown while reading your forecasts aloud. Look at the examples.

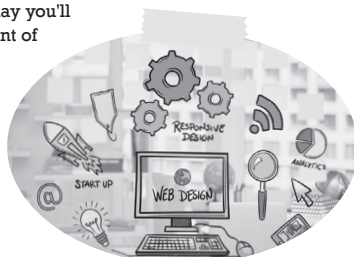


28. Along with your teacher, decide the day you'll be reading your forecasts aloud in front of the class. Remember to use the cards you prepared in the previous activity.



29. Share your proposals to widen the appeal of your forecasts. For example, use:

- School newspaper.
- Social networks.



Session 11

Socializing a forecast

Activity 25

- You may refer to other practices where reading aloud is emphasized so as to know which aspects may be focused in this activity.

Activity 26

- It is essential that your students check and double check during the revision phase of this practice that their forecast is satisfactory not only in content, but also in the issues and the way they are dealt with in the forecast.
- In this activity, the focus is on empathy when saying things and to consider time, place and occasion when interacting with others. Also, it's important that forecasts may be sensible and don't raise issues that may hurt others' feelings or susceptibility. This does not mean to censor or refrain from talking about issues such as disease or disaster (that may be a present or future occurrence), but the way of talking about them

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should be as objective and non-exaggerated as possible. This activity tries to put limits to acceptable and unacceptable forecasts. However, it's better to give recommendations rather than a long list of don'ts.

Activity 27

- You and your students may include other attitudes that you consider suitable (like Slow!, if the reader is at a fast pace).

Activity 28

- If there are many classes of one grade, you may organize a collective read-aloud, if schedule allows it.
- Remember that, as the product will be displayed in the classroom, your students may want to use a material (if available) that leaves them a chance to display their forecast in a bigger size.

Activity 29

- Help your students to assess the impact of their language product on their addressees. Some questions to reflect upon this are: did they understand the content of the forecast? during the dialogue, the range of expressions were convenient? was the tone convincing?, etc.

Activity 30

- Since this is an individual activity, students may be tempted to skip it. Reassure that inasmuch as they can face their mistakes, they will have tools to overcome them. On the other hand, a story of succeeding at an activity does not guarantee perennial success. Make sure your students do not get in a self-complacency mode; since different challenges may require a different set of skills.

Activity 31

- Remember, the questions on the book are guidelines. If there are other questions more adequate to your text, you may add them while assessing.
- Remember you may add questions about intercultural development, values and attitudes and metacognition.

How did it go?

Assessing the product and the process

session 12



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



Individual assessment

- I can compare sentences in the future, past and present tenses.



- I can read a forecast out loud.



- I can understand the forecasts that my classmates read.



31. How do we assess the following aspects of our forecast?



Making Forecasts

- Did we check the spelling thoroughly?



- Did we identify our strong points in communication during this practice?



- Did we identify our weak points in communication during this practice?



- Did we offer feedback after having listened to the forecasts?





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



Partner
assessment

Aspects to improve

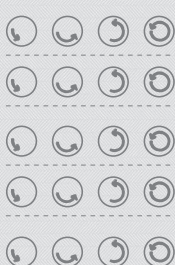


33. What is your teammates' global impression about your performance in this unit?



Team
assessment

Aspects to improve



We have arrived at the end of this practice.

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Activity 32

- In the action approach espoused by the Syllabus, seating arrangement has a definite impact on how interaction among students takes place. Traditional seating arrangements in rows is not well-suited to interaction. Little round tables or in horseshoe fashion can foster better arrangements to work in pairs.
- Remember to foster work with different partners. If this is the first practice you work with in the school year, it is important to motivate your students to work with others beyond their usual group of friends or classmates.
- Take your time to check what your students have said about each other. If there has been any difficulty, it is the moment to intervene and allow for a fresh start at the beginning of the upcoming practice.
- The reason for having individual, partner and team assessment at the end of each practice is to have a number of

perspectives about performance, which one point of view may be unable to cover.

Activity 33

- Even with time constraints, try not to skip the assessment phases (intermediate and final) of this practice (or any practice at all). Also, it is important to make the distinction between assessing and grading. Students tend to conflate them, while they are quite distinct process. Grading should not be made an activity to hate, but a moment of reckoning what has been done, and what needs to be done, which favors the development of your students' autonomy.

Practice 6

HEALTHY MIND IN A HEALTHY BODY

Activity 1

- Ask your students what are the diagrams about. Invite them to describe the diagrams to find patterns and main features.
- Use the illustration of different parts of the body and ask your students to tell you their names.
- Ask your students to mention the parts of the diagrams they see in the book.
- Ask your students what diagram they like the most and why.
- Tell your students to express how they would make their own diagram.

Practice 6

HEALTHY MIND IN A HEALTHY BODY

Academic and educational environment

SOCIAL LANGUAGE PRACTICE: Write explanations to describe systems of the human body on a diagram.

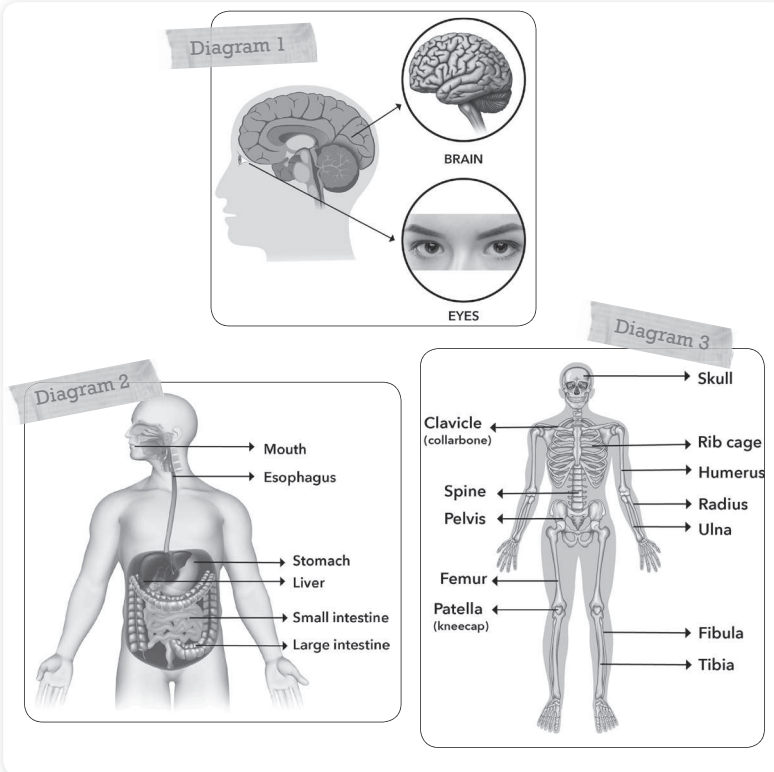
In this practice, you will write notes to make your own diagram of systems of the human body.

Warm-up stage

1. Look at the following diagrams and analyze their texts and graphic elements.

Things I know. Planning our product

session 1



2. Formulate questions that match with the answers below. Look at the example.

| Question | Answer |
|-------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| What school subjects do the diagrams represent? | Natural sciences (physics, chemistry, biology) |
| a) <u>Why is it important to know about systems of the human body</u> ? | Knowing about the organs in our body allows us to take care of them and keep them healthy. |
| b) <u>Besides books, where else could you find such diagrams</u> ? | On the Internet, in a museum, in a classroom, et cetera. |
| c) <u>What do they have in common</u> ? | They all use images and brief explanations to clarify specific information. |

- With your partner, ask the questions and give the answers without reading them. Exchange roles.

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

| Week 1 | | |
|-----------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|
| WARM-UP STAGE | | |
| Select and explore diagrams of systems of the human body. | • Examine distribution of graphic and textual components. | <input type="checkbox"/> |
| | • Identify topic, purpose, and addressee of a diagram of systems of the human body. | <input type="checkbox"/> |
| | • Identify text distribution and organization and determine the relationship between illustrations and text. | <input type="checkbox"/> |
| | • Identify new terms. | <input type="checkbox"/> |
| | • Make comprehension strategies very explicit. | <input type="checkbox"/> |
| Week 2 | | |
| BUILDING STAGE | | |
| Read and understand information. | • Widen repertoire of vocabulary and expressions. | <input type="checkbox"/> |
| | • Formulate and answer questions to describe components. | <input type="checkbox"/> |
| | • Use demonstrative determiners, verb forms (passives and participles) and adjectives (comparatives and superlatives) in questions and answers. | <input type="checkbox"/> |
| | • Reflect and take actions on one's own physical wellbeing and that of others. | <input type="checkbox"/> |
| | • Share points of view. | <input type="checkbox"/> |
| Week 3 | | |
| BUILDING STAGE | | |
| Write notes to describe diagrams. | • Write or rewrite sentences to describe components, summarizing information from different sources. | <input type="checkbox"/> |
| | • Use the present tense and nouns (with or without determiner, compound nouns, countable and uncountable nouns) while writing notes. | <input type="checkbox"/> |
| | • Organize terms and descriptions in charts. | <input type="checkbox"/> |

Continue this activity on the next page

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Activity 2

- Read the answers out loud with your students and analyze briefly the structure of the example question.
- Tell your students to make a question for each answer. Clarify any doubt your students have about how to make questions and verify if there are correct.
- Model your students how to use the questions and the answers. Ask your students to rehearse the questions and the answers. Make sure your students mingle the roles.
- Work with the whole class; ask two volunteers, one to formulate different questions from the ones in the book, and the other to answer them. Tell the rest of the class to help if necessary.

Activity 3

- Make sure your students identify the four stages of the planning and that they understand each activity to be done. Ask a student to read the task out loud so they can

understand the activities they will follow in order to produce their notes for a body system diagram.

- Ask your students which steps they find easy, and which ones they think they will work harder.
- Ask your students to say how long they will be working on each step. Invite them to reflect how to organize their time to do the ones they consider the most complicated so that they can achieve all the steps of the unit during the necessary time.

Activity 4

- Organize your students in pairs and coordinate the diagram exploration to identify their content, main sections and features. Provide them with examples.
- Make sure the questions are correct in each case.
- Ask your students what system they wish to work with, explain why and who they will share it with. Take advantage of this activity to help your students to express and check fluency and pronunciation.
- Help your students use a dictionary. Provide them with an example.

Continue Activity 3 below

| | | |
|----------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|
| | <ul style="list-style-type: none"> • Establish the number of explanations according to the illustrations. • Put sentences in order to write explanations and link them with images. • Value one's own work and that of others. | <input type="radio"/> <input type="radio"/> <input type="radio"/> |
| Week 4 | CLOSURE STAGE-SOCIALIZATION | |
| Edit diagrams, with the teacher's guidance. | <ul style="list-style-type: none"> • Promote respect and collaboration on the job. • Check punctuation and spelling. Identify and clear up any confusion. • Add or remove information to improve explanations. • Adjust language in accordance with addressee and purpose. • Write final versions. • Assess process and product. | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> |

Building stage

session 2
Topic, purpose, and addressee

4. Use the diagrams in Activity 1 to answer the questions and complete the charts.

| | Diagram 1 | Diagram 2 | Diagram 3 |
|---------------------------------------------|------------------------------------|------------------------------------------------|-----------------------------------------|
| What is it about? | <i>Head organs</i> | <i>Digestive system</i> | <i>Skeleton</i> |
| What is its purpose? | <i>Shows the parts of the head</i> | <i>Shows the parts of the digestive system</i> | <i>Shows some parts of the skeleton</i> |
| Who would you say is its intended audience? | <i>Students</i> | <i>Students</i> | <i>Students</i> |

- Underline all the words that are new for you and check their meaning in a dictionary.

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FOR OUR DIAGRAM



5. Choose a body system (digestive, respiratory, reproductive, etc.) to make a diagram according to your purpose and addressee. Look at the example.

Body System: Digestive System

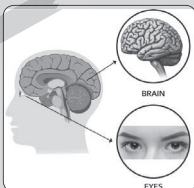
Purpose: Health Education

Addressee: Children

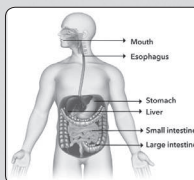


6. Look at the diagrams in Activity 1

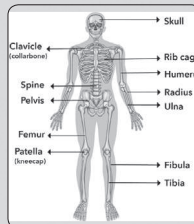
- Complete the chart by describing and comparing the graphic and textual components from the diagrams. Look at the example.



Central nervous system



Digestive system



Skeletal system

Graphic components

Example: There are three pictures. One with the head and brain, another just with the brain and the third one with the eyes. These pictures are smaller than the first one. The brain and the eyes are inside a circle. There are two thin arrows pointing to the brain and eyes.

Answers may vary.

Textual components

Example: The names "brain" and "eyes" are under the pictures. They are written in capital letters.

Activity 5

- Let your students know that to solve the activity in teams, first they have to share opinions and arguments of each proposal. Offer them models to express opinions and arguments, such as: We chose... because... Take advantage of this activity to correct attitude and behavior that complicate the achievement of agreements.
- Have your students discuss about the purpose and the addressee.
- Monitor your students and check that they are using good spelling.

Activity 6

- Ask one student to point a graphic component and a textual one on the diagrams in Activity 1.
- Help your students if they need expressions to make the descriptions and comparisons. It is not necessary to detail them but to think why they are used in

a certain manner in one diagram and how the changes fulfill different purposes.

- Ask your students to solve the activity. Once they have solved it, check it with the whole class and ask them to explain the difference between the textual components, for example, some are name of organs, others are titles, et cetera. Do the same with the graphic components.
- Invite your students to mention other textual and graphic components that appear in the diagrams of Activity 1.

Activity 7

- Monitor that your students actually make their lists; and they define the textual and graphic components of their diagrams. Propose them alternatives to present and arrange information.
- Check your students' list, pay attention to the spelling.
- Tell them not to use a lot of images and few words or vice versa, suggest them to find a balance.
- Help your students to interact in English, in other words, share proposals or express agreements and disagreements with them.
- Take the opportunity to emphasise the importance of active attitude and behavior in the interaction.

Activity 8

- After having given your students some time to do the activity, verify the answers with the entire class. Write the answers on the board to check spelling.
- Ask your students to pay attention in the way the notes are written (structure and organization). Tell them to analyze the spelling and punctuation.
- Remind your students these activities are good for making their own diagram.

Graphic and textual components

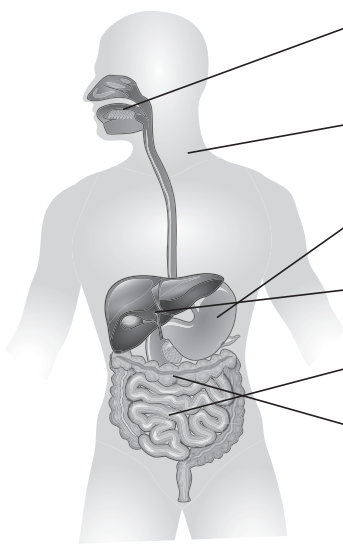
FOR OUR DIAGRAM

7. Define the textual and graphic distribution of the previous activity, according to the addressee.

- Write a list of the graphic and textual components you are going to use for your diagram in your notebook. Look at the example.

| GRAPHIC COMPONENTS | TEXTUAL COMPONENTS |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> • Illustration of a silhouette of the human body • Illustrations of: mouth, esophagus, stomach, liver, small and large intestine • Arrows | <ul style="list-style-type: none"> • Title • Names of the organs • Descriptions of the organ's functions |

8. Look at the following diagram and write the organ's correct name in the blank. Look at the example.



enzymes (n): enzima (tipo de proteína)
broken down (n): phrasal romper, separar, fragmentar
waste (n): Desperdicio

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