

UNIVERSIDADE FEDERAL DE MINAS GERAIS
Faculdade de Letras – FALE
Curso de Especialização Ensino em Inglês: Abordagens Contemporâneas

MARCOS VINÍCIUS TEIXEIRA DE ASSIS

ENGLISH TEACHING MATERIAL FOR INTERMEDIATE STUDENTS
(UNIDADE DIDÁTICA PARA O ENSINO DE INGLÊS)
SPEAK UP AND SPEAK OUT!

BELO HORIZONTE

2018

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Trabalho apresentado ao curso de Especialização em Ensino em Inglês: Abordagens Contemporâneas da Faculdade de Letras da Universidade Federal de Minas Gerais, como requisito parcial para a obtenção do título de Especialista em Ensino de Língua Inglesa.

Orientadora: Marisa Mendonça Carneiro

BELO HORIZONTE

2018



Universidade Federal de Minas Gerais
Faculdade de Letras
Curso de Especialização em Ensino de Inglês: Abordagens
Contemporâneas

ATA DA DEFESA DE TRABALHO DE CONCLUSÃO DE CURSO DE Marcos Vinícius
Teixeira de Assis, matrícula 2016709639.

Às 11:00 horas o dia 07 de fevereiro de 2018, reuniu-se no auditório 2001 da Faculdade de Letras da UFMG, a Comissão Examinadora indicada pela Coordenação do Curso de Especialização em Ensino de Inglês: Abordagens Contemporâneas, para julgar em exame final, o trabalho intitulado ENGLISH TEACHING MATERIAL FOR INTERMEDIATE STUDENTS SPEAK UP AND SPEAK OUT! (Unidade Didática para o Ensino de Inglês), como requisito final para obtenção do Grau de Especialista em Ensino de Inglês: Abordagens Contemporâneas. Abrindo a sessão, a Presidente da Comissão, Prof(a) Dr(a) Ana Larissa Adorno Marciotto Oliveira, após dar conhecimento aos presentes do teor das Normas Regulamentares do Trabalho Final, passou a palavra ao(à) candidato(a) para apresentação de seu trabalho. Seguiu-se a arguição pelos examinadores com a respectiva defesa do(a) candidato(a). Em seguida, a Comissão se reuniu sem a presença do(a) candidato(a) e do público, para julgamento e expedição do resultado final. Foram atribuídas as seguintes indicações:

Prof(a).Dr(a).Ana Larissa Adorno Marciotto Oliveira, indicou a aprovação/ () reprovação do(a) candidato(a);

Prof(a). Estevão Carvalho Batista, indicou a aprovação () reprovação do(a) candidato(a).

Pelas indicações, o(a) candidato(a) foi considerado(a) aprovado(a)/ () reprovado(a).

Nota 90

O resultado final foi comunicado publicamente ao(à) candidato(a) pelo Presidente da Comissão. Nada mais havendo a tratar, este encerrou a sessão, da qual foi lavrada a presente ATA, que será assinada por todos os membros participantes da Comissão Examinadora.

Belo Horizonte, 07 de fevereiro de 2018.

Marisa Mendonça Carneiro

Prof.ª. Dra. Marisa Mendonça Carneiro
Coordenadora do Curso de Especialização em Língua Inglesa
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RESUMO

O cenário em constante mudança da aquisição de idiomas, alimentado pelos avanços tecnológicos e pela globalização, exige um sistema educacional capaz de se adaptar às exigências em evolução do mercado de trabalho e das sociedades multiculturais. Este trabalho apresenta um material didático abrangente intitulado “Speak up and Speak out!” projetado para adolescentes e jovens estudantes de nível B1, com base no Quadro Europeu Comum de Referência para Línguas. O material aborda a necessidade de uma abordagem mais localizada, personalizada e criativa para o ensino da língua inglesa, com foco na comunicação significativa e na promoção da aprendizagem crítica e da consciência cultural. O trabalho discute os princípios por trás do desenvolvimento do material didático, enfatizando a importância de reconhecer os diversos estilos de ensino dos educadores e as diversas necessidades de aprendizagem dos alunos. Duas unidades distintas são apresentadas: a primeira explora o reino da fantasia e ficção na cultura pop para envolver os alunos com tópicos familiares, enquanto a segunda investiga as complexidades das diferenças culturais, promovendo discussões críticas e sensibilidade cultural. Ambas as unidades visam a fornecer um ambiente de aprendizado ideal que capacita os alunos a produzir linguagem em um nível mais alto de desempenho e se envolver em interações significativas. Ao incorporar flexibilidade e personalização, o material incentiva os professores a adaptar as atividades para atender às necessidades específicas e aos estilos de aprendizagem de seus alunos. O manual do professor oferece sugestões para envolver as emoções e a curiosidade dos alunos, ao mesmo tempo em que permite que opiniões e perspectivas pessoais sejam ouvidas. Esta abordagem inovadora para aquisição de linguagem visa inspirar educadores e capacitar os alunos a contribuir positivamente para um mundo cada vez mais interconectado e diverso.

Palavras-chave: Aquisição de línguas, materiais didáticos, Quadro Europeu Comum de Referência para Línguas, ensino de língua inglesa.

ABSTRACT

The ever-changing landscape of language acquisition, fueled by technological advancements and globalization, demands an education system capable of adapting to the evolving requirements of the job market and multicultural societies. This paper presents a comprehensive teaching material titled “Speak up and Speak out!” designed for B1 level teenagers and young adult students, based on the Common European Framework of Reference for Languages. The material addresses the need for a more localized, tailored, and creative approach to English language teaching, focusing on meaningful communication and promoting critical learning and cultural awareness. The paper discusses the principles behind the development of the teaching material, emphasizing the importance of acknowledging the diverse teaching styles of educators and the varied learning needs of students. Two distinct units are presented: the first explores the realm of fantasy and fiction in pop culture to engage students with familiar topics, while the second delves into the complexities of cultural differences, fostering critical discussions and cultural sensitivity. Both units aim to provide an ideal learning environment that empowers students to produce language at a higher level of performance and engage in meaningful interactions. By incorporating flexibility and customization, the material encourages teachers to adapt activities to suit their students' specific needs and learning styles. The teacher's guide offers suggestions for engaging students' emotions and curiosity, while allowing for personal opinions and perspectives to be heard. This innovative approach to language acquisition aims to inspire educators and empower students to contribute positively to an increasingly interconnected and diverse world.

Keywords: language acquisition, teaching materials, Common European Framework of Reference for Languages, English language teaching.

TABLE OF CONTENTS

INTRODUCTION	6
UNIT 1	8
Audio Script	14
Teacher's guide	16
Answer key	21
UNIT 2	26
Audio Script	32
Teacher's guide	34
Answer key	39
RATIONALE	44
REFERENCES	50
UNIT REFERENCES	51

INTRODUCTION

The field of language acquisition has gone through substantial changes in recent history, and it still is the focus of innovative research and development. This field is highly influenced by the ever-expanding reach of technology and the growing demands of globalization. In the past couple of decades, many countries around the globe have been investing on expanding, improving, and viewing education as a means to reduce poverty, strengthen economic development, and improve people's lives. This increasingly globalized economy has produced shifts in the job market and essentially changed what is required from our education system. The world economy has also become knowledge based and the need for highly specialized workers has increased, along with the skill demands within each field. Therefore, teaching English in this context must move away from traditional and generalized approaches and head toward a more localized, tailored experience.

Moreover, we are witnessing the spread of the “global village”, changing into an increasingly open and multicultural society in which borders are blurred. Concomitantly, a culture of self-sufficiency, nationalism, and fear grows; an aversion toward what is different, foreign, things seen as a danger, a threat, and a nuisance. It is in this context that education plays a vital role; it is a process of fostering the acquisition of personal maturity and allowing people to develop their capacities through the acquisition of knowledge, skills, virtues and attributes; it promotes the dominion over people's own actions. Education develops the individual's capacity to use their personal freedom effectively and ethically, participating harmoniously in community life.

The English teaching material featured in this paper was developed taking into account the aforementioned concepts and principles. Its objective is to not only offer up-to-date and relevant content, but also allow for customization and welcome creativity. This core concept was accounted for when designing each unit and its components, since teachers have different teaching styles, profiles, and personalities. Comparably, students also learn differently and have distinct expectations. Furthermore, this material aims to promote effective and critical learning, raising awareness about subtle social aspects of our lives and cultures, and promoting discussions and debates both directly and indirectly questioning our reality and the pillars of our society. Lastly, I believe an alliance between critical education, freedom and citizenship will inspire a meaningful teaching practice and enable educators to empower students to make a difference in the world.

This material is entitled *Speak up and Speak out!* and it is designed for teenage and young adult students at B1 level according to the Common European Framework of Reference for Languages. The main focus of this teaching material is to promote meaningful and plentiful communication, hence the title. Although the current tendency in the field of language acquisition is to adopt the Communicative Approach, there is still too much focus on grammar and structures at this level. Concurrently, I firmly believe that, given the ideal circumstances, students at this level are not only able to understand great amounts of input, but also produce language and carry on tasks that are typically reserved for upper-intermediate students. Consequently, this material aims at providing teachers with these ideal circumstances to enable students to produce at the desirable level of performance and achieve the ideological goals of this work.

The first unit opens on a lighter note and approaches a popular topic of pop culture: fantasy and fiction TV series, movies, and games. This unit would be ideal for providing students with a familiar setting, facilitating the classroom discussions and contextualizing the grammar beforehand, thus simplifying the inductive teaching of the Second Conditional. The unit brings tasks that allow the activation of previous knowledge and the use of familiar information as a starting point. On the other hand, the second unit tackles a more complex subject: cultural differences. This unit provides the necessary material to promote critical education and raise cultural awareness in the classroom in an informative, non-intrusive way, still keeping things on a light note, so as not to suppress students' opinions. As a starting point for understanding the grammar inductively, the topics will provide context and the modal verb *should* will be used to introduce *must* and *mustn't*, the new grammar to be learned.

In order to embrace creativity and permit customization, these units are, above all, flexible. Therefore, the activities brought by the material can be approached in a number of different ways, depending on the group of students, their needs and wants. All activities can and should be adapted to the specificities of each group. The choice used for engaging students' emotions and arousing their curiosity is suggested in the teacher's guide, but it is not mandatory. The teacher's guide also includes answers for the items that are not open-ended, and, when applicable, students' personal opinions are welcome and should be heard. Ultimately, the teacher is free to teach a lesson best suited for those specific learners and tailored to his/her particular teaching style and level of experience.

UNIT 1

It's all fiction...

OR IS IT?



1 Warm Up

- Do you like fiction or fantasy movies? What about fantasy TV series?
- What's your favorite and why do you like it?
- Do you think vampires could be real?
- According to movies and TV series, how can you spot a vampire?
- If vampires existed, do you think the world would be different?



2 Reading

Read the text and decide if the statements are True (T) or False (F):



Live Science > Culture

Reference:

Vampires: Fact, Fiction and Folklore

By Benjamin Radford, Live Science Contributor | October 22, 2014 08:34pm ET

Identifying vampires

While most people can name several elements of vampire lore, there are no firmly established characteristics. Some vampires are said to be able to turn into bats or wolves; others can't. Some are said not to cast a reflection, but others do. Holy water and sunlight are said to repel or kill some vampires, but not others. The one universal characteristic is the draining of blood. One of the reasons that vampires make such successful literary figures is that they have a rich and varied history and folklore. Writers can play with the "rules" while adding, subtracting or changing them to fit whatever story they have in mind.

Finding a vampire is not always easy: according to one Romanian legend, you'll need a 7-year-old boy and a white horse. The boy should be dressed in white, placed upon the horse, and the pair set loose in a graveyard at midday. Watch the horse wander around, and whichever grave is nearest the horse when it finally stops is a vampire's grave — or it might just have something edible nearby; take your pick.

The best way to deal with vampires, of course, is to prevent them from coming back in the first place. A few centuries ago in Europe this was often accomplished by staking suspected vampires in their graves; the idea was to physically pin the vampire to the earth, and the chest was chosen because it's the trunk of the body. This tradition was later reflected in popular fiction depicting wooden stakes as dispatching vampires. There was no particular significance to using wood; according to folklore, vampires — like djinn (genies) and many other magical creatures — fear iron, so an iron bar would be even more effective than a wooden stake.

If your local villagers neglected to unearth and stake a suspected vampire and he or she has returned from the grave, there are steps you can take to protect yourself. The exact method varies around the world, but in some traditions the best way to stop a vampire is to carry a small bag of salt with you. If you are being chased, you need only to spill the salt on the ground behind you, at which point the vampire is obligated to stop and count each and every grain before continuing the pursuit. If you don't have salt handy, some say that any small granules will do, including birdseed or sand.

(adapted from <https://www.livescience.com/24374-vampires-real-history.html>)

- () According to the text, vampires have essentially the same characteristics.
- () According to folklore, stakes do not necessarily need to be made of wood.
- () In order to find a vampire, you will need a young child, an animal, and a stake.
- () In Europe, if people had to slay the vampire, they locked the monster in a coffin.
- () One of the many ways to protect yourself against vampire is to carry salt with you.



3 Speaking

- a) Why do you think zombies are so popular nowadays?
- b) What's the best zombie movie, game, or TV show in your opinion?
- c) Do you like survival games, movies and TV series? Why?
- d) Do you think the zombie apocalypse would be possible?

4 Find Someone Who...

Walk around and find as many people as possible, then share your findings with the class.



THINKS HE OR SHE WOULD SURVIVE THE ZOMBIE APOCALYPSE.

THINKS IT CAN ACTUALLY HAPPEN ONE DAY.

KNOWS WHAT TO DO IF THE APOCALYPSE HAPPENS.

THINKS IT WOULD BE COOL IF IT HAPPENED.



5 Listening

Listen to part of a video podcast and answer the questions that follow: Available at <https://goo.gl/UDdfju>

- a. Who is Alec Opperman and what makes him an expert?

- b. Why does Alec Opperman think apocalyptic fiction has to do with our beliefs about our world?

- c. According to the speaker, why does survival fiction go from survival to rebuilding society?

- d. Why is doomsday fantasy more popular than science fiction nowadays?

- e. Check the reasons he gives as to why we "secretly wish" for the apocalypse:

- | | |
|---|--|
| <input type="radio"/> It would be peaceful. | <input type="radio"/> It would be the end of democracy. |
| <input type="radio"/> We feel impotent in the world. | <input type="radio"/> People would be able to use survival skills. |
| <input type="radio"/> The apocalypse would provide a fresh start. | <input type="radio"/> We would have more control over our lives. |



6 Vocabulary

Can you name these mythical creatures? Work with a partner and try to name as many as you can.



Z _ M _ B _ E





WER _ _ O _ F

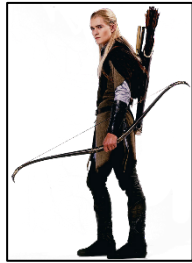


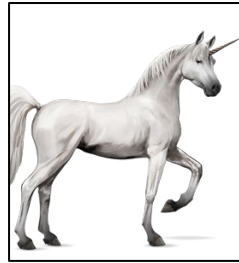
W _ _ _ H





O _ _







F _ _ _ _



D _ M _ N _ T O R

7 Pronunciation

a. Listen to the following words and pay attention to the underlined vowels:

MAGICAL

ELEMENT

FICTION

DRAGON

SURVIVAL

b. Listen again and practice saying these words aloud, then answer the questions that follow:

- 1) Are the sounds similar or do they sound the same? _____
- 2) The underlined vowels belong to stressed or unstressed syllables? _____
- 3) Which vowels can have the /ə/ sound? _____

Let's recap:

Schwa is an unaccented vowel sound, it occurs in unaccented syllables and unaccented words. The symbol used to represent it looks like this: ə. It is the most common sound in every dialect of English and every vowel may have the schwa sound.

c. Let's make it a rule. Circle the correct option to complete the sentence:

The schwa /ə/ is the most/least common sound in English. It is a strong/weak, stressed/unstressed sound and any vowel letter/some vowel letters can have it.

8 Language Focus

a. Now let your imagination soar. Complete the sentences below:

A: What **would** you do if you **saw** a zombie?

B: If I **saw** a zombie, I **would** run.

A: What **would** you do if you **found** a dragon's egg?

B: If I **found** a dragon's egg, I **would** _____.

A: What **would** you do if you **were** bitten by a vampire?

B: If I **were** bitten, I **would** _____.

A: What **would** you do if you **heard** a werewolf howl?

B: If I **heard** a werewolf, I **would** _____.

b. True or False?

- The situations above are imaginary.
- They have already happened.
- The word **IF** indicates a condition.

c. In the sentences below, underline the conditions and circle the consequences:

If I were a witch, I would go to Hogwarts.

I would ask for infinite wishes if I found a magic lamp.

I would be a superhero if I had superpowers.

If I had a dragon, I would conquer the world.

d. When we want to talk about an *imaginary situation*, we use the structure:

IF + _____ + _____ **or** _____ + **IF** + _____

e. Fill in the blanks with the structure used for the *Second Conditional*:

- I _____ (to love) if I _____ (to have) superpowers.
- If vampires _____ (to exist), I _____ (be) a hunter.
- If the zombie apocalypse _____ (to happen), I _____ (survive).
- I think I _____ (to faint) if I _____ (to see) a werewolf.
- I _____ (to fly) everywhere if I _____ (to have) a magic broom.

f. Finish the sentences below. Be creative:

- If I saw a dementor, I _____.
- I would run like crazy if _____.
- If I were immortal, I _____.
- If I received a letter from Hogwarts, I _____.
- What _____ you do if you _____?

9 Writing

The stories below are called “Two-Sentence Horror Stories” and they are often shared on *Reddit*, an American social news aggregation, web content rating, and discussion website. Read them and share with the group what you would do if any of these happened to you:

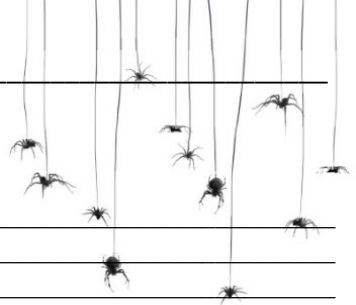
“You hear your mom calling you from the kitchen. As you are heading down the stairs, you hear your mom whisper from the closet saying: “Don’t go down there, honey, I heard it too.” — *Comparativelysane*

What would you do in this situation? _____

I begin tucking him into bed and he tells me, “Daddy, check for monsters under my bed.” I look underneath for his amusement and see him, another him, under the bed, staring back at me, quivering and whispering: “Daddy, there’s somebody on my bed.” — *JustAnotherMuffledVo*

What would you do in this situation? _____

Now write your own scary story and share it with the class:



Check it out online: <https://www.reddit.com/r/TwoSentenceHorror/> On *Reddit* you can read more scary stories and even post your own short horror stories.

10 What can you do now?

This is what we have studied in this unit. How are you doing so far?



Can you...?	I need some help	I am okay	I can do it well	I'm doing great!
1. Talk about movies, TV series, and video games?				
2. Discuss about hypothetical situations?				
3. Talk about mythical creatures?				
4. Recognize and use the schwa sound?				
5. Tell scary stories?				

AUDIO SCRIPT

The Walking Dead: Why Do We Love the Zombie Apocalypse? – Wisecrack Edition



Wisecrack ✓

Published on Jun 17, 2017

Written & Narrated by: Alec Opperman

Directed by: Robert Tiemstra

Edited by: Ryan Hailey

Assistant Editor: Andrew Nishimura

Motion Graphics by: Drew Levin

Produced by: Jacob Salamon

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JARED: Hey Wisecrack, Jared here. I wanna introduce you guys to one of the star writers here at Wisecrack - Alec. He's worked on some of my favorite episodes, like the Philosophies of Rick and Morty, South Park season 19, and Deadpool. Today we're asking a question that's near and dear to my heart: why is the apocalypse so awesome? Whether I'm watching the pandemonium unfold in The Walking Dead, or even making dumb zombie-preparedness plans with my friends- FYI, mine is looting Korean BBQ with Woody until the undead come I, and probably you, can't get enough of the end of the world. Thankfully, Alec has a theory of WHY we can't get enough. So, because he's our resident Walking Dead expert, I'm going to pass it off to him.

ALEC: Thanks, Jared. I did a bunch of reading on this and believe it or not, this obsession is kind of new. I don't mean the idea of the apocalypse is new. You've got films like Omega Man, Night of the Living Dead and people have been rambling about the end of days since they figured out how to write. But apocalypse is certainly having a moment in popular media, and I'm going to argue that it has a lot to do with what we all secretly believe about our current world. Welcome to this Wisecrack edition on The Walking Dead and Apocalyptic fiction.

But first, I want to thank the team over at Next Games and The Walking Dead: No Man's Land for sponsoring this video. They saw the original Philosophy of the Walking Dead and Philosophy of Negan videos, and they asked if we had more smart stuff to say about zombies. I'm going to suggest that, despite ostensibly being about the hellscape that the world will become when civilization collapses, most apocalyptic fiction is really just repackaged utopia. Stay with me - I'll get there in a bit. In apocalyptic fiction - we get two scenarios: surviving, and rebuilding. Survival fiction includes Dawn of the Dead, in which our survivors hunker down in a mall; 28 Days Later, where our protagonist seek sanctuary from a virus and This is The End, where our celebrities have to avoid being swallowed up by hellfire.

But we also have "rebuilding" as a component of apocalyptic fiction. The Walking Dead starts with "survival" and kind of veers off to rebuilding: Rick Grimes wakes up well after the world has collapsed and has to fend off Walkers as he searches for his wife and son. But as the show progresses the surviving zombies part becomes kind of easy: if anything, it becomes a chore. Killing off walkers becomes no more significant than say, remembering to get your brake pads checked. So, the later seasons focus on piecing society back together, and fighting off fellow humans that threaten this new society. We get to question the merits of democracy as the gang rebuilds in the prison, the importance of public health policy, the joys of gardening and the subtle art of diplomacy. As the show progresses, it becomes less a battle against flesh-fueled monsters, and more a battle for the very soul of humanity.

In his forthcoming book "The Playstation Dreamworld," philosopher Alfie Bown argues that The Walking Dead and other apocalyptic fiction provide a "sustained escapism from our own reality." But unlike other forms of escape, like drugs or fidget spinners, doomsday fantasies offer a unique glimpse into what we think of our own society. For instance, the fact that apocalypse is so popular instead of, say, utopian science fiction, is telling. The 1940s, 50s and 60s were the "golden age of science fiction," and despite the fact that we could have been annihilated by nuclear war at any second, shows like the Jetsons or Star Trek imagined a future with flying cars, robot maids, teleporters, and space travel. Humanity would pull out of its petty nonsense, and focus on the real problems it faces: like inventing an on-demand all-you-can-eat buffet in space. And while Science Fiction is certainly still present, we've long since ended our media romance with jetpacks and utopian futures. And that's because, to paraphrase Bown, it's far easier to imagine the end of the world than the end of our current economic reality. If The Walking Dead has had such enduring success, perhaps it's because it taps into why people fantasize about the end of the days. One theory: We feel impotent in the world: working jobs we hate, participating in a political system that seems broken, and bingeing on avocado toast to forget that we'll never own a home. The Walking Dead provides a reset, in two important ways: by presenting a world where people are in control of their destinies, and offering us "pastoral serenity" once you brush away the hordes of undead, of course.

Let's start with personal agency, or control over one's life. A prevailing theme in the Walking Dead is that the apocalypse, is a fresh start for its survivors. Carol was the victim of an abusive relationship at the start of the series, but now she's a murdering machine who answers to no one. Daryl and Merle were the poor refuse of a society that wanted nothing to do with them - they were disposable. Growing up poor with abusive parents doesn't do you any good in today's world. But after the apocalypse, these tragic events translate into survival skills that now mark Daryl as a leader, an essential part of society. Negan was a used car salesman, and can now use his manipulative talents for something a little more ambitious than selling extended warranties. If we love these stories it's because deep down, it's easier for many of us to imagine being reborn in the ashes of the world than say, getting affordable health insurance. Not that we'd actually fare better, if you're like me and spend most of your day watching YouTube videos, let's be honest, we're going to die first. Don't believe me? Case in point: I've spent dozens of hours playing The Walking Dead: No Man's Land. Here I am building a new settlement, going on a scavenging run, and raiding some schmuck's outpost. I keep beating Todd at the weekly challenges, and it really gives me the illusion that I've got some control in my life. Playing with characters like Daryl and Glenn reminds me of the badasses I'll never be anything like, and hey, they're even releasing The Governor and Merle, so I can pretend to be a villain too. And if you're sadistic, you can unlock Negan, but I'll tell you more about that, and the game, later. Anyway, I digress.

While people like Carol and Daryl have finally found control of their existence in the new world, The Walking Dead also sells us the fantasy of having control over our political existence. Regardless of your political affiliation, it's easy to feel out of control in 21st century America: long gone are the days of meaningful political engagement with your community. Now we have 24-hour news cycles, lobbyists, and partisan politics. And, unlike former generations that saw unfathomable shifts in our global reality like the rise and fall of fascism, the civil rights movement, or the end of the Cold War, today's youth has seen a somewhat stagnant political reality, with a few exceptions. And while the politics of Rick's survivors aren't always ideal, at least the characters have a tangible impact. In Alexandria, Rick can use persuasion and sometimes a little bit of violence to get his way. The leader of hilltop may be a coward, but at least he's a guy you can go and talk to. The survivors even dabble with direct democracy. In other words, individuals still are afforded power in their political climate, a sentiment foreign to many people today. And economically, the Walking Dead offers us this same fantasy. There's a sort of "pastoral serenity" offered to us first on Hershel's farm, and later in the prison and Alexandria. We forget our alienated modern lives of constant distraction, and enter a nostalgia for a quiet community where one can work the land, put in an honest day's work, and reap the benefits of their labor. Unless you live under Negan's feudalistic economy - but hey, that's why he's the bad guy. So, to get back to the Jetsons and our loss of utopia- well, it's not really gone. Bown notes: "The problem we are faced with is not so much a lack of utopia, because this is really what dystopic dreams are: the enjoyment of a chance to re-start in a more simplified world thinly veiled by the apparent horror of dystopic collapse." And it's not just The Walking Dead. Between Bear Grylls, Naked and Afraid, and Survivor, the "shock" of living a simpler existence provides the same kind of escape as space travel did 50 years ago.

UNIT 1

TEACHER'S GUIDE

It's all fiction...

OR IS IT?

UNIT 1

It's all fiction... OR IS IT?

Communicative goals

- Talking about fiction and fantasy movies, TV series and games, as well as the modern zombie genre
- Discussing about mythical creatures and folklore
- Talking about hypothetical situations
- Telling scary stories

Language focus

- Second conditional

Vocabulary and Pronunciation

- Language related to fiction, fantasy and folklore
- The schwa sound

Reading

- *Vampires: Fact, Fiction and Folklore* by Benjamin Radford

Writing

- Writing short scary stories

Speaking

- Classroom conversations, a debate about zombies and the zombie genre, a and a group interview

Listening

- *The Walking Dead: Why Do We Love the Zombie Apocalypse?* by Wisecrack

General guidelines:



- At this CEFR level (B1), students should be able to discuss familiar topics in detail, express personal opinions, understand longer speeches and lectures if the topic is familiar, read articles about common topics, and write in detail about a myriad of different subjects. Consequently, developing and refining these skills must be at the core of any lesson. In addition, each and every item of this unit can and should be explored further whenever the conditions are favorable.

1 Warm up

Engage the students by asking them if they like fantasy and fiction, if they know anything about folklore, and if they believe any legends or myths. Share with them a story you may know about something supernatural and invite them to contribute. Ask them the questions provided and encourage the discussion, allowing it to go on for as long as it is pertinent and the students are contributing. The objective of this activity is to engage them for the article about vampires and the lore behind the common depiction in movies.

2 Reading

This activity can be approached in different ways depending on the group and its particularities. Feel free to adapt it to their age, attention span, and/or level of interest.

Suggestion: Show them a picture of a classic vampire and ask them to describe the common vampire found in movies and TV series. Allow them to provide any detail they may know about identifying a vampire, protecting yourself against it, and even slaying the monster. It is also a good idea to ask them if they think the “traditional”, folkloric depiction of a vampire will differ from what the movies usually show.

After the activity, they will write True (T) or False (F) for each alternative. Reactions and comments about the text are always welcome, as long as they are appropriate.

3 Speaking

The purpose of this activity is to engage the students and contextualize them for the upcoming listening. Therefore, a number of resources can be used to introduce the questions and foster participation.

Suggestion: Show them a short video from a zombie movie (avoid violent and/or gory scenes) and let them react to it. Use the questions to guide the conversation and introduce the language that will be taught in the unit.

4 Find someone who...

This game is ideal to get the whole class moving around and activate their previous knowledge. The students will have to make questions for each of the four situations and ask a few classmates before they find one person for each situation.

It is possible to do this activity in class, with another group from the same level or any group from a higher level. *Find someone who...* games are fun and ideal for students to use their English outside the classroom with people they don't normally interact with. Therefore, feel free to explore the school and create more situations for them to find someone who...

When they return to class, they will share their findings with the group. Additionally, you may invite them to share their own opinions about each situation. The objective of this activity is to promote interaction and get them to talk as naturally as possible.

5 Listening

After the last two activities, they will be sufficiently familiarized to the topic at hand. However, it is necessary to tell them they will hear an episode from a YouTube channel about the reasons why the zombie genre is so popular nowadays. They will have to listen and summarize the main ideas to answer the questions that follow. In addition, they will have to check the true statements about the listening, which will require a general comprehension of the audio.

6 Vocabulary

This activity can be adapted to work as a game or a challenge. Give the students some time and tell them to try to name as many mythical creatures as they can. After they are finished, correct the activity and ask them to repeat the words. Check if they are pronouncing them correctly.

7 Pronunciation

This activity will deal with a very common pronunciation topic, but of the utmost importance, for it is the most common sound in the English language: the schwa sound /ə/. The schwa is a weak, unstressed sound that can occur in the place of any written vowel. It would be better to let the students hear the sounds and try to notice the schwa first, without any formal instruction concerning its phonetic rules. The activity brings an inductive approach to the sound. Consequently, it is possible to follow the structure brought by the unit. It is imperative that the students practice the sounds while being monitored, to guarantee that they learn the sound and pronounce it correctly.

8 Language Focus

This activity can be approached in a number of ways depending on the group. Its objective is to introduce the Second Conditional, one of the most important and most common grammatical structures in English, used to talk about imaginary, hypothetical situations. The engage for this activity will depend on the group and its specificities. Feel free to adapt it to their age, attention span, and/or level of interest.

Suggestion: Show them a series of tags with hypothetical situations and options. Such as: What would you do if the zombie apocalypse happened? A) I would be a survivor. B) I would die. C) I would stay at home and wait for it to end. By now, the students will have been thoroughly exposed to this structure and its concept. Then they will see two sentences with the complete structure in two different orders, and they will have to study the samples to see what repeats and if the idea is the same. With the assistance of the teacher, they will get to the grammatical structure and its underlying theory.

The activities proposed here in this unit can be followed to achieve this purpose and get to the final rule. This section also includes exercises designed to practice and produce the Second Conditional.

- Always keep in mind that the grammar in any unit should be introduced *inductively*. The students must be exposed to the language to be learned, preferably in contextualized, real life situations, then, through observation and experimentation, they will come up with their grammatical rules. *When producing, students should not be evaluated based solely on accuracy, the wider social and communicative context must always be considered.*

9 Writing

To introduce the students to the “Two-Sentence Horror Story” genre, it would be ideal to show read the two samples in this section, and subsequently show them the dramatized versions available on YouTube to acclimate them. These stories are fairly easy to write and they will have to say *what they would do if they were* in those situations, providing them with more practice for the Second Conditional. Another desirable, way to motivate the students and foster learning outside the classroom is to publish the stories on *Reddit*.

10 What can you do now?

As a diagnostic tool, this activity cannot be taken lightly and must be used as an opportunity to review what has been taught throughout the unit, to check for any potential doubts and to show students how much progress they have made. Go over each topic and welcome examples whenever students feel like sharing. Take notes, if necessary, and monitor students to see which areas and/or subjects will need to be revisited in the future.

ANSWERS

Please refer to the following pages for answers.

1 Warm Up

- Do you like fiction or fantasy movies? What about fantasy TV series?
- What's your favorite and why do you like it?
- Do you think vampires could be real?
- According to movies and TV series, how can you spot a vampire?
- If vampires existed, do you think the world would be different?



2 Reading

Read the text and answer the questions:



Live Science > Culture

Reference:

Vampires: Fact, Fiction and Folklore

By Benjamin Radford, Live Science Contributor | October 22, 2014 08:34pm ET

Identifying vampires

While most people can name several elements of vampire lore, there are no firmly established characteristics. Some vampires are said to be able to turn into bats or wolves; others can't. Some are said not to cast a reflection, but others do. Holy water and sunlight are said to repel or kill some vampires, but not others. The one universal characteristic is the draining of blood. One of the reasons that vampires make such successful literary figures is that they have a rich and varied history and folklore. Writers can play with the "rules" while adding, subtracting or changing them to fit whatever story they have in mind.

Finding a vampire is not always easy: according to one Romanian legend, you'll need a 7-year-old boy and a white horse. The boy should be dressed in white, placed upon the horse, and the pair set loose in a graveyard at midday. Watch the horse wander around, and whichever grave is nearest the horse when it finally stops is a vampire's grave — or it might just have something edible nearby; take your pick.

The best way to deal with vampires, of course, is to prevent them from coming back in the first place. A few centuries ago in Europe this was often accomplished by staking suspected vampires in their graves; the idea was to physically pin the vampire to the earth, and the chest was chosen because it's the trunk of the body. This tradition was later reflected in popular fiction depicting wooden stakes as dispatching vampires. There was no particular significance to using wood; according to folklore, vampires — like djinn (genies) and many other magical creatures — fear iron, so an iron bar would be even more effective than a wooden stake.

If your local villagers neglected to unearth and stake a suspected vampire and he or she has returned from the grave, there are steps you can take to protect yourself. The exact method varies around the world, but in some traditions the best way to stop a vampire is to carry a small bag of salt with you. If you are being chased, you need only to spill the salt on the ground behind you, at which point the vampire is obligated to stop and count each and every grain before continuing the pursuit. If you don't have salt handy, some say that any small granules will do, including birdseed or sand.

(adapted from <https://www.livescience.com/24374-vampires-real-history.html>)

- (F) According to the text, vampires have essentially the same characteristics.
- (T) According to folklore, stakes do not necessarily need to be made of wood.
- (F) In order to find a vampire, you will need a young child, an animal, and a stake.
- (F) In Europe, if people had to slay the vampire, they locked the monster in a coffin.
- (T) One of the many ways to protect yourself against vampire is to carry salt with you.



3 Speaking

- Why do you think zombies are so popular nowadays?
- What's the best zombie movie, game, or TV show in your opinion?
- Do you like survival games, movies and TV series? Why?
- Do you think the zombie apocalypse would be possible?

4 Find Someone Who...

Walk around and find as many people as possible, then share your findings with the class.

THINKS HE OR SHE
WOULD SURVIVE THE
ZOMBIE APOCALYPSE.

THINKS IT CAN
ACTUALLY HAPPEN
ONE DAY.

KNOWS WHAT TO DO
IF THE APOCALYPSE
HAPPENS.

THINKS IT WOULD BE
COOL IF IT
HAPPENED.

5 Listening

Listen to part of a video podcast and answer the questions that follow: Available at <https://goo.gl/UDdfju>

- a. Who is Alec Opperman and what makes him an expert?

He is one of the star writers at Wisecrack.

- b. Why does Alec Opperman think apocalyptic fiction has to do with our beliefs about our world?

Despite ostensibly being about the hellscape that the world will become when civilization collapses, most apocalyptic fiction is really just repackaged utopia.

- c. According to the speaker, why does survival fiction go from survival to rebuilding society?

The later seasons focus on piecing society back together, and fighting off fellow humans that threaten this new society. We get to question the merits of democracy as the gang rebuilds in the prison, the importance of public health policy, the joys of gardening, and the subtle art of diplomacy.

- d. Why is doomsday fantasy more popular than science fiction nowadays?

Doomsday fantasies offer a unique glimpse into what we think of our own society. We feel impotent in the world: working jobs we hate, participating in a political system that seems broken, and bingeing on avocado toast to forget that we'll never own a home.

- e. Check the reasons he gives as to why we "secretly wish" for the apocalypse:

- | | |
|---|--|
| <input checked="" type="checkbox"/> We feel impotent in the world. | <input type="checkbox"/> It would be the end of democracy. |
| <input type="checkbox"/> It would be peaceful. | <input checked="" type="checkbox"/> We would have more control over our lives. |
| <input checked="" type="checkbox"/> The apocalypse would provide a fresh start. | <input type="checkbox"/> People would be able to use survival skills. |

6 Vocabulary

Can you name these mythical creatures? Work with a partner and try to name as many as you can.



ZOMBIE



VAMPIRE



WEREWOLF



WITCH



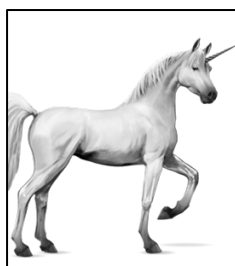
DRAGON



ORC



ELF



UNICORN



FAIRY



DEMENTOR

7 Pronunciation

a. Listen to the following words and pay attention to the underlined vowels:

MAGICAL

ELEMENT

FICTION

DRAGON

SURVIVAL

b. Listen again and practice saying these words aloud, then answer the questions that follow:

- 1) Are the sounds similar or do they sound the same? **They sound the same.**
- 2) The underlined vowels belong to stressed or unstressed syllables? **Unstressed syllables.**
- 3) Which vowels can have the /ə/ sound? **A, E, I, O, and U.**

Let's recap:

Schwa is an unaccented vowel sound, it occurs in unaccented syllables and unaccented words. The symbol used to represent it looks like this: ə. It is the most common sound in every dialect of English and every vowel may have the schwa sound.

d. Let's make it a rule. Circle the correct option to complete the sentence:

The schwa /ə/ is the most / least common sound in English. It is a strong / weak stressed / unstressed sound and any vowel letter / some vowel letters can have it.

8 Language Focus

a. Now let your imagination soar. Complete the sentences below:

A: What **would** you do if you **saw** a zombie?

B: If I **saw** a zombie, I **would** run.

A: What **would** you do if you **found** a dragon's egg?

B: If I **found** a dragon's egg, I **would** _____.

A: What **would** you do if you **were** bitten by a vampire?

B: If I **were** bitten, I **would** _____.

A: What **would** you do if you **heard** a werewolf howl?

B: If I **heard** a werewolf, I **would** _____.

b. True or False?

- The situations above are imaginary.
- They have already happened.
- The word **IF** indicates a condition.

c. In the sentences below, underline the conditions and circle the consequences:

If I were a witch, I would go to Hogwarts.

I would ask for infinite wishes if I found a magic lamp.

I would be a superhero if I had superpowers.

If I had a dragon, I would conquer the world.

d. When we want to talk about an *imaginary situation*, we use the structure:

IF + PAST + WOULD or **WOULD + IF + PAST**

e. Fill in the blanks with the structure used for the *Second Conditional*:

- I **would love** it if I **had** superpowers.
- If vampires **existed**, I **would be** a hunter.
- If the zombie apocalypse **happened**, I **would survive**.
- I think I **would faint** if I **saw** a werewolf.
- I **would fly** everywhere if I **had** a magic broom.

f. Finish the sentences below. Be creative:

- If I saw a dementor, I _____.
- I would run like crazy if _____.
- If I were immortal, I _____.
- If I received a letter from Hogwarts, I _____.
- What _____ you do if you _____?

9 Writing

The stories below are called “Two-Sentence Horror Stories” and they are often shared on *Reddit*, an American social news aggregation, web content rating, and discussion website. Read them and share with the group what you would do if any of these happened to you:

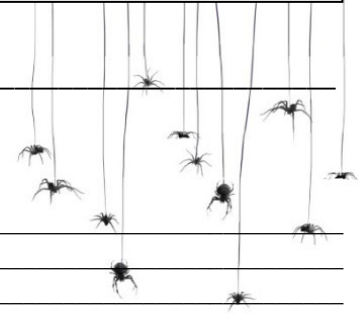
“You hear your mom calling you from the kitchen. As you are heading down the stairs, you hear your mom whisper from the closet saying: “Don’t go down there, honey, I heard it too.” — *Comparativelysane*

What would you do in this situation? _____

I begin tucking him into bed and he tells me, “Daddy, check for monsters under my bed.” I look underneath for his amusement and see him, another him, under the bed, staring back at me, quivering and whispering: “Daddy, there’s somebody on my bed.” — *JustAnotherMuffledVo*

What would you do in this situation? _____

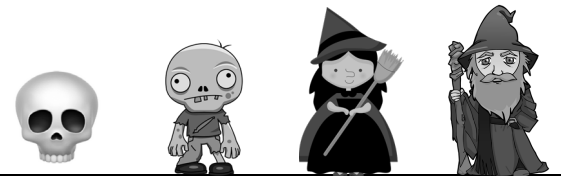
Now write your own scary story and share it with the class:



Check it out online: <https://www.reddit.com/r/TwoSentenceHorror/> On *Reddit* you can read more scary stories and even post your own short horror stories.

10 What can you do now?

This is what we have studied in this unit. How are you doing so far?



Can you...?	I need some help	I am okay	I can do it well	I'm doing great!
1. Talk about movies, TV series, and video games?				
2. Discuss about hypothetical situations?				
3. Talk about mythical creatures?				
4. Recognize and use the schwa sound?				
5. Tell scary stories?				

UNIT 2

An aerial photograph of a vast mountain range, likely the Himalayas, with snow-capped peaks and deep valleys. The sky is a clear, deep blue. In the foreground, the dark, metallic wing of an airplane is visible, extending from the left side of the frame towards the center. The overall scene conveys a sense of high-altitude travel and adventure.

Let's hit
the road



1 Warm Up

Discuss these questions in small groups. Then share your opinions with the class:

- a) What do you think is interesting about your own culture?
- b) What has surprised you when you met people from other countries?
- c) When people from other countries think about your culture, what do they usually think of?

2 Reading

a. Read the text below and check the true statements:

The New York Times

Looking Another Culture in the Eye

Preoccupations

By ERIN MEYER SEPT. 13, 2014

I was born and raised in Minnesota, but as an adult I have mostly lived in Europe and Africa. I teach cross-cultural management at the international business school Insead, near Paris. For the last 15 years, I've studied how people in different parts of the world build trust, communicate, make decisions and perceive situations differently, especially in the workplace. While it would be nice to think that I now know it all, a recent experience reminded me that no matter how much I learn about the world's various cultures, there will always be more to discover.

While traveling in Tokyo recently with a Japanese colleague, I gave a short talk to a group of 20 managers. At the end, I asked whether there were any questions or comments. No hands went up, so I went to sit down. My colleague whispered to me: "I think there actually were some comments, Erin. Do you mind if I try?" He asked the group again: "Any comments or questions?" Still, no one raised a hand, but this time he looked very carefully at each person in the silent audience. Gesturing to one of them, he said, "Do you have something to add?" To my amazement, she responded, "Yes, thank you," and asked me a very interesting question. My colleague repeated this several times, looking directly at the audience members and asking for more questions or comments.

After the session, I asked my colleague: "How did you know that those people had questions?" He hesitated, not sure how to explain it, and then said, "It has to do with how bright their eyes are." He continued: "In Japan, we don't make as much direct eye contact as you do in the West. So when you asked if there were any comments, most people were not looking directly at you. But a few people in the group were looking right at you, and their eyes were bright. That indicates that they would be happy to have you call on them." I thought to myself, "Now that's not something I would ever have learned from my upbringing in Minnesota."

The next day, after a similar presentation, I again asked for questions and comments, and again no one raised a hand. So I decided to follow my colleague's lead. I looked carefully at all the faces, and I saw that a few people were indeed looking directly at me and that, yes, if I paused to notice, their eyes were bright. I stepped gently toward one of them and gestured toward her, to which she responded by giving a slight nod of the head. "Would you like to share a comment or ask a question?" I asked. She said, "Yes, thank you," and asked an insightful question.

After the trip I returned to Insead, where the students in my executive courses are managers from all over the world. As I scanned the classroom, I felt both embarrassed and unsettled to see that I had been missing a lot of bright eyes in my classroom. In Japan, there is an expression popular with young people: "*kuuki yomenai*." Often shortened to "K.Y.," it refers to someone who is unable to read the atmosphere. On my trip to Japan, I learned just how K.Y. I was. But I also was reminded that, with a little curiosity and some helpful coaching, even I could improve my ability to read the Japanese atmosphere.

(adapted from <https://www.nytimes.com/2014/09/14/jobs/looking-another-culture-in-the-eye.html>)

- People didn't ask follow-up questions because the speaker is from another culture.
- In Japan, intense eye contact is necessary to have a conversation.
- The audience didn't make any comments because the speaker failed to look for signs.
- The author recognizes that the behavior he observed wouldn't have been learned where he grew up.
- Erin didn't see the same behavior in his students from the international business school Insead, in France.
- The author learned that even if you are *kuuki yomenai*, you can learn to read your audience.

b. Discuss these questions:

- a) Every country has particular customs. Did this specific behavior surprise you?
- b) Are you aware of any other specific behavior common in the Asian culture?
- c) Is there anything unusual about your country people only learn when they arrive?
- d) Do you think it's important to learn about these cultural differences before visiting another country?

3

Vocabulary

Read the excerpts below from the New York Times article and match the underlined words to their meaning:

1 I teach **cross-cultural** management at the international business school Insead, near Paris.

2 My colleague **whispered** to me: "I think there actually were some comments, Erin."

3 To my **amazement**, she responded, "Yes, thank you," and asked me a very interesting question.

4 "How did you know that those people had questions?" He **hesitated**, not sure how to explain it.

5 A few people in the group were looking right at you, and their eyes were **bright**.

6 "Now that's not something I would ever have learned from my **upbringing** in Minnesota."

7 She said, "Yes, thank you," and asked an **insightful** question.

8 I felt both embarrassed and **unsettled** to see that I had been missing a lot of bright eyes in my classroom.

- Having or showing an accurate and deep understanding; perceptive.
 - A feeling of great surprise or wonder; astonishment, surprise, shock.
- Relating to different cultures or comparison between them.
 - Giving out or reflecting a lot of light; shining, brilliant.
- Anxious and worried; unable to relax.
 - Pause before saying or doing something, especially through uncertainty.
- The treatment and instruction received by a child from its parents throughout its childhood.
 - Speak very softly using one's breath without one's vocal cords.

4 Pronunciation

a. Listen to the words below extracted from the article in activity 2a and repeat them:

raised
lived
studied
asked
whispered
looked
responded

repeated
hesitated
continued
learned
decided
paused
stepped

gestured
returned
scanned
embarrassed
unsettled
shortened
reminded

b. All the words above end in **-ed**, but they don't all end with the same sound. Listen again and write them under the correct category:

/d/	/t/	/ɪd/

5 Speaking

- a) Do you like traveling? Where do you like to go on vacation?
- b) Are you planning on going anywhere for your next vacation? If so, where?
- c) Have you ever been abroad? Are you afraid of going abroad alone?
- d) Do you study the culture or try to learn about the place before you go there?

6 Listening

a. Discuss with a partner if the statements below are **true** or **false**:



1. In Japan, you shouldn't tip, because it may be considered impolite.		
2. In Europe, you must never send food back in restaurants.		
3. In Asia, if you don't like something, you shouldn't be shy about complaining.		
4. Never dress down if you have an appointment in Asia.		
5. You must always be on time in Spain.		
6. You mustn't kiss in public in the Middle East, where it is considered indecent.		

b. Now, listen to an episode from The Infographics Show about habits that are considered rude in other countries. Did you guess many of the correctly? Available at <https://goo.gl/LGf6Lc>

c. Listen again and write **three things you should not do** in other countries and **three things must not do**:

Things you should not do (not recommended)	Things you must not do (prohibited, immoral or illegal)



7 Language Focus

a. Write **1** for recommendation, **2** for obligation, and **3** for prohibition:

- You must not park in front of garages or fire hydrants in most places.
- You should always read the parking signs before you park.
- You must keep some distance from people in the Middle East.
- If you have an appointment in the UK, you must be on time.
- In the USA you shouldn't ask how much money someone makes.

b. Study the sentences in activity 3a and answer the questions:

Which word indicates a recommendation or suggestion? _____

Which word indicates an obligation or requirement? _____

Which indicates something is prohibited or banned? _____

c. Fill in using **MUST** or **MUSTN'T**. Pay attention to the context:

- a) In Japan, children _____ always cover their belly button when they hear thunder.
- b) You _____ write in red ink in South Korea. It is used to write down names of dead people.
- c) Shoes _____ always be removed before entering a Japanese home.
- d) In Dutch tradition, you _____ also congratulate the relatives on someone's birthday.
- e) You _____ eat with your hands in Italy, as it is considered very rude.

d. A TripAdvisor user has posted this question. Can you give her any suggestions? What is something she **MUST** do when she arrives in Brazil? What about something she **MUSTN'T** or **SHOULDN'T** do? Write her a reply.

Brazil ▼

Solange F
Buenos Aires...

Level 6 Contributor

5 posts

220 reviews

where to stay in salvador

Feb 21, 2018, 1:44 PM

i am visiting salvador in march, where should i stay? i am looking for safe places, but also near the attractions and any beach

Save Topic

Reply

Report inappropriate content

8 Find Someone Who...

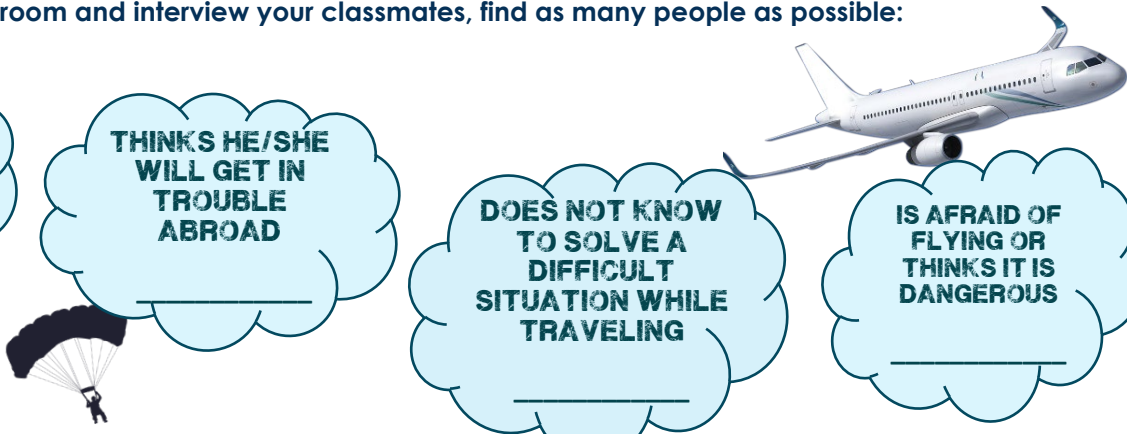
Walk around the classroom and interview your classmates, find as many people as possible:

HAS NEVER TRAVELED ON HIS/HER OWN

THINKS HE/SHE WILL GET IN TROUBLE ABROAD

DOES NOT KNOW TO SOLVE A DIFFICULT SITUATION WHILE TRAVELING

IS AFRAID OF FLYING OR THINKS IT IS DANGEROUS



9 Writing

Now that you have found someone for each situation, write:

- a) A *recommendation* for the first person: _____
- b) A *requirement* for the second person: _____
- c) An *obligation* for the third person: _____
- d) A *suggestion* for the fourth person: _____

Now share your opinions with the group.



10 What can you do now?

This is what we have studied in this unit. How are you doing so far?



Can you...?	I need some help	I am okay	I can do it well	I'm doing great!
1. Talk about different cultures, habits, and customs?				
2. Talk about obligations and recommendations?				
3. Tell the difference between an obligation and a suggestion?				
4. Recognize and use the different -ed sounds correctly?				
5. Discuss about trips and destinations?				

AUDIO SCRIPT

American Behaviors Considered Rude In Other Countries



The Infographics Show ✓
Published on Sep 6, 2017

Motion Graphics by: Andrej Preston
Produced by: Andrej Preston

Narrator: The big, brash, rude American: an unfair stereotype made-up by non-Americans harboring enmity towards a hegemonic culture that has bled into almost every crevice of the world, or an unassailable truth that Americans should take counsel for? The concept of the Rude American has been around a while. Mark Twain wrote about the phenomenon of the loud, gauche American upsetting the locals on his travels, while a novel and later a movie starring Marlon Brando was called *The Ugly American*.

If you are American and watching this, you might take some solace in the fact that the Chinese are making the headlines these days as the world's most badly behaved tourists. The question is, are the 'yanks' really that rude? That's what we intend to find out in this episode of *The Infographics Show*, *American Behaviors Considered Rude Around the World*. Don't forget to subscribe and click the bell button so that you can be part of our Notification Squad.

Noise If there is one thing Americans, fairly or unfairly, are accused of it's being too loud. This has been an accusation going around for some time. Is it actually true? Well, a lot of opinion articles out there seem to think so. There is no scientific evidence, however. A story published by *The Huffington Post* once blamed this loudness on the fact that, "Awareness of how personal actions impact others seems to be a weak point for Americans in general." The loud Chinese tourist groups are said to be partly a result of personal space, or lack thereof. But Americans have space, for the most part. Some people take American loudness seriously too. One café in Ireland made the headlines in 2014 because of a sign in its window: "No Bus/Coach or Loud American's. Thank You." This sparked outrage in America, but we might ask if all these quiet objectors have a point? American writer and social critic Hunter S. Thompson may have put the alleged loudness down to privilege, pride and too much belief in personal power. But in America perhaps making yourself heard is A-OK; unfortunately for loud folks, in some cultures it isn't. What many tourists traveling in the USA don't realize is that tipping in some situations is not just an act of kindness, but due to low wages the tips are actually expected. Not tipping in some situations would be plain rudeness. It can also work the other way in other countries. Tipping can be insulting in some cultures, just as walking up to someone in the street and handing them a dollar because you thought their shoes were tatty would be insulting. If Americans plan on going to Japan for instance, they shouldn't tip, rather they should just be polite...and er, not too loud. In a Japanese restaurant, or using a taxi service, if you try to tip you'll likely get the money back. Good service is something you deserve in Japan, and handing over money might be perceived as charity. Much of Asia – China, Hong Kong, South Korea, and China, is similar, but the same goes for parts of Europe. In the UK it might be ok to tip in a high-end restaurant, but throw an extra "quid" at the barman in a traditional pub and you'll likely create an awkward moment. Americans are often complimented for their being forthright and outspoken. This has also been called obnoxious. It just depends where you are. In much of Europe, especially restaurants in France and the UK, sending food back is quite extreme. "The customer is always right" adage doesn't work so well in Europe, a continent, where according to *The Guardian*, Americans have been dispatched from posh restaurants for asking for ketchup or salt with their haute cuisine. Surveys have revealed that 38% of British people would never complain regardless of the state the food was in. In Asia, a continent where loss of face is taken with the utmost seriousness, Americans should be aware that if they do complain it should be done in a way that doesn't cause harm. You could try and say, "Hi, the food is absolutely delicious, but do you think you could put it under the grill for another 10 minutes..."

In 2016, online review community TrustPilot did indeed report that Americans are prone to grumbling, stating that a survey it conducted "confirms the American propensity to complain". On to matters of a more sartorial nature: There's a meme making the rounds in which tech billionaires Bill Gates and Mark Zuckerberg are complimented for their rather informal and un-showy dress code. Americans like to don a pair of flip-flops and a t-shirt now and again, but do this on a date, in a government office, or at a house party in some countries, and it could be perceived as you insulting the person or people you are meeting with. In parts of the developing world, if you have the money you are expected to wear the money, as some people can't be that fortunate. Never dress down when you have an appointment in Asia, and for women, remember that showing too much skin could be conceived as impolite. In Thailand for instance, while a backpacker won't get thrown out of a government office for wearing shorts and a tank top, that person's breach of Thai propriety will result in them probably just having a harder time than other tourists in that office. If you don't care, they won't. In 2013 the world's richest man, Bill Gates, was mired in controversy after he apparently disrespected South Korean President Park Geun-hye by shaking her hand with his other hand in his pocket. We already know Gates is not one to stand on ceremony, but his lackadaisical greeting was seen as brazen to the Korean Press. "Cultural difference, or an act of disrespect?" asked one newspaper, and Koreans took to social media to mount a show of dismay. "Even considering the cultural difference, there is an appropriate manner for certain occasions," wrote one commenter. But to most Americans such an act was not an act of disrespect but just being friendly, or laid-back. Americans value freedom and individualism, while some other cultures value hierarchy, status, and conformity. Speak-up, be who you want, says the American, while there's a saying in Japan that says, "Hammer the nail that sticks out." When in Rome do as the Romans do, is probably a lot more relevant to strict Asian cultures than it is to laid-back western cultures. Turning-up late for an informal appointment might seem like poor form in the USA, and also in northern Europe, but in other countries you are actually not expected to be right on time. In Spain for instance, being on time is not seen as such a big deal at all, and certainly something you shouldn't balk at.

Being fussy about punctuality might be construed as being difficult, off-hand. In Thailand they have what's called Thai-Time, which means being late for a date or dinner appointment is just accepted as the norm. According to one article, in Argentina if you turn up on time for a dinner party at someone's house, it'll be seen as you being rather pushy. The article compares it to being an hour early for dinner in America.

Moroccans are equally laid-back about time, according to some people they simply don't concern themselves with the matter of punctuality. It's similar in Mexico, India, Indonesia, Greece, Saudi Arabia, Ghana, and Russia, but turn up late in Japan or the UK and you'll nettle someone's ego for sure. Maybe the most amusing fact is that in Brazil, where punctuality isn't a big issue, when they want people to actually be punctual, they say things like "3pm, English Time." Academics state that there are monochronic and polychronic cultures, those that value orderliness and sticking to plans, and those that take things as they come. Making out in public is probably the one faux-pas Americans need to understand. Kissing, or even hugging, in public spaces in some countries is about as shocking to people as actually having sexual intercourse in public in the USA. The general rule to follow here is just don't be intimate or over tactile with your lover in public all over the Middle East. In Dubai, a city that might look modern, kissing in public could land you in jail. In Indonesia, a kissing session in the streets could result in a fine of 29,000 dollars. The same goes for most Muslim cultures, but also in non-Muslim parts of etiquette-heavy Asia, public displays of affection are generally outlawed in a non-legal sense. Holding hands might be acceptable, but anything that might provoke a "get a room" response in the USA would definitely be met with disdain. If loud noise is merely irksome in some cultures, getting it on in public could be a serious offense both legally and in the context of propriety.

Always be sure to read the cultural Dos and Don'ts before visiting any country. Follow this advice and you will certainly have a better experience travelling around the world. To be fair to Americans, we might also remember that they could also be the ones upset at having their own boundaries breached regarding behavior. This could happen when the Asian person doesn't think twice about asking Americans how much money they earn, or asking their age, or telling them that they've put on lots of weight and look fat. Ok for them, impolite to the American. Or what about when the Spanish dude turns up one hour late for dinner and the meal is ruined, or when that Chinese girl you started dating got upset just because you showed her some warmth and affection. With this in mind, do you really think it's fair that Americans are called 'rude' or 'ugly'?

UNIT 2

TEACHER'S GUIDE

Let's hit the
road

UNIT 2

LET'S HIT THE ROAD

Communicative goals

- Talking about cultural differences and different habits from around the world
- Giving advice and recommendations
- Discussing about obligations and prohibitions
- Advising people on what to do or not to do when visiting Brazil

Language focus

- Modals to express suggestions (should), obligations (must) and prohibitions (mustn't)

Vocabulary and Pronunciation

- Language related to culture, actions, and adjectives.
- Pronunciation of the -ed ending sounds

Reading

- *Looking Another Culture in the Eye* by Erin Meyer

Writing

- Writing suggestions, requirements and warnings

Speaking

- A debate about culture, a classroom discussion, and a group interview

Listening

- *American Behaviors Considered Rude In Other Countries*

General guidelines:



- **At this CEFR level (B1), students should be able to discuss familiar topics in detail, express personal opinions, understand longer speeches and lectures if the topic is familiar, read articles about common topics, and write in detail about a myriad of different subjects. Consequently, developing and refining these skills must be at the core of any lesson. In addition, each and every item of this unit can and should be explored further whenever the conditions are favorable.**

1 Warm Up

Engage the students by asking them how they would define a typical Brazilian. What are the most striking characteristics of our people? Ask them the questions provided and motivate the discussion, allowing it to go on for as long as it is relevant and the students are participating. The objective of this activity is to engage them for the upcoming article about a peculiar detail about the Japanese culture.

2 Reading

This activity can be approached in different ways depending on the group and its particularities. Feel free to adapt it to their age, attention span, and/or level of interest.

Suggestion: Tell them they will read an article by Erin Meyer, a cross-cultural management teacher, who went to Japan and learned a cultural lesson the hard way. Ask them if they know anything about the Japanese culture, about how people greet and talk to each other, how these habits may differ from ours and if that may cause any kind of culture shock. Additionally, you may ask them to come up with possible situations that could happen to an American upon arriving in Japan.

After the activity, they will check the true statements and discuss the questions. Reactions and comments about the text are always welcome, as long as they are appropriate.

3 Vocabulary

This vocabulary activity aims to work with some of the more challenging words from the text, which students may not know. Depending on the group and the lesson, this can be done individually or in pairs. After the activity, correct with them and check for any doubts.

4 Pronunciation

This activity tackles one of the most common, yet problematic topics when it comes to English pronunciation: the –ed ending sounds. The article they have read brings a number of words with this ending and plenty of opportunities for practice. It would be ideal to let them hear the sounds and try to guess first without any formal instruction concerning the phonetic rules. Present the more general rule for the /ɪd/ sound, which is used when the verb ends in either –t or –d and ask which words from the activity have that sound. After that, introduce the other rule, which states that if the word ends with a “ch”, “sh”, “f”, “k”, “p” or “s” sound, then -ed is pronounced /t/. Lastly, all other words will end in /d/. Then, allow them to listen again to confirm their hypotheses and make sure they repeat the words correctly.

5 Speaking

The objective of this activity is to engage the students for the following listening activity. Ask them the questions in order to contextualize them and provide them with another opportunity to use their English and interact with each other.

6 Listening

In pairs, they will read six statements about habits from different countries or cultures and discuss if they are true or false. Give them time to discuss and allow the pairs to communicate if they choose to do so. After they have finished, discuss their conclusions with the group.

Then, they will listen to an episode from The Infographics Show about habits that are considered rude in other countries. During the listening, they will have to write if the statements are actually true or false according to the audio.

It is very important to help them distinguish which habits are not recommended, and which could potentially have serious consequences. This is important for introducing the idea of *must* and *mustn't*. Monitor them while they do the activity c., check for possible doubts, and play the audio again, if necessary.

7 Language Focus

This activity can be approached in a number of ways depending on the group. Its objective is to establish the difference between a recommendation, an obligation, and a prohibition.

Suggestion: show them three different traffic signs, one suggestion a tourist attraction or service, one regulating and one prohibiting an action in a designated area and ask what they understand from each sign. Then ask them to read the sentences in the activity and assign a number for each. After they have finished, it is important to single out which word is responsible for producing the desired meaning.

The activity c. is designed to practice the grammar they are learning, and as a final production, in activity d. they should write a short paragraph for a tourist who wants to come to Brazil using what they have learned.

- Always keep in mind that the grammar in any unit should be introduced *inductively*. The students must be exposed to the language to be learned, preferably in contextualized, real life situations, then, through observation and experimentation, they will come up with their grammatical rules. *When producing, students should not be evaluated based solely on accuracy, the wider social and communicative context must always be considered.*

8

Find someone who...

This activity is ideal to get the whole class moving and activate previous knowledge. The students will have to come up with questions for each of the four situations and they will probably have to ask a few classmates before they find one person for each situation.

It is possible to do this activity in class, with another group from the same level or any group from a higher level. *Find someone who...* games are fun and provide an opportunity for students to use their English outside the classroom with people they don't normally interact with. Therefore, feel free to explore the school and come up with more situations for them to find someone who... Upon returning to class, they will share their findings with the group. Additionally, you may invite them to share their own experiences with each situation. The objective of this activity is to promote interaction and get them to talk as naturally as possible.

9

Writing

As a way to give more meaning to the previous activity and link theory and practice, they will write four contextualized sentences for each person they found and share it with group. Make sure they reflect on what they have learned and come up with meaningful examples for each situation.

10

What can you do now?

Providing and obtaining feedback is an extremely important step that no teacher can do without, it is a moment for an honest reflection on the learning process that can benefit all those involved. As a diagnostic tool, this activity cannot be taken lightly and must be used as an opportunity to review what has been taught throughout the unit, to check for any potential doubts and to show students how much progress they have made. Go over each topic and welcome examples whenever students feel like sharing. Take notes, if necessary, and monitor students to see which areas and/or subjects will need to be revisited in the future.

**ANSWERS**

Please refer to the following pages for answers.



1 Warm Up

Discuss these questions in small groups. Then share your opinions with the class:

- a) What do you think is interesting about your own culture?
- b) What has surprised you when you met people from other countries?
- c) When people from other countries think about your culture, what do they usually think of?

2 Reading

a. Read the text below and check the true statements:

The New York Times

Looking Another Culture in the Eye

Preoccupations

By ERIN MEYER SEPT. 13, 2014

I was born and raised in Minnesota, but as an adult I have mostly lived in Europe and Africa. I teach cross-cultural management at the international business school Insead, near Paris. For the last 15 years, I've studied how people in different parts of the world build trust, communicate, make decisions and perceive situations differently, especially in the workplace. While it would be nice to think that I now know it all, a recent experience reminded me that no matter how much I learn about the world's various cultures, there will always be more to discover.

While traveling in Tokyo recently with a Japanese colleague, I gave a short talk to a group of 20 managers. At the end, I asked whether there were any questions or comments. No hands went up, so I went to sit down. My colleague whispered to me: "I think there actually were some comments, Erin. Do you mind if I try?" He asked the group again: "Any comments or questions?" Still, no one raised a hand, but this time he looked very carefully at each person in the silent audience. Gesturing to one of them, he said, "Do you have something to add?" To my amazement, she responded, "Yes, thank you," and asked me a very interesting question. My colleague repeated this several times, looking directly at the audience members and asking for more questions or comments.

After the session, I asked my colleague: "How did you know that those people had questions?" He hesitated, not sure how to explain it, and then said, "It has to do with how bright their eyes are." He continued: "In Japan, we don't make as much direct eye contact as you do in the West. So when you asked if there were any comments, most people were not looking directly at you. But a few people in the group were looking right at you, and their eyes were bright. That indicates that they would be happy to have you call on them." I thought to myself, "Now that's not something I would ever have learned from my upbringing in Minnesota."

The next day, after a similar presentation, I again asked for questions and comments, and again no one raised a hand. So I decided to follow my colleague's lead. I looked carefully at all the faces, and I saw that a few people were indeed looking directly at me and that, yes, if I paused to notice, their eyes were bright. I stepped gently toward one of them and gestured toward her, to which she responded by giving a slight nod of the head. "Would you like to share a comment or ask a question?" I asked. She said, "Yes, thank you," and asked an insightful question.

After the trip I returned to Insead, where the students in my executive courses are managers from all over the world. As I scanned the classroom, I felt both embarrassed and unsettled to see that I had been missing a lot of bright eyes in my classroom. In Japan, there is an expression popular with young people: "*kuuki yomenai*." Often shortened to "K.Y.," it refers to someone who is unable to read the atmosphere. On my trip to Japan, I learned just how K.Y. I was. But I also was reminded that, with a little curiosity and some helpful coaching, even I could improve my ability to read the Japanese atmosphere.

(adapted from <https://www.nytimes.com/2014/09/14/jobs/looking-another-culture-in-the-eye.html>)

- People didn't ask follow-up questions because the speaker is from another culture.
- In Japan, intense eye contact is necessary to have a conversation.
- The audience didn't make any comments because the speaker failed to look for signs.
- The author recognizes that the behavior he observed wouldn't have been learned where he grew up.
- Erin didn't see the same behavior in his students from the international business school Insead, in France.
- The author learned that even if you are *kuuki yomenai*, you can learn to read your audience.

b. Discuss these questions:

- a) Every country has particular customs. Did this specific behavior surprise you?
- b) Are you aware of any other specific behavior common in the Asian culture?
- c) Is there anything unusual about your country people only learn when they arrive?
- d) Do you think it's important to learn about these cultural differences before visiting another country?

3

Vocabulary

Read the excerpts below from the New York Times article and match the underlined words to their meaning:

1 I teach **cross-cultural** management at the international business school Insead, near Paris.

2 My colleague **whispered** to me: "I think there actually were some comments, Erin."

3 To my **amazement**, she responded, "Yes, thank you," and asked me a very interesting question.

4 "How did you know that those people had questions?" He **hesitated**, not sure how to explain it.

5 A few people in the group were looking right at you, and their eyes were **bright**.

6 "Now that's not something I would ever have learned from my **upbringing** in Minnesota."

7 She said, "Yes, thank you," and asked an **insightful** question.

8 I felt both embarrassed and **unsettled** to see that I had been missing a lot of bright eyes in my classroom.

- 7 Having or showing an accurate and deep understanding; perceptive.
- 3 A feeling of great surprise or wonder; astonishment, surprise, shock.
- 1 Relating to different cultures or comparison between them.
- 5 Giving out or reflecting a lot of light; shining, brilliant.
- 8 Anxious and worried; unable to relax.
- 4 Pause before saying or doing something, especially through uncertainty.
- 6 The treatment and instruction received by a child from its parents throughout its childhood.
- 2 Speak very softly using one's breath without one's vocal cords.

4 Pronunciation

a. Listen to the words below extracted from the article in activity 2a and repeat them:

raised
lived
studied
asked
whispered
looked
responded

repeated
hesitated
continued
learned
decided
paused
stepped

gestured
returned
scanned
embarrassed
unsettled
shortened
reminded

b. All the words above end in **-ed**, but they don't all end with the same sound. Listen again and write them under the correct category:

/d/	/t/	/ɪd/
raised, lived, whispered, continued, paused, gestured, returned, scanned, unsettled, shortened.	asked, looked, learned, stepped, embarrassed.	responded, repeated, hesitated, decided, reminded.

5 Speaking

- a) Do you like traveling? Where do you like to go on vacation?
 b) Are you planning on going anywhere for your next vacation? If so, where?
 c) Have you ever been abroad? Are you afraid of going abroad alone?
 d) Do you study the culture or try to learn about the place before you go there?

6 Listening

a. Discuss with a partner if the statements below are **true** or **false**:

Your
opinion

The
Infographics
Show

1. In Japan, you shouldn't tip, because it may be considered impolite.		true
2. In Europe, you must never send food back in restaurants.		true
3. In Asia, if you don't like something, you shouldn't be shy about complaining.		false
4. Never dress down if you have an appointment in Asia.		true
5. You must always be on time in Spain.		false
6. You mustn't kiss in public in the Middle East, where it is considered indecent.		true

b. Now, listen to an episode from The Infographics Show about habits that are considered rude in other countries. Did you guess many of the correctly? Available at <https://goo.gl/LGf6Lc>

c. Listen again and write **three things you should not do** in other countries and **three things must not do**:

Things you should not do (not recommended)	Things you must not do (prohibited, immoral or illegal)



7 Language Focus

a. Write **1** for recommendation, **2** for obligation, and **3** for prohibition:

- 3** You must not park in front of garages or fire hydrants in most places.
- 1** You should always read the parking signs before you park.
- 2** You must keep some distance from people in the Middle East.
- 2** If you have an appointment in the UK, you must be on time.
- 1** In the USA you shouldn't ask how much money someone makes.

b. Study the sentences in activity 3a and answer the questions:

Which word indicates a recommendation or suggestion? **SHOULD**

Which word indicates an obligation or requirement? **MUST**


Which indicates something is prohibited or banned? **MUSTN'T**

c. Fill in using **MUST** or **MUSTN'T**. Pay attention to the context:

- a) In Japan, children **must** always cover their belly button when they hear thunder.
- b) You **mustn't** write in red ink in South Korea. It is used to write down names of dead people.
- c) Shoes **must** always be removed before entering a Japanese home.
- d) In Dutch tradition, you **must** also congratulate the relatives on someone's birthday.
- e) You **mustn't** eat with your hands in Italy, as it is considered very rude.

d. A TripAdvisor user has posted this question. Can you give her any suggestions? What is something she **MUST** do when she arrives in Brazil? What about something she **MUSTN'T** or **SHOULDN'T** do? Write her a reply.

Brazil ▾



Solange F
Buenos Aires...

Level **6** Contributor

5 posts

220 reviews

where to stay in salvador

Feb 21, 2018, 1:44 PM

i am visiting **salvador** in march, where should i stay? i am looking for safe places, but also near the attractions and any beach

[Save Topic](#)

[Reply](#)

[Report inappropriate content](#)

8 Find Someone Who...

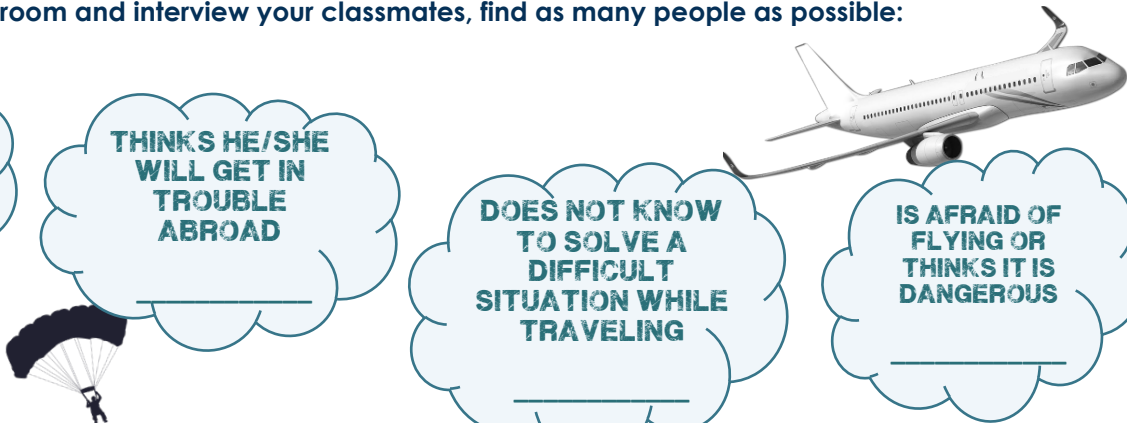
Walk around the classroom and interview your classmates, find as many people as possible:

HAS NEVER TRAVELED ON HIS/HER OWN

THINKS HE/SHE WILL GET IN TROUBLE ABROAD

DOES NOT KNOW TO SOLVE A DIFFICULT SITUATION WHILE TRAVELING

IS AFRAID OF FLYING OR THINKS IT IS DANGEROUS



9 Writing

Now that you have found someone for each situation, write:

- a) A *recommendation* for the first person: _____
- b) A *requirement* for the second person: _____
- c) An *obligation* for the third person: _____
- d) A *suggestion* for the fourth person: _____

Now share your opinions with the group.



10 What can you do now?

This is what we have studied in this unit. How are you doing so far?



Can you...?	I need some help	I am okay	I can do it well	I'm doing great!
1. Talk about different cultures, habits, and customs?				
2. Talk about obligations and recommendations?				
3. Tell the difference between an obligation and a suggestion?				
4. Recognize and use the different -ed sounds correctly?				
5. Discuss about trips and destinations?				

RATIONALE

Speak up and Speak out! takes a critical and communicative approach to foreign language teaching, and is deeply rooted in the parameters of particularity, practicality, and possibility, proposed by Kumaravadivelu (2001). The author argues that “any postmethod pedagogy has to be particular, sensitive to a particular group of teachers teaching a particular group of learners” (KUMARAVADIVELU, 2001, p. 538). This first parameter, particularity, sets the main tone for both units, considering that teaching practices must be designed for and defined by local particularities. *Speak up and Speak out!* takes into account the significance of teacher autonomy, which is intrinsically connected to a local pedagogy and extremely advantageous for allowing educators to adapt their materials and lessons to the needs and wants of their learners.

The second parameter, practicality, is also present in the theoretical core of this teaching material and encourages teachers to move beyond the dichotomous view of theory and practice and generate their own personal theories, learning from their teaching practices in order to improve the teaching-learning process. The teacher’s guide mentions the objectives of certain activities and suggests possible approaches; however, it is up to the teacher to decide the best course of action for each task. This parameter should inspire teachers to act as researchers, scholars, who seek to learn from their practices, develop their skills, and build a context-sensitive pedagogic knowledge, as proposed by Kumaravadivelu.

The third parameter, possibility, is subtly present in the second unit and its objective is to help teachers recognize and address a tendency some of them many have when they fail to take into consideration students’ sociocultural background and/or work with linguistic needs separately from social needs. The second unit tackles the topic of cultural differences specifically to raise awareness about students’ own culture when compared to others, and help them understand and question their own place in the world. This pedagogic view can also lead students to see how personal identity varies in a culture, allowing them to see how much their own culture has shaped their self-identity and how similar they can be to other people from different cultures. This process can foster a productive discussion about embracing and welcoming all types of diversity, be it racial, religious, sexual, political, ideological, and/or socioeconomic.

Perhaps the most important underlying learning theory behind the making of *Speak up and Speak out!* is the Communicative Language Teaching (CLT), in a sense that this material aims to promote language competence acquisition, as opposed to only focusing on linguistic properties. Additionally, some of the implications of the Communicative Approach proposed by McDonough and Shaw (2012) were taken into consideration when compiling and designing the material. According to the authors, “the concept of ‘being communicative’ has to do with what a language has the potential to mean, as well as with its formal grammatical properties” (McDONOUGH; SHAW, 2012, p. 23). One example of this implication in this material is the communicative function used to give advice and suggestions explored in Unit 2 (Let’s Hit The Road), exemplifying the practical use of language especially useful when interacting with other people.

The second implication mentioned by McDonough and Shaw states that “language in use does not operate in a vacuum” (McDONOUGH; SHAW, 2012, p. 26). The communicative function mentioned previously demonstrates this concept when the authors explain that “when we give advice, we do so to someone, about something, for a particular reason”. Accordingly, all functions and grammatical structures explored by this teaching material were contextualized in presentation and students are expected to produce in context as well. The third implication taken into account concerns students’ production, which must be inserted into a wider social and communicative context; and evaluation, which should not be based merely on accuracy of form. This is mentioned in the teacher’s guide, as a means to remind the teachers to be attentive to the context and rethink their attitude when assessing students.

Another essential pedagogic keystone of this material is the inductive approach to teaching grammar. In *Speak up and Speak out!*, the units are completely theme-based, comprised of authentic material and samples of real language in use. The students are contextualized from the very first activity and exposed implicitly to the grammar topic that will be taught. When the new linguistic concept is formally introduced, the students will have had extensive contact with contextualized samples. Furthermore, the grammar is presented in the units in such a way that will facilitate induction, since students will have to study the examples, try to find patterns and establish connections, understand the main idea, and only then formulate the rule with the guidance of the teacher. Subsequently, they are led to practice with various activities in order to better grasp the concepts, and finally produce their own examples in context, both in written and spoken tasks.

The materials and contents for the two units were selected and/or adapted to intermediate students at B1 level according to the Common European Framework of Reference for Languages (CEFR). The CEFR goes into detail about what students at this level can do:

Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes & ambitions and briefly give reasons and explanations for opinions and plans.

(Global scale - Table 1 - CEFR 3.3 - B1)

Consequently, the audios chosen to compose the units are in American English with negligible regional influences to promote better comprehension and achieve the proposed objectives. Similarly, the articles and texts were reduced so they would have a reasonable size, compatible with their level, and yet challenging enough to provide them with useful new vocabulary. Moreover, the grammar in this English teaching material matches the requirements of the CEFR for B1: the first unit brings the *Second Conditional*, and the second unit works with the modal verb *Must* and its negative counterpart, *Mustn't*.

When using this material in class, it is desirable to maximize interaction by providing opportunities for students to communicate real meaning in context. Therefore, activities done in pairs, groups, or with the whole class are generally preferred to teacher-centered activities. However, McDonough and Shaw (2012) maintain that

a mechanical organization may pay insufficient attention to the relationship between an activity and its purpose. For example, it may be unhelpful to practice reading aloud in groups or pairs if students are unable to check each other's accuracy. If, however, the aim is to encourage learners to discuss a topic more freely in a personalized way, then a paired format may be the most useful one. (p. 229)

Keeping that in mind, especially because of their level, choosing to put students to work in pairs or groups should aim at developing their communicative competence, and should be avoided when the objective of the activity and/or these interaction formats are incompatible or unsuitable for the styles of learners in that specific class. Then again, it has to be entirely up to the teacher to adopt the best course of action for his/her particular group of students.

Grammar and Production

According to Hinkel (2002, p. 195), “the contextualized teaching of grammar can expose learners to ways in which language is used in real life and heighten their awareness of its conventions and complexities”. Therefore, the two units featured in this paper aim to offer sufficient input to enable students to grasp the intricacies of each linguistic topic and to direct their attention to particular features of the language at hand. Hinkel (2002) further elaborates that

although theoretical models have identified language input as an essential component for second language learners, the crucial place of output in production has not received sufficient attention in research and literature. It would be difficult to develop communicative competence in speaking or writing based on input alone because to engage in a meaningful interaction or writing, one has to be understood, as well as be able to understand. (p. 196)

This key concept brought by Hinkel was considered when designing the production activities present in the material; they are carefully placed after adequate practice has been done and students’ general comprehension of the idea has been assessed. Although exploring grammar in depth does not necessarily improve language learning, it can serve as an indirect cognitive means to increase learners' exposure to language and their ability to notice discourse and language features (Hinkel, 2002). Consequently, it is imperative that learners are given chances to use the language while interacting with each other, in less formal, more natural settings.

Speaking and Writing

As stated by Burns, Joyce & Gollin (1996, p. 49), “spoken and written language draw on the same systems of language, but they do so in different ways because they have evolved over time to fulfil different sociocultural functions”. At this point, it is important to mention that language exists in a *continuum*, in which texts may possess strictly written characteristics and conversations may have exclusively spoken features, or these characteristics may be inverted, or the line between spoken and written language may even be blurred out completely. For the intents and purposes of this particular material, speaking and writing are kept at a more casual tone in both units, leaning toward the spoken edge of the *continuum*. By approaching spoken and written

production on this note, it is possible to maintain more dynamism and rely less on vocabulary, enabling students at this level to produce more and feel more accomplished.

Burns, Joyce & Gollin (1996) also explain the importance of working with both skills:

Students should be provided with the opportunity to develop both spoken and written language because there is clearly an interrelationship between spoken and written language in a literate society. People talk about what they write, they talk about what they read and they put down in written form what they have been talking about. (p. 49)

As teachers, it is important to provide students with several opportunities to analyze and understand language through formal instruction, modelling, and exposure. For instance, the Unit 1 (It's all fiction... or is it?) brings samples of short written passages containing stories with mostly spoken characteristics. Only after reading and reacting to these brief stories will students be required to produce similar ones, and even be encouraged to share them online in a forum, thus also promoting the use of English outside the classroom, in a real life context.

Listening and Reading

Listening tends to be a fairly demanding skill and comprehension depends largely on the learners' previous knowledge about the topic, along with a number of other factors that may influence students' ability to understand the input. Rost (2002) describes how listeners can apply two processes to improve their understanding:

Speech perception and word recognition are the 'bottom-up' processes in listening: they provide the 'data' for comprehension. If the listener does not recognize enough of these bottom-up cues in order to process the speech in real time, he or she will rely more exclusively on 'top-down' processes semantic expectations and generalizations. (p. 96)

As mentioned by the author, the "bottom-up process" refers to their L2 knowledge, and "top-down process" to their contextual knowledge. Consequently, it is possible to influence how much students understand by providing key information beforehand. A number of pre-listening activities can be employed to promote contextualization and activation of previous knowledge. As an example, through a comprehensive discussion before the main listening activity, students may be led to contrast their ideas and bring in new concepts to the table. Similarly, important vocabulary

and other linguistic features can also be explored in advance, providing listeners with important elements of comprehension and simplifying the overall process. In *Speak up and Speak Out!*, the most prevailing aspect is ample contextualization. Before each listening activity, students will take part in different activities so they can hypothesize about the upcoming concepts brought by the audio and discuss some of the very same questions proposed by the speakers.

Anthony, Pearson and Raphael (1993, p. 284) define reading as “the process of constructing meaning through the dynamic interaction among the reader’s existing knowledge, the information suggested by the written language, and the context of the reading situation”. Additionally, Farrell (2012) justifies using this definition for introducing teachers to different models of reading:

The top-down model argues that readers bring prior knowledge and experiences to the text and that they continue to read as long as the text confirms their expectations. The bottom-up model suggests that a reader reads the words and sentences and looks at the organization of the text (without relating it to experience or prior knowledge) in order to construct meaning. (p. 3)

It is vital to provide them with abundant information to refine both processes and maximize their understanding of any given written passage. Accordingly, the units bring contextualized articles and texts preceded by pre-reading activities that offer plenty of opportunities to adequately activate their previous knowledge and promote discussions regarding the topic. The reading itself can be approached in a variety of ways depending on the specificities of each group.

Assessment

Savignon (1997) states that learners’ communicative needs provide an outline for elaborating program goals with regard to functional competence. These goals imply global, qualitative evaluation of learner achievement as opposed to quantitative assessment of discrete linguistic features. Consequently, students should be evaluated through holistic forms of assessment throughout the learning process, as a way to obtain and provide feedback in order to optimize language acquisition and offer students a more tailored, personal experience, focused on their skills, needs, and wants.

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Speak Up and Speak Out!

Unit 1 – It’s all fiction... or is it?

Unit cover: <https://goo.gl/Z5C6SR>

Dracula: <https://goo.gl/S9DjpZ>

Warning: <https://goo.gl/UrwgT8>

Biohazard: <https://goo.gl/c4qRtR>

Zombie: <https://goo.gl/92GbAp>

Vampire: <https://goo.gl/4qy8hj>

Werewolf: <https://goo.gl/GZ26x2>

Witch: <https://goo.gl/ijJEcC>

Dragon: <https://goo.gl/NjyxLy>

Orc: <https://goo.gl/f36LwQ>

Elf: <https://goo.gl/yTLwmE>

Unicorn: <https://goo.gl/AxVSd4>

Fairy: <https://goo.gl/8gw9Vf>

Dementor: <https://goo.gl/1BTpye>

Spiders: <https://goo.gl/uTJ63b>

Skull: <https://goo.gl/y89Wqs>

Zombie 2: <https://goo.gl/Vhu4oM>

Witch 2: <https://goo.gl/v6cs16>

Wizard: <https://goo.gl/hxuJ3k>

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Unit 2 – Let’s hit the road

Unit cover:	https://goo.gl/NtM6fy
Departures:	https://goo.gl/uw1d4X
Parking sign 1:	https://goo.gl/2LsYP8
Parking sign 2:	https://goo.gl/LrFRkc
Parking sign 3:	https://goo.gl/vbifDN
Airplane:	https://goo.gl/BXbdnV
Parachute:	https://goo.gl/vCUHnf
Arrivals:	https://goo.gl/JZfWTm
Lost:	https://goo.gl/FPZK9w
Traveler:	https://goo.gl/ZpEqFM
Hiker:	https://goo.gl/Gr9uWG
Climber:	https://goo.gl/tQ4yRZ

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