

UNIVERSIDADE FEDERAL DE MINAS GERAIS

Faculdade De Letras – FALE

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Curso De Especialização Em Ensino De Inglês – CEI

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MULTI TEACHING – From Theory to Practice:

Designing English Language Units for Transformative Learning

BELO HORIZONTE

2024

SAMYRA CARVALHO SANTOS

**MULTI TEACHING – From Theory to Practice:
Designing English Language Units for Transformative Learning**

Trabalho apresentado ao Curso de Especialização em Ensino de Inglês 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: Valdeni Reis.

BELO HORIZONTE

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UNIVERSIDADE FEDERAL DE MINAS GERAIS
CURSO DE ESPECIALIZAÇÃO EM LÍNGUA INGLESA/CEI

ATA DE DEFESA DE MONOGRAFIA/TCC

Às 09:40 horas do dia 06 de dezembro de 2024, reuniu-se na Faculdade de Letras da UFMG a Comissão Examinadora indicada pela Coordenação do Curso de Especialização em Língua Inglesa, para julgar, em exame final, o trabalho intitulado, MULTI TEACHING - From Theory to Practice: Designing English Language Units for Transformative Learning, apresentado por Samyra Carvalho Santos, como requisito final para obtenção do Grau de Especialista em Ensino de Língua Inglesa. Abrindo a sessão, a banca examinadora, após dar conhecimento aos presentes do teor das Normas Regulamentares do Trabalho Final, passou a palavra à (ao) candidato(a) para a 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:

Profa. Dra. Climene Fernandes Brito Arruda indicou a (X) aprovação/ () reprovação do(a) candidato(a);

Profa. Me. Nara Nília Marques Nogueira indicou a (X) aprovação/ () reprovação do(a) candidato(a).

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

Nota: 77

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 assinada eletronicamente por todos os membros participantes da Comissão Examinadora.



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INSTRUÇÕES

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Going back to studying after almost 14 years, with no background in linguistics and a one-year-old baby, wasn't easy—but it was definitely worth it. Above all, I want to thank my husband Ronan, who supported me from the moment I first mentioned the selection process to get into CEI. He listened while I excitedly talked about everything I was learning, helped me whenever I needed, and embraced his role as a father, taking care of our guiding light—our son Daniel—while I studied and pursued my goals.

I also thank my mother Rita, who has always been my inspiration. She mastered the art of doing hard things in the toughest situations. I am grateful to my husband's family for keeping Daniel entertained while I studied, and to my family and friends especially Nayara, Ludmila, Filipe, Tia Marina, Sarah, and Thais for supporting me, cheering me on, and understanding every time I said, "I can't—I have to study."

To the professors at CEI, I am immensely grateful for all the knowledge you shared with me and my colleagues. And to Professor Valdeni Reis, thank you for kindly guiding me through this final stretch. Lastly, I want to thank my students, who challenge me daily and inspire me to keep striving to improve.

ABSTRACT

This work aims to develop learner-centered didactic units for English Teaching to diverse audiences at different stages of their language learning journeys. Under the light of the Communicative Approach, combined with other theories and teaching methods, this work uses authentic and meaningful materials to develop speaking, writing, listening, and reading skills in its target audience. As they are learner-centered, both units will use diverse resources to achieve the same final outcome: the use of the language.

Key words: English Teaching; learner-centered; Communicative Approach; didactic units.

RESUMO

Este trabalho busca desenvolver unidades didáticas de ensino de Língua Inglesa voltadas para o aluno em momentos distintos de suas jornadas de aprendizagem. Sob a luz da abordagem comunicativa, combinada com outras teorias e métodos de ensino, este trabalho faz uso de material autêntico e significativo, com o intuito de desenvolver as habilidades de fala, escrita, escuta e leitura em seu público-alvo. Por serem voltadas para o aluno ambas as unidades utilizarão recursos diversos para produzirem o mesmo resultado final, o uso da língua.

Palavras chaves: Língua Inglesa; aluno no centro; abordagem comunicativa; unidades didáticas.

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INTRODUCTION

Access to and exposure to English in Brazil and worldwide have improved over the past decades, primarily due to advances in technology and global social media interactions. We have the world in our hands, and English has become the *lingua franca* through which we communicate in this globalized universe.

In 2013, the British Council conducted research to understand how the Brazilian middle and lower-upper classes accessed and what they needed from English. The research revealed that younger generations had attained higher levels of schooling, often continuing their studies beyond high school. This same group was more likely to seek ways to expand their English knowledge beyond the regular school curriculum. As the report stated, “English teaching—both public and private—is unable to provide students with a usable level of English.” English language learners wanted dynamic classes taught in English, with a focus on work-related topics and fast results. Beyond professional goals, they also viewed English as essential not only for professional but also for personal development.

In 2017, the BNCC guidelines for Brazilian formal education were approved, bringing multiple changes to how English should be viewed and taught in public and private schools nationwide. In the BNCC, English was recognized as a *lingua franca*— a language for communication among people who, while not sharing the same sociocultural and linguistic realities, communicate due to advances in technology and economics. The teaching of English should focus on its meaningful use, incorporating students’ experiences into the classroom to aid their development and mastery of the following five skills: speaking, reading, writing, linguistic knowledge, and grammatical understanding.

For the past two years, I have been teaching in these two very different settings: as a private teacher to upper-level students who primarily aim to learn and improve their English for personal and professional development, as well as for children at regular schools, who simply want to learn and have fun. **Multi-Teaching** is intended for teachers, like myself, who work in multiple settings, with a variety of students at different stages of learning. For different needs, there must be alternative paths and tools to reach the same goal— effective communication. Through real use of the language, and with some luck and hard work, students may even come to see English as one of their own languages.

The units presented here were created under the umbrella of Communicative Language Teaching, combined with other approaches and theories. The use of authentic materials was paramount in developing sections on reading, grammar, phonetics, listening, writing, and speaking. However, these materials are presented and worked on differently, as they are learner-centered units.

Unit 1: The Future We Want is aimed at adults and young adults at B2 level and above, according to the CEFR, in coming from private or small classroom settings (either in person or online). It addresses the environmental crises we might face in the near future and explores the possibilities of changing this outcome. Following the principles of the Communicative Approach and Critical Literacy, it aims to raise critical awareness and explore how we can transform ourselves and, by extension, our reality. (VALERIO AND MATTOS, 2018)

Unit 2: The Music Festival is designed for teenagers at B1 level and above, according to the CEFR, in the first year of H in regular school settings, following the BNCC guidelines. Its central theme—music legends who are no longer with us— engages students with an important skill in their lives: internet research and fact-checking information. Designed following principles of the Communicative Approach, it is a task-based unit culminating in a final project that has been implemented in the school where I work. This unit was created from classroom experiences, aligning with the post-method condition. (KUMARAVADIVELU, 2003)

Both themes are deeply meaningful to me. Unit 1 addresses environmental issues, a genuine concern of mine as I think about the world my son will inherit. Unit 2 revolves around music—the reason I learned English in the first place—and the timely topic of internet research, especially relevant as we enter the age of generative AI. As a teacher in these two settings, I feel optimistic about the future of English education in Brazil.

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UNIT 1

The Future we want



Get Started

- Answer the question in one sentence. What will the world look like in 2050?
-

- Write down the correct terms under each picture.

WILDFIRES

HEAT WAVE

CO₂ EMISSIONS

PERMAFROST

MELTING

LOGGING



- DISCUSS with a partner: When you look at the pictures above, do they take you to the future? Explain your answer.

Reading I



It is 2050. Beyond the emissions reductions registered in 2015, no further efforts were made to control emissions. We are heading for a world that will be more than 3 degrees warmer by 2100.

The first thing that hits you is the air.

In many places around the world, the air is hot, heavy, and depending on the day, clogged with particulate pollution. Your eyes often water. Your cough never seems to disappear. You can no longer simply walk out your front door and breathe fresh air. Instead, before opening doors or windows in the morning, you check your phone to see what the air quality will be. Everything might look fine—sunny and clear—but you know better. When storms and heat waves overlap and cluster, the air pollution and intensified surface ozone levels can make it dangerous to go outside without a specially designed face mask (which only some can afford). Our world is getting hotter, an irreversible development now utterly beyond our control. We have already passed tipping points, like The Great Melting of the Arctic sea ice, which used to reflect the sun's heat. Oceans, forests, plants, trees, and soil had for many years absorbed half the carbon dioxide we spewed out. Now there are few forests left, most of them either logged or consumed by wildfire, and the permafrost is belching greenhouse gases into an already overburdened atmosphere.

Adapted from <https://time.com/5824295/climate-change-future-possibilities/> Access July 2nd, 2024



① Read the text again and match the following words to their correct meaning.

- | | |
|------------|---|
| 1. belch | () /kɪlʃtə/ <i>n.</i> a number of things of the same kind, growing or held together; |
| 2. utterly | () /kɒgd/ <i>v.</i> to (cause to) become blocked or choked up; |
| 3. clogged | () /spju/ <i>v.</i> to throw or pour out violently; |
| 4. cluster | () /bɛltʃ/ <i>v.</i> to gush forth; send forth violently; |
| 5. spew | () /u'tər lē/ <i>adv.</i> in an utter manner; completely; absolutely. |

Adapted From: <https://www.wordreference.com/> Access: July 3rd, 2024

② In pairs discuss about the following questions. Present your thoughts to the class.

- Does the text offer us a positive glimpse into the future? Why?
- Does it seem realistic?
- How does reading the text has made you feel?
- What title would you give this text?

Pick up where we left

Lesson 2

- Do you believe humans have already evolved to a point where we can control future developments?
() YES () NO () IN PARTS
- In your opinion, have we already found solutions to the majority of problems our world faces?
() YES () NO () IN PARTS
- Are we in harmony with nature? Have we ever been?
() YES () NO () IN PARTS

Reading 2



We humans have now evolved to a point where we consciously can control future developments. We can choose to destroy this world or choose to create an amazing future world, with unlimited opportunities.

Yes, in many ways the world of today is in chaos, with plenty of crises and problems. On the other side, to a certain extent, it is necessary.

Necessary because crises often lead to changes, both individually and on a collective level. Crises are necessary, they lead to transformation.

There are plenty of new and positive things going on, that deserve far more attention. There already exist solutions to most challenges. A huge amount of new and fantastic technologies, as well as revolutionary ideas, see the light of day. More and more amazing people roll up their sleeves and fix what is broken.

Mankind has been on a long journey away from interdependence with nature and each other, to become separated from nature and each other. We stopped thinking holistic and about the greater good and started to split everything into shares, as in a mechanistic worldview and an «each man for himself» mentality. We are now at the turning point. We are now on the verge of a new journey back to interdependence with both nature and ourselves on a higher conscious level.

Adapted from: <https://www.gaiainnovations.org/a-world-in-balance/towards-a-positive-future/> Access: July 3rd, 2024



① Go over Readings 1 and 2 and answer the following questions.

1. Where do both texts come from, are they talking about the same subject? How are they different?

2. Considering reading 1. Would you say it is:

() science fiction () opinion writing () nonfiction - science

3. Considering reading 2. Would you say it is:

() science fiction () opinion writing () nonfiction - science

4. Do you believe that identifying the genres leads to a better understanding of the readings? Explain.

Understanding

① Read the excerpts from the texts and answer the following questions.

1. In reading 1, in the sentence “ *we have already passed tipping points*”, are the *tipping points* in the past, present or future? Is there a specific date to corroborate your answer? _____

2. In reading 2, in the sentence “ *humans have now evolved to a point*”, is the *evolving* finished? If so, do you have a time for when it ended? _____

3. In reading 2, in the sentence “ *mankind has been on a long journey*”, do you believe this is an ongoing action or just something that happened and finished?



Read the following sentences out loud. Discuss with a partner.

- “ we have already passed tipping points”.
- “ humans have now evolved to a point”.

Both verbs **pass** and **evolve** when put in past participle end with **ed**. Do they sound the same?

A variety of words might have similar or even the same orthographic elements but it does not mean they will have the same phonology and, therefore, the same sound.

Regular verbs in the past tense and in some past participle, orthographically ending in ed can have 3 different sounds depending on the last phoneme present in each verb.

Verbs ending in:

vowels and
voiced consonants
/d/ sound
evolved /ɪvɒlvd/ = /ɪvɒlvd/

unvoiced consonants
/t/ sound
passed /pæs/ = /pæst/

t and d
/ɪd/ sound
wanted /wɒnt/ = /wɒntɪd/

Use a phonetic chart and a dictionary to guide you.

[English Phonetic Chart](#)

[Word Reference Dictionary](#)

Practice



- ① Check the box with the correct past participle sound for each verb.

Verbs	/d/	/t/	/ɪd/
visit			
talk			
increase			
decline			
formulate			
work			
study			

Think and Talk



sustainable /sə'steɪnəbəl/ *adj.* 1. capable of being sustained
 2. (of economic development, energy sources, etc) capable of being maintained at a steady level without exhausting natural resources or causing severe ecological damage: sustainable development

Adapted from: <https://www.wordreference.com/definition/sustainable/> Access: July 4, 2024

In pairs, discuss the following questions and present your thoughts to the class:

- Look at the definition of the word **sustainable**. Can you think of examples of sustainable technologies or actions?
- Have you ever heard of sustainable cities? Imagine what they are like. Use one word to describe them.
- Have you seen the image below? Do you know if it depicts a real city? Would you like to live in a place like this? Why or why not?



From: <https://www.businessdestinations.com/destinations/singapore-the-living-city/> Access: July 5, 2024

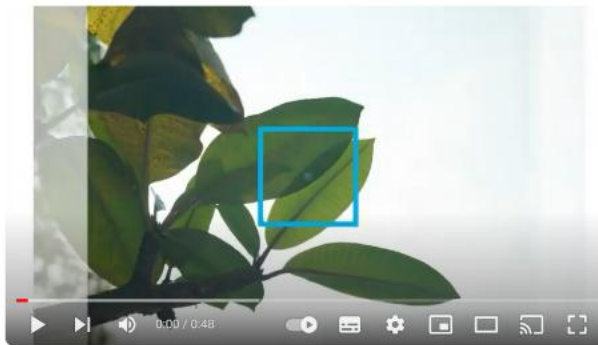
Listen UP



From <https://www.youtube.com/watch?v=5UhnuddcAsE>
Access: November, 18, 2024

① Watch the video and write (T) for true and (F) for false.

- () SuperTree Grove is located in Singapore.
 - () The government wanted to raise the quality of life for its residents.
 - () It is a natural forest.
 - () It generates fossil fuel energy.
-



From <https://www.youtube.com/watch?v=U4Kvlw-MTsE>/Access: November, 18, 2024

② Watch the video and answer the following questions.

1. How does Singapore deal with global warming?

2. How are they trying to extend the public life and nature?



net zero means cutting carbon emissions to a small amount of residual emissions that can be absorbed and durably stored by nature and other carbon dioxide removal measures, leaving zero in the atmosphere.

Adapted from: <https://www.un.org/en/climatechange/net-zero-coalition/> Access: July 5, 2024

a carbon footprint carbon footprint, amount of carbon dioxide (CO₂) emissions associated with all the activities of a person or other entity (e.g., building, corporation, country, etc.).

Adapted from: <https://www.britannica.com/science/carbon-footprint/> Access: July 5, 2024

Infographic is a content format that combines text and visual elements to convey information to the reader in a faster and easier way. This mixture is cohesive since each of those parts is used in the best way to address the main piece of information.

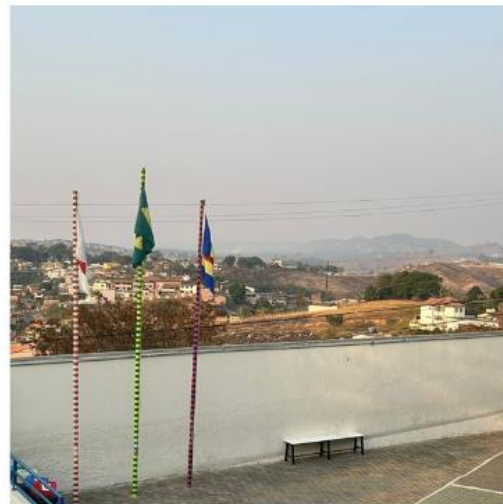
Adapted from: <https://rockcontent.com/blog/what-is-an-infographic/> Access: December 6, 2024

We must be part of the solution.

The climate change is here. Both pictures were taken at the same place just months apart.

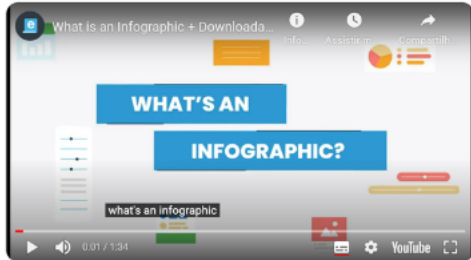


Photograph by the author
(Samyra Carvalho) taken on May 2, 2024



Photograph by the author
(Samyra Carvalho) taken on September 3, 2024

Find out how our daily activities impact the environment. Create an informational infographic on small steps we can take toward a more sustainable future. Consider daily habits such as eating, shopping, transportation, and political choices. Use the videos below to guide your thoughts. Present your work to the class.



What's an infographic?

From: <https://www.youtube.com/watch?v=Yvo-mHg1ojU&t=1s>
 Access: December 6, 2024



Take Climate Action Today

From: <https://www.youtube.com/watch?v=RS4KI0-XG6w>
 Access: November 18, 2024

Exit Ticket

Check your Learning!	Sure!	It's a work in progress!	Not really!
I have learnt new vocabulary.			
I have visualized multiple possibilities for our future.			
I have learnt we can take actions to change our future.			
I can recognize different text genres.			
I have learnt about Present Perfect.			
I can use Present Perfect in my conversation and writing.			
I have learnt about the ending sounds of regular verbs in the past and participle forms.			
I can identify which is the correct phoneme to be used in the past and participle forms of regular verbs.			
I have learnt about a sustainable city.			
I can take small steps that would help create a better future.			

UNIT 2

THE MUSIC FESTIVAL

*A Tribute to
the Legends*



Samyra Carvalho Santos
UFMG - CEI

GET STARTED 



Look at these pictures.
Can you recognize the artists?



Conduct a survey among your classmates and record your findings

Names	-----	-----	-----
1- Do you know who Elvis Presley was?			
2- Can you name any of Elvis' songs?			
3- Do you know who Michael Jackson was?			
4 - Can you name any of Michael Jackson's song?			
5- Can you do a "moonwalk" ?			

READING



Michael Joseph Jackson (August 29, 1958 – June 25, 2009) was an American singer, songwriter, dancer, and philanthropist. Dubbed the "**King of Pop**", he is regarded as *one of the most significant cultural figures of the 20th century*. Over a four-decade career, his contributions to music, dance, and fashion, along with his publicized personal life, made him a global figure in popular culture. Jackson influenced artists across many music genres. Through stage and video performances, he popularized street dance moves such as the *moonwalk*, which he named, and the *robot*.

Adapted From: https://en.wikipedia.org/wiki/Michael_Jackson
Access: October 27, 2024

Elvis Aaron Presley^[a] (January 8, 1935 – August 16, 1977), known *mononymously as Elvis*, was an American singer and actor. Known as the "**King of Rock and Roll**", he is regarded as *one of the most significant cultural figures of the 20th century*. Presley's energized performances and interpretations of songs, and *sexually provocative dance moves*, combined with a singularly potent mix of influences across color lines during a *transformative era in race relations*, brought both great success and *initial controversy*.

Adapted From: https://en.wikipedia.org/wiki/Elvis_Presley
Access: October 27, 2024

Reading comprehension

1 - What made Michael Jackson so important to popular culture?

2 - How were Elvis' performances described? Which element made Elvis' performances provocative?

3 - What do you think made Elvis and Michael so popular?

4 - Where were both text excerpts taken from?

What's Wrong with Wikipedia?

There's nothing more convenient than Wikipedia if you're looking for some quick information, and when the stakes are low (you need a piece of information to settle a bet with your roommate, or you want to get a basic sense of what something means before starting more in-depth research), you may get what you need from Wikipedia. In fact, some instructors may advise their students to read entries for scientific concepts on Wikipedia as a way to begin understanding those concepts.

Nevertheless, when you're doing academic research, you should be extremely cautious about using Wikipedia. As its own disclaimer states, information on Wikipedia is contributed by anyone who wants to post material, and the expertise of the posters is not taken into consideration. Users may be reading information that is outdated or that has been posted by someone who is not an expert in the field—or by someone who wishes to provide misinformation. While Wikipedia editors do correct misinformation, observers have found that they don't catch everything—at least not right away.

Adapted From: <https://usingsources.fas.harvard.edu/what%E2%80%99s-wrong-wikipedia/> Access: October 27, 2024

GLOSSARY



- **quick** /kwɪk/ completed in a short time:
- **stake** /steɪk/ a personal interest or involvement:
- **settle** /ˈsetəl/ to fix, decide on, or resolve:
- **bet** /bet/ an agreement to risk something of value on an uncertain future event:
- **in-depth** (inˈdepth) extensive, thorough, or profound:
- **advise** /ədˈvaɪz/ to give counsel or advice (to), esp. to recommend as wise or sensible:
- **entry** /ˈɛntri/ the statement, item, etc., so entered or recorded:
- **disclaimer** (dis klāˈmər), a statement, document, or assertion that disclaims responsibility, affiliation, etc:
- **expertise** /ˌɛkspəˈtɪz/ expert skill or knowledge;
- **outdated** /ˌaʊtˈdeɪtɪd/ out-of-date; not modern:
- **misinformation** /ˌmɪsɪnfəˈmeɪʃən/ false information deliberately given:

Adapted From: <https://www.wordreference.com/> Access: October 27, 2024

Read the text again and write (T) for true and (F) for false. Correct the false sentences.

() Wikipedia isn't convenient when looking for quick information.

() Wikipedia entries may be a way to begin understanding some concepts.

() You don't need to be cautious when using Wikipedia for academic research.

() Information in Wikipedia is written by experts on the subjects.

() Information in Wikipedia may be outdated or written to spread misinformation.

Share your thoughts

- Do you often use Wikipedia or AI on your researches?
- Did you know anyone can write and change Wikipedia entries?
- Do know where AI information comes from?

SOUNDS GOOD



Read the following words out loud.

- information
- fashion
- comprehension
- consideration

Would you say the end sound ION sounds exactly like that? Or is there any other possible sound for it? Share your thoughts with your partner.

Look at the Phonetics Chart and circle the three last phonemes of the words. Let's learn their sound.

- in·for·ma·tion /,ɪnfəˈmeɪʃən/
- fash·ion /ˈfæʃən/
- com·pre·hen·sion /,kæmpriˈhɛnʃən/
- con·sid·er·a·tion /kənˌsɪdəˈreɪʃən/

Did you know the [o] does not exist in English?



English Phonetic Chart

© Thais Cristóforo Silva 2005

Vogais curtas	Vogais longas	Ditongos decrescentes	Ditongos centralizados	Consoantes desvoçadas	Consoantes voçadas (exceto h)		
ɪ	i:			f	v	h	
æ	a:	aɪ		s	z	j	
ɔ	ɔ:	ɔɪ		θ	ð	w	
ʊ	u:	eɪ	ɪə	ʃ	ʒ	l	
	ɜ:	aʊ	ʊə	tʃ	dʒ	r	
ɛ		oʊ	ɛə	p	b	m	
ʌ				t	d	n	
ə				k	g	ŋ	



UNDERSTANDING

In pairs, talk to your classmates and write down your observations. Go back to the text “What’s wrong with Wikipedia” to help you.

1- In the sentence, “ You may get what you need from Wikipedia” , what idea do you think the word “**may**” is expressing?

2 - In the sentence, “ you should be extremely cautious about using Wikipedia”, what idea do you think the word “**should**” is expressing?

3 - Highlight the following words in the excerpts from the songs below:

should, can't, would, must, can, might, could



Rasputin
Boney M.

Letra Tradução Significado

There lived a certain man in Russia long ago
He was big and strong, in his eyes a flaming glow
Most people looked at him with terror and with fear
But to Moscow chicks he was such a lovely dear
He could preach the bible like a preacher
Full of ecstasy and fire



Stronger Than Me
Amy Winehouse

Letra Tradução Significado

You should be stronger than me
You've been here seven years longer than me
Don't you know you're supposed to be the man?
Not pale in comparison to who you think I am



Can't Help Falling In Love
Elvis Presley

Letra Tradução Significado

Wise men say
Only fools rush in
But I can't help
Falling in love with you



I Will Always Love You
Whitney Houston

Letra Tradução Significado

If I should stay
I would only be in your way
So I will go, but I know
I'll think of you every step of the way



Wanted Man
Johnny Cash

Letra Tradução Significado

Wanted man in California
Wanted man in Buffalo
Wanted man in Kansas City
Wanted man in Ohio
Wanted man in Mississippi
Wanted man in ol' Cheyenne

Wherever you might look tonight you might see this wanted man



The Show Must Go On
Queen

Letra Tradução Significado

Empty spaces
What are we living for?
Abandoned places
I guess we know the score
On and on
Does anybody know what we are looking for?



What More Can I Give
Michael Jackson

Letra Tradução Significado

How many people will have to die before we will take a stand?
How many children will have to cry, before we do
All we can?
If sending your love is all you can give
To help one live

Adapted from : <https://www.letas.mus.br/Access> October 28,2024

PRACTICE



In pairs, go over the song excerpts in Activity 1, and match the highlighted words with their possible meanings.

- a) can () used to express opinion, responsibility or what is a good idea
- b) can't () used to express uncertainty about the possibility of occurrence
- c) could () used to express something that will have to be done
- e) might () used to express impossibility
- f) should () to be able to; have the ability to:
- g) would () used to express ability in the past
- h) must () used to express a hypothetical situation

Read and complete with the correct option. Use the previous activities to help you.

Many influential music artists who are no longer with us _____ **can't/may** still inspire listeners around the world with their timeless songs. They _____ **could/must** move and inspire millions of people around the globe. Legends like Michael Jackson, Elvis Presley, Freddie Mercury, and Amy Winehouse _____ **must/might** have continued to shape the music industry had they lived longer. Their creative journeys _____ **should/would** remind us of the intense pressures that artists often face. Their music, from powerful lyrics to unique sounds, _____ **must/can** transport us to another era, reminding us of their brilliance. It is fascinating to think about the contributions they _____ **would/should** have made if they were still alive today.

GRAMMAR CORNER

Modal Verbs are auxiliary verbs that provide additional meaning to the main verb in a sentence. Each modal verb has its own use or uses and may express ideas in different tenses.

Modal Verbs

can - used to express ability, possibility, ask for permission, or make a request
can't (negative)

could - used to express ability in the past, ask for permission, or make a request.
couldn't (negative)

may - used to express possibility or ask for permission.
may not (negative)

might - used to express possibility or ask about possibilities.
might not (negative)

should - used to make suggestions or give advice.
shouldn't (negative)

would - used in hypothetical situations or polite questions.
wouldn't (negative)

must - used to express necessity or obligation.
mustn't (negative) prohibition

Modal Verbs structure use:

Affirmative:

Subject + modal + main verb + complement.

You should hear this song.

Negative:

Subject + modal + not + main verb + complement.

We might not go to the music festival.

Interrogative:

Modal + subject + main verb + complement

Can you do a moonwalk?

THINK AND TALK

music festival usually a series of performances at a particular place and inspired by a unifying theme, such as national music, modern music, or the promotion of a prominent composer's works. It may also take the form of a competition for performers or composers.

Adapted from: <https://www.britannica.com/art/music-festival> Access in November, 8, 2024

head·lin·er (hed'lı'nər), a performer whose name appears most prominently in a program or advertisement or on a marquee; star.

Adapted from: <https://www.wordreference.com/definition/> Access November, 8, 2024

Share your thoughts.

- If you could choose any headliner, dead or alive, for a Music Festival, who would it be?

Watch the video.



From: https://www.youtube.com/watch?v=1zBOy_KQ9_4/ Access: November,19,2024

In the video, you could hear all sorts of answers and reasons to the question, 'Who is your dream festival headliner, dead or alive?' Now it's time to interview your classmates. In pairs, you will take turns interviewing each other. Use the questions and answers below to guide you.

- 1- Who would be your Festival headliner?
- 2- Why did you choose this artist or these artists?
- 3- What's your favorite song or songs by this headliner?
- 4- What do you like about this song or these songs?

- 1- My Festival headliner would be_____.
- 2- I like this artist because _____.
- 3- My favorite headliner's song is_____.
- 4- I really like this song because _____.

THE MUSIC FESTIVAL



Throughout the unit, we have studied great music artists who are no longer with us. We have read about their lives, learned about their deaths, and explored how their music, performances, and personalities shaped their careers and impacted the lives of millions of fans and other artists as well. As a tribute to their lives and contributions to music, we are going to prepare a music festival.

trib-ute /'trɪbyut/ n. 1. a gift, speech of praise, etc., given as an expression of gratitude toward another:

Adapted From: <https://www.wordreference.com/> Access: November 02, 2024

biographical essay / A biographical essay is a type of academic paper where the author tells the story of someone's life..

Adapted from <https://essayusa.com/blog/how-to-write-a-biography-essay-and-get-an-a/> Access: November, 6, 2024

Theme : A tribute to the legends we lost

In groups students will:

- 1- Choose an artist who is no longer with us but had—and can still have—a significant impact on music.
- 2- Choose a song from the artist to perform for the audience.
- 3- Write a short biographical essay about the artist's life, musical impact, and the reason why you chose that particular artist or song. The essay will be read to the audience before each song performance.

Tips: Interview your parents about music legends who have passed, they might have insightful information.

When writing about the artist's life: As we have already learned at the beginning of the unit, not everything you find on the internet is reliable. Check your sources and make sure the information is accurate.

When choosing a song, remember: Costume, dance performance, rhythm, pitch, and pronunciation will be evaluated in your presentation.

listen, read, and repeat the song as much as you need! You should know it by heart by the day of the presentation. Look for video clips and references on the internet to build your presentation.

THE MUSIC FESTIVAL - CTPM - ITABIRA -2024

The Music Festival is a project first implemented at Colégio Tiradentes da Polícia Militar - Unidade Itabira by Professor Milena Lessa in 2018 and continued by Professor Viviane Madeira until today, with the exception of the pandemic years. The Music Festival is a project aimed at high school students. Students must choose a song based on the theme; this year's theme was "Artists Who Are Gone." The choice of artist, song, costume, and performance, as well as the rehearsals, is their responsibility. The school provides only the background soundtrack, and teachers, in addition to the English teachers, allow students some in-class time to rehearse.

Check your Learning!	Sure!	It's a work in progress!	Not really!
I have learned new vocabulary.			
I have learned about music legends.			
I can do a moonwalk.			
I have learned about the importance of checking sources.			
I have learned about Modal Verbs.			
I can understand the different uses of Modal Verbs.			
I can understand important informations in youtube videos.			
I can interview my colleagues.			
I can write about my favorite artist.			
I can sing and perform in a Music Festival.			

Teacher's Guide

Unit 1 – The Future we want

This unit aims to develop students' critical thinking by introducing an important and relevant subject on a global scale. Its main audience consists of adults and young adults at a B2 level or above, according to the Common European Framework of Reference for Languages (CEFR), in private or small classroom settings. The unit is divided into four lessons, containing the following activities:

Lesson 1	Lesson 2	Lesson 3	Lesson 4
Get started (Pre Reading)	Pick up where we left (Pre Reading)	Sounds Good (Phonetics)	Hands On (pre-writing)
Reading 1 (Reading comprehension)	Reading 2 (Genre comprehension)	Practice (Phonetics)	We must be part of the solution (writing)
	Understanding (Grammar / Present Perfect)	Think and Talk (Speaking and pre- listening)	Exit Ticket (Self-assessment)
	Practice (Grammar)	Listen UP (Listening)	

Guiding students through the unit

Lesson 1 – 60 to 90 minutes lesson

Get started (Pre Reading) – The focus here is to introduce the topic by asking a question that will get students thinking about the future of our planet. Encourage students to look at the unit's cover to guide their answers.

Question: What will the world look like in 2050?

Answer key: Answers may vary

In the following exercise, students will have the opportunity to review or learn new vocabulary that will appear in Reading I by completing a simple "match the words to the pictures" activity.

Answer key:



melting



wildfires



heat wave



CO2 emissions



logging



permafrost

Guided by the question *When you look at the pictures above, do they take you to the future? Explain your answer*, students should share their thoughts on the subject with their classmates.

Reading 1 – Explain to students that they must read the text and complete the first exercise before asking for vocabulary meanings. Advise them to read the text once or twice, attempt the exercise, and then refer back to the text. The "Match the words to their meanings" exercise is designed to help clarify any vocabulary doubts.

Activity 1 - Answer key

1. belch (4) /'kɪltʃ/ *n.* a number of things of the same kind, growing or held together;
2. utterly (3) /kɪlɪd/ *v.* to (cause to) become blocked or choked up:
3. clogged (5) /spju/ *v.* to throw or pour out violently:
4. cluster (1) /bɛltʃ/ *v.* to gush forth; send forth violently:
5. spew (2) /ut'ər lē/ *adv.* in an utter manner; completely; absolutely.

Note to teachers - Make sure the students have already gone through the process of trying and inferring meanings before you provide vocabulary definitions.

Activity 2 – In pairs, students should delve deeper into reading comprehension by discussing the questions provided. This should be a time for students to express themselves freely. There is no need to write down the answers.

Note to teachers - Before the class ends, ask students to share their conclusions with their classmates. Ensure there is no misunderstanding of the text. It should be clear to students that the text is a prediction based on some evidence, not a forecast calculated with absolute certainty.

Lesson 2 – 60 to 90 minutes lesson

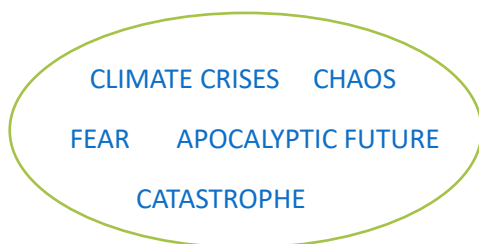
Pick up where we left (Pre Reading) – This is a personal opinion activity that connects the text from the previous lesson to the one students will read next. It also provides a preview of the upcoming reading content. Teachers may read the questions aloud or ask students to take turns reading. Encourage students to share their answers with the class and elaborate on the reasons behind their conclusions.

Answer key: Answers may vary

Reading II – Before students start Reading 2, ask them for words or expressions they would use to describe Reading 1 from the previous lesson. Allow them time to go back to the text. Write the words on the board. The teacher may start the activity by adding his/her own word. Create a word wall on the left side of the board. Ask students to proceed with Reading 2. Repeat the exercise with words and expressions from Reading 2.

Note to teachers – If the teacher works in an online environment, this activity can be done by brainstorming these ideas.

READING I



READING II



The next activity will guide students in identifying the genres within both **Readings**.

Answer key:

1- Answers may vary, but students should identify that Text 1 comes from a book and Text 2 from a blog, both texts are talking about possibilities for the future. Reading 1 talks about the future if we do nothing. Reading 2 discusses the possibility of an amazing future if we make changes now.

- 2- () non fiction - science
- 3- () argumentative essay

4- Answers may vary, but students should be aware of the importance of identifying the genre in order to provide a better understanding of written texts.

Note to teachers – Teachers may give a brief explanation of the genres explored in the activity. Both readings fall into the nonfiction category.

Reading 1 – Science nonfiction is supported by observation and evidence.

Reading 2 – In an *argumentative* essay, you choose one side of a debatable topic and express your views.

Understanding (Grammar) - In **Activities 1 and 2** the main goal is to get students to recognize Present Perfect structures within the texts and consider the time frame they occurred.

Activity 1 - Answer key:

- 1- Past, no specific date
- 2- Not clear if it is finished, no date to corroborate
- 3- Ongoing action

Activity 2 - Answer key:

- 1- a) unknown time in the past
- 2- b) it isn't clear if it has finished
- 3- a) started in the past and is still ongoing

Use the guidance table to elaborate on the use of the Present Perfect. Make sure students understand by asking them to give an example of a sentence in the Present Perfect.

Note to teachers – It is important to clarify that although it is called **Present Perfect**, it is a **past** verbal tense, that may or may not have connections with the present.

Practice – If time allows students may start the practice activity in class, but it would be ideal if they do it at home as a review of the subject studied.

Activity 3 – Answer Key

- a) have visited
- b) has talked
- c) increased
- d) has declined
- e) have made

Activity 4 - Answer key: Answers may vary

Lesson 3 – 60 to 90 minutes lesson

Sounds good (phonetics) – Encourage students to read the sentences out loud and repeat the words "pass" and "evolve" as many times as they need. Ask them to touch their throats and check if they feel a vibration when they say the word "evolve." Explain that this vibration occurs in voiced consonants.

Use the guidance table to explain the ending sounds of verbs in the past. Guide the students through the Phonetic Chart by Professor Thais Cristófar da Silva to show where the vowels, voiced, and unvoiced consonants are located.

Ask students to for a verb example: **Change**

Have them touch their throats to see if it is a voiced or unvoiced consonant. If they are unsure about their answer, show them where to find the phonetic transcription in the dictionary.

change /tʃeɪndʒ/ <https://www.wordreference.com/definition/change>

Show them the last phoneme of the word. Now ask them to find it in the Phonetic Chart. Is it a voice or unvoiced consonant?

What sound will the word changed have?

/d/ sound /t/ sound /ɪd/ sound

Answer key: **/d/** sound

Practice – It would be ideal if students did the phonetics practice at home, allowing them to take the time to truly start understanding phonetics.

Answer key:

Visit	/ɪd/ sound
Talk	/t/ sound
Increase	/t/ sound
Decline	/d/ sound
Formulate	/ɪd/ sound
Work	/t/ sound
Study	/d/ sound

Think and Talk (Speaking and pre-listening) - The speaking activity will focus on the central word "**sustainable**" and an image to reflect on. In pairs, with this word and image in mind, students will first discuss the questions proposed in the unit, and then present their thoughts to the class. The speaking activity also serves as a pre-listening task, as it introduces the subject of the listening activity.

Listen up (listening) – Students will watch videos about Singapore. In the speaking activity, they have already personally reflected on an image of Singapore. The video can be played three times or more if needed. Give students time to answer the questions between intervals.

Answer key:

Activity 1

(T)

(T)

(F)

(F)

Activity 2

- 1- Abundant vegetation, solar panels, watering places and innovative solutions.
- 2- Up into the building

Talk to the students about the videos they have just watched. Ask them how they feel about the videos and whether they have already visited Singapore or would like to visit it. Would they like to live in a place like that? If so, why?

Lesson 4 – 60 to 90 minutes lesson

Hands On (pre writing) – The writing activity begins by introducing terms relevant to the unit's theme and the writing activity. Students may or may not be familiar with these terms. Check for any misunderstandings.

We must be part of the solution (brainstorming) – Students will be shown two pictures taken in the same location months apart in the year 2024. Ask students how they feel about these pictures and their personal opinions on climate change.

Note to teachers – The classroom should be a safe space for students to express their opinions. If there are opposing ideas, remind students that respect should guide their comments.

We must be part of the solution (writing) – Students will be shown a video and asked to create an informational infographic about climate change and the small steps we can take to change this reality. Use the links below to provide students with infographic guidelines.

<https://rockcontent.com/blog/what-is-an-infographic/>

Teachers may play the video once or twice and ask students about the solutions presented in the video or others they can think of. Brainstorm ideas from the video and ask students to write small paragraphs on the ones they are most interested in. Revise their work.

Exit ticket (self-assessment) – Students will have the opportunity to reflect on the Unit and assess their learning.

Teacher's Guide

Unit 2 – The Music Festival – A Tribute to the Legends

This unit aims to engage students with the subject by introducing dynamic and creative activities. Its main audience is teenagers, level B1 and above according to The Common European Framework of Reference for Languages (CEFR), in regular school settings, in **Ensino Médio**. The proposed activities are in accordance with BNCC guidelines for **Ensino Médio**. The unit is divided into 4 lessons, each containing the following activities.

Lesson 1	Lesson 2	Lesson 3	Lesson 4
Get started (Pre Reading)	Sound Good (Phonetics)	Share your thoughts (pre-listening)	The Music Festival (Writing and project)
Reading1 (Reading comprehension)	Understanding (Grammar- Modal Verbs)	Listen UP (Listening)	Exit Ticket (Self-assessment)
Reading 2 and Glossary (reading, and vocabulary)	Practice (Grammar)	Think and Talk (Speaking)	
Share your thoughts (Guided discussions)	Grammar Corner		

Guiding students through the unit

Lesson 1 – 50 minutes

Get started (Pre Reading) – The focus here is to introduce the topic and check students' previous knowledge of the subject to be studied. Start by asking the students to look at the silhouettes and see if they know who they belong to. Advise them to look at the unit cover to help them.

The next activity is interactive and dynamic, designed to engage students with the unit's theme. Students should conduct a survey with their classmates and record their findings. They are free to move around the classroom and choose whom they will interview.

Answer keys:

- 1 Yes or No
- 2 Answers may vary
- 3 Yes or No
- 4 Answers may vary
- 5 Answers may vary

Check how the survey went and assess how familiar the class is with the subject. You can repeat the questions in the survey and ask students to share their answers.

Note to teachers – For question number 5, allow students who answered "yes" to demonstrate that they can do a “moonwalk.”

Reading 1 – Explain to students that they must read the first two texts and answer the reading comprehension questions. Advise them to read the texts once or twice, try to complete the exercise, and return to the texts as much as needed. Vocabulary doubts will be addressed along with the reading comprehension correction.

Reading comprehension - Answer key

- 1- His contributions to music, dance and fashion, along with his public personal life.
- 2- His performance was described as energized. Sexually dance moves.
- 3- Answers may vary
- 4- Wikipedia

If time allows, teachers may talk a bit about Michael and Elvis and their great influence and performances.

<https://www.grammy.com/news/michael-jackson-10-achievements-that-made-him-the-king-of-pop>

<https://www.britannica.com/story/why-is-elvis-called-the-king-of-rock-n-roll>

<https://rockhall.com/inductees/elvis-presley/>

Reading 2 - The second reading should follow the same structure as the previous one. Students must read the text and complete the true or false activity. Advise them to read it once or twice, try to complete the exercise, and return to the text as much as needed. There is a glossary section that should help with most vocabulary doubts. Other doubts will be addressed during the activity correction.

Answer key - True or false

(F) Wikipedia is very convenient when looking for quick information.

(T)

(F) You should be extremely cautious when using Wikipedia for academic research.

(F) Information in Wikipedia is written by anyone who wants to post material.

(T)

Note to teachers - Make sure the students have already gone through the process of trying to infer meaning before you provide vocabulary definitions.

Glossary – Read the glossary words aloud and ask students to repeat them to check pronunciation.

Note to teachers – Students at this age aren't usually very keen on drilling exercises. The key is to get them to do the activity without realizing they are doing it. You can call it a pronunciation check.

Share your Thoughts - Teacher should guide the discussion and allow students to express themselves freely. Use this moment to elaborate on the various online tools available and explain that they are just that—tools. Students must learn how to use them effectively and be aware of the possible dangers they pose. Ensure that students are aware of the risks of spreading misinformation.

<https://www.forbes.com/councils/forbestechcouncil/2023/11/22/now-that-generative-ai-is-here-where-will-all-the-data-come-from/>

Lesson 2 – 50 minutes

Note to teachers – This lesson should be done in pairs. Teachers should be mindful that the main goal of pairing students is to encourage them to help each other. Consider the students' English proficiency level as well as their emotional and social competencies when creating balanced pairs.

Sounds good (phonetics) – Encourage students to read the words out loud and discuss their ending sounds with their partners. Ask some students to share their thoughts with the class.

Guide the students through the Phonetic Chart by Professor Thais Cristófar da Silva, showing where the targeted phonemes are. Go over their sounds with the students and have them repeat the words from the exercise, making sure they pronounce them correctly.

Use the **Did you know** info to show the phonetic sound of the orthographic letter **o** in common words like

love /lʌv/

com•put•er /kəm'pyutə-/

word /wɜːrd/

Understanding (Grammar) - In numbers 1 and 2, students will be presented with two different modal structures within the text and will be asked to think and answer questions about the ideas they express. In number 3, students are asked to find and highlight modal structures within the lyrics of some songs. This activity should be done in pairs.

Answer key:

1- The idea of possibility.

2- It's a suggestion.

3- Rasputin – **Could** / Stronger Than Me – **should**/ Can't Help Falling in Love – **can't**/ I Will Always Love You – **should and would**/ Wanted Man – **might** / The Show Must Go On – **must** / What More Can I Give – **can**.

Practice –Activity 1 With this activity, students will have the opportunity to infer the meaning of the modal verbs highlighted in the previous activity. This shouldn't be an overly difficult task, as, according to BNCC guidelines, students should have already encountered modal verbs throughout their school years.

Answer key:

- | | |
|-----------|---|
| a) can | (f) used to express opinion, responsibility or what is a good idea |
| b) can't | (e) used to express uncertainty about the possibility of occurrence |
| c) could | (h) used to express something that will have to be done |
| e) might | (b) used to express impossibility |
| f) should | (a) to be able to; have the ability to |
| g) would | (c) used to express ability in the past |
| h) must | (g) used to express an hypothetical situation |

Practice – Read and complete - In this activity, students will try to use the modal structure within a text, choosing between two options. They might find this activity more challenging, but the goal is to help them learn through trial and error.

Answer key:

Many influential music artists who are no longer with us **may** still inspire listeners around the world with their timeless songs. They **could** move and inspire millions of people around the globe. Legends like Michael Jackson, Elvis Presley, Freddie Mercury, and Amy Winehouse **might** have continued to shape the music industry had they lived longer. Their creative journeys **should** remind us of the intense pressures that artists often face. Their music, from powerful lyrics to unique sounds, **can** transport us to another era, reminding us of their brilliance. It is fascinating to think about the contributions they **would** have made if they were still alive today.

Note to teachers – Up to this point, no formal explanation of the use of Modal Verbs has been given by the teacher.

Grammar Corner – Students will now receive explicit information on Modal Verbs, including their use, the ideas they express, and their structure.

It is important to reiterate that Modals are auxiliary verbs and must be followed by the main verb in the sentence. On the board, write a sentence and ask students to identify which word is the modal and which is the main verb.

Example: I can sing well.

Modal Verbs Chart Go over the chart and ask students to highlight the following words. Get students to focus on the highlighted words and explain the different uses of the modal verbs. Ask for sentences to clarify. Advise students to write the sentences in their books in the spaces provided. Ask if all Modal Verbs have negative contraction forms and direct their attention to the chart for the answer.

can - used to express, ability, possibility, ask permission, make a request

can't (negative) I can sing. / Can you come with me please.

could - used to express ability in the past, ask permission, make a request in polite way

couldn't (negative) I could climb trees when I was young. / Could you come with me please.

may - used to express possibility, ask permission, in a polite way

may not (negative) May I go to the restroom please?

might - used to express possibility, ask about possibilities, in a polite way

might not (negative) Do you think it might rain?

should - used to make suggestions and ask for advice

shouldn't (negative) You should join a band, you are a very good singer.

would - used in hypothetical situations and polite questions

wouldn't (negative) I would love to go to a Amy Winehouse concert.

must - used to express necessity, obligation

mustn't (negative) prohibition You must arrive in school on time.

Note to teachers - Students should focus on the different uses of modal verbs rather than comparing their similarities.

Modal Verbs structure use. Check if there is any miscomprehension in this section.

Lesson 3 – 50 minutes

Listen Up - Share your thoughts. The main focus of this activity is to assess students' prior knowledge of the artist's story and prepare them for the upcoming listening activity. The teacher should guide the discussion. Other possible questions teachers can use are:

Do you know where is Amy from?

What about Amy's looks, did she look common?

Is there any curiosity about Amy you know and would like to share with the class?

Listen up (listening) – Before students watch the video, ask them to read the questions and review the possible answers. The video can be played three or more times. Allow students time to answer the questions during the intervals.

Answer key:

- 1- News
- 2- The death of Amy Winehouse
- 3- Distinctive look and unique sound
- 4- They died at 27

Talk to students about the video they've just watched. Ask them how they feel about the death of beloved artists, and give them the opportunity to express their thoughts freely.

Think and Talk (Pre-speaking) – In balanced pairs, ask students to carefully read the words and expressions in the box, along with their meanings. Inform them that these words will be useful for their upcoming speaking activity. Then, ask students the question in the box, encourage them to discuss it with their partners, and later share their answers with the class.

The YouTube video features people on the street being asked who they would choose as their festival headliner, dead or alive.

Note to teachers - This is not a listening activity. You can play the video more than once, and in slower motion, and use subtitles to assist understanding.

For the speaking activity, students will interview their classmates about who their ideal Music Festival headliner would be.

Role-play an interview with one student to show them the process. Make it clear that there are no wrong answers, and if they're not familiar with international artists, they're welcome to choose Brazilian ones.

Monitor the interviews, ensuring that both students are asking and answering questions. Allow them to ask for translations of any unfamiliar words. If time permits, encourage students to role-play the interview in front of the class.

Lesson 4 – 50 minutes

The Music Festival Project (writing and project) - Begin the lesson by reviewing everything students have learned so far. Ask them to carefully read the words and expressions in the box, along with their meanings.

Project Overview – Divide the class into two large groups. Explain the project to the students and address any questions or concerns about the writing activity and the overall project. After the groups are formed, allow time for students to discuss and decide on their choice of artist and song.

Brainstorming for the Writing Task: Discuss the key elements that should be included in their writing. These may include:

- Artist's biography and career highlights
- Interesting facts or curiosities about the artist
- The reasons for selecting a particular artist or song. Ask students to write these points down to guide their work.

Writing Submission: The completed writing should be submitted a week from this lesson. The teacher will provide feedback on their drafts and return them, allowing students time to revise and improve their work before the final presentation.

Project Timeline: Schedule the presentation to take place a month from the date of this class, giving students time to engage deeply with the project.

Rehearsal Time: Over the course of the month, allocate time for students to rehearse their presentations, focusing on pronunciation, fluency, and content. Offer guidance as needed to ensure they feel confident and prepared for the presentation.

The Big Event: The Music Festival is a significant project and should involve the entire school community. It's not only a chance for students to showcase their work but also a memorable event to celebrate the lives and legacies of artists. Encourage students to put their best effort into making it a special experience for everyone involved.

Exit ticket (self-assessment) – Students will have the opportunity to reflect on the Unit and assess their learning. assess their learning.

RATIONALE

English learning is occupying multiple spaces nationwide—both real and virtual. The English teacher is required to apply their teaching skills in diverse settings, with a variety of learners of all ages, levels of proficiency, interests, and cultural backgrounds. **“Multi-Teaching”** is a didactic material aimed at two very distinct groups of learners, occupying contrasting spaces and settings, at different stages and levels of their learning paths. Diverse learners require alternative approaches and pedagogies. Both units were created and designed to meet the specific social, emotional, and linguistic needs of their target learner groups. Communication and the role of the learner serve as the glue that holds these units together. Under the umbrella of the Communicative Approach, combined with other approaches and theories, both units work towards delivering meaningful experiences that will allow students to use, learn and develop their language skills.

Unit 1: *The Future We Want* is aimed at adults and young adults, at B2 level and above, according to CEFR, in private or small classroom settings (either in-person or online). It is a learner-centered unit designed in light of the Communicative Approach (CA) and Critical Literacy (CL). The unit debates one of the most pressing issues faced by life on Earth: the environmental crises and the future we will live in. With its thought-provoking readings and activities, the unit guides learners to use language to learn—and learn to transform.

“CA students learn the foreign language for the interpretation, expression and negotiation of meaning (SAVIGNON, 2001), whereas in CL they learn languages (mother tongue and/or foreign languages) to transform themselves and society if they so desire. For CA, language is an instrument of socialization, whereas for CL it is ultimately an instrument of power and social transformation.” (VALERIO AND MATTOS, 2018 p 318)

Unit 2: *The Music Festival* is aimed at teenagers at B1 level and above, according to CEFR in regular school settings during the first year of Ensino Médio, following BNCC guidelines. A regular school classroom setting requires, above all, creativity. Engaging activities are essential to captivate learners’ attention and help them connect with their learning processes. The unit creates a dialogue between two topics: music legends who are no longer with us and internet research/fact-checking. This combination promotes an important discussion in a light and engaging way. The unit is derived from a

project implemented at the school where I work: The English Music Festival. My classroom experience, combined with input from other teachers and bits of various approaches—mainly the Communicative Approach and task-based learning—formed the foundation of this unit. Throughout its design, I kept a guiding question in mind: “*Will this work in the classroom?*” following the principles of the post-method condition. “The post method condition enables practitioners to generate location-specific, classroom-oriented innovative practices.” (KUMARAVADIVELU, 2003, p 29)

“The postmethod condition, however, recognizes the teachers' potential to know not only how to teach but also know how to act autonomously within the academic and administrative constraints imposed by institutions, curricula, and textbooks. It also promotes the ability of teachers to know how to develop a reflective approach to their own teaching, how to analyze and evaluate their own teaching practice, how to initiate change in their classroom, and how to monitor the effects of such changes (Richards, 1991; Wallace, 1991). In short, promoting teacher autonomy means enabling and empowering teachers to theorize from their practice and practice what they have theorized.” (KUMARAVADIVELU, 2003, p 30)

Many teachers in Brazil, like myself, work in contrasting settings—such as private courses or classes and regular schools. In private courses or classes, students are typically there by choice. They want to be there, and the biggest challenge for teachers is creating opportunities to foster the learning and development of language skills. Whereas, in regular schools, students attend English classes because they are mandatory. For some, English may not be their favorite subject, and many views it merely as a requirement to earn grades and progress to the next year. However, we know that second language learning involves acquiring skills, not just declarative knowledge. In my experience, the foremost goal for regular school teachers should be to guide students through engaging and meaningful activities that help them develop, above all, an appreciation for English. Since the path to mastering English is long, it is essential for students to enjoy the journey.

“The science of language teaching has not reached the point of being able to consistently demonstrate the superiority of one methodology over another for all teachers and all students and all settings... and perhaps it never will. For teaching is a combination of science and art. Science helps us to be informed in contributing to our understanding of learning and of language, but it is the artistic aspect of teaching that requires us to uniquely interpret and apply the scientific information in making the choices for any given situation among the methodological options that exist (Brown 1980). Thus, teaching is a matter of making informed choices (Stevick 1982; Larsen-Freeman 1983b).” (LARSEN- FREEMAN – 2012, p 36,37)

The units were designed to be learner-centered and created under the influence of different approaches and theories. However, guided by the Communicative Approach, the use of authentic materials was paramount to develop reading, grammar, phonetics, listening, writing, and speaking skills, on both units.

READING

Reading comprehension is often the language skill learners are most comfortable with, probably due to the fact that, once we become literate, reading becomes, in most cases, our main path for learning. We primarily read to learn, but there is much more to reading than just decoding words. Both units aspire to engage students with reading activities because they are the foundation for all subsequent sections. In order to do that, a variety of tools were used. Meaning is not only found in words; there is a whole range of modes that communicate as much or even more than written words, such as images, sizes, typography, fonts, colors, spatial organization, and more. Multiple modes were used to create both units to engage students and activate their top-down knowledge even before they start reading activities. “Our knowledge of people, places, events, comprises our world knowledge without this knowledge fluent reading could not occur” (ANDERSON, Neil J 2014, p 176)

To activate top-down knowledge, both units present the students with warm-up sections. In Unit 1, *The Future We Want*, images are used to captivate learners’ attention, introduce the environmental crises subject, and present vocabulary that might be unknown to students. In Unit 2, *The Music Festival*, shadow images of music artists are used to engage students and introduce the reading topic. Intertwined throughout the units, there are peer-speaking opportunities, usually as pre- or post-skill activities designed to activate schemata. It will not be different in the reading sections. Both units ask the students to talk about the text subject before proceeding to the readings. In Unit 1, *The Future We Want*, due to the level of fluency and maturity, students will have more freedom to express their thoughts and discuss their answers with partners. This space to share ideas is aligned with the Critical Literacy (CL) perspective. In Unit 2, *The Music Festival*, students will conduct a guided survey in class, where they answer pre-determined simple questions. It is a communicative, task-based activity that derives from classroom experimentation, in accordance to the post method condition, and normally achieves students’ engagement with the subject.

“The elements from top and bottom are both essential for fluent reading to take place. Our reading fluency is slowed if we do not have sufficient world knowledge. Likewise, our reading fluency is slowed if we lack knowledge of basics language processing strategies” (ANDERSON, Neil J, 2014, p 176)

Vocabulary knowledge is a stepping stone for reading comprehension. Both units include two reading opportunities derived from authentic texts. One of these texts contains a richer and more demanding vocabulary. In Unit 1, *The Future We Want*, a guessing-meaning-from-context activity is used to enhance students’ understanding. In Unit 2, *The Music Festival*, a Glossary section is provided to explicitly introduce new vocabulary.

Understanding what the text aims to communicate is paramount to reading comprehension. Unit 1, *The Future We Want*, presents a genre-awareness activity asking students to notice the genre in context. In contrast, Unit 2, *The Music Festival*, introduces a source-awareness activity to spark a necessary discussions about the internet and the reliability of information. Lastly, students are asked to exchange their personal views about thought-provoking authentic texts in the effort of creating meaningful experiences with the readings.

GRAMMAR

The focus on the role of the learner and communication should not and must not be a motive to dismiss the importance of grammar instruction in second language teaching. “Grammar serves as a resource for effective communication, not just an isolated body of language.” (FRODESEN, 2014, p 239)

Both units will first present grammar inductively, asking students to identify patterns within authentic texts and guide them into using the identified structures. In a second phase, deductive grammar instruction will take place, where the grammar structures first noticed and used, will be explicitly taught in the attempt of clarifying any miscomprehension that might have happened in the inductive part of the section. Although the presentation and instruction on grammar follows the same macro strategy in both units, the micro strategy differs, as the way they are worked on by the learners is different. In Unit 1, *The Future We Want*, students will make the connections to infer usage on their own, whereas in Unit 2, *The Music Festival*, aiming to encourage peer assistance, students should do all activities in balanced duos.

Eventhough the units were designed for different types of learners, they both can benefit from the combination of inductive and deductive grammar teaching. Adults (Unit 1 target learners) usually cope

well with explanations of rules, and although teenagers (Unit 2 target learners) are more keen on engaging hands-on activities, their school tests, more often than not, are based on structure use and rules. Therefore, explicit teaching helps them consolidate knowledge and make the connections they need to do well in tests.

“Deductive approach is more suitable for adult learners. Deductive teaching meets these learners’ expectations because, for them, the presentation of grammar rules at the beginning of the lesson is really useful when learning a language. Conversely, young students are better at learning grammar structures from examples rather than learning them deductively; they prefer to learn by practicing because grammar rules are complicated for them to understand.” (BENITEZ-CORREA et al.2019, p 228)

PRONUNCIATION

Teaching pronunciation plays a vital role in fostering students’ confidence. Confidence is paramount when learning a second language. Teachers often find themselves working more on building up students’ confidence than in fact teaching language content. As stated by Helen Fraser, “confidence with pronunciation allows learners to interact with native speakers that is so essential for all aspects of their linguistic development.”

The importance of teaching pronunciation is undeniable; it can avoid miscommunication and enhance learners’ confidence. Exemplar Theory suggest that second language learners not only store individual sounds but also the contexts in which they occur, such as specific words, phrases, patterns of conversation and individuals’ previous knowledge as mother’s tongue similar pronunciation patterns. Frequency and salience are of high importance as language learning happens through exposure, to multiple sources, over time. (JOHNSON, 1997; PIERREHUMBERT, 2001, 2003 apud CRISTOFARO, THAIS, 2007)

In both units, pronunciation activities target phonetic structures drawn from the texts that are very common and commonly mispronounced by Brazilian learners. The pronunciation sections invite students to acknowledge and use the Phonetic Sound Chart by Thaís Cristófaró, in an attempt to convey learning from explicit instruction. By learning the correct pronunciation of commonly mispronounced words, learners might feel more confident in their speaking and overall English skills.

LISTENING

Listening is an important receptive skill, usually loved or hated by students of all ages, groups, and levels; there is no middle ground here. Both units present pre-, while-, and post-listening activities that will guide students into understanding the gist of the content of the videos and aid them in extracting specific information.

“A variety of techniques in L2 listening instruction have withstood the test of time and are largely recognized as essential, for example, pre-listening, making predictions, listening for the gist or the main idea, listening intensively, and making inferences. These teaching strategies can be useful in a broad range of teaching contexts and can meet diverse learning needs.” (HINKEL, 2006) p. 118):

In both units, the authentic videos align with the themes of the units and expose learners to a variety of accents, genres, contexts, and language uses. Pre-listening activities guide students toward initiating a dialogue, which will be addressed in the videos they will watch next. In Unit 1, *The Future We Want*, the speaking activity serves as the pre-listening task, creating an intersection of skills. In Unit 2, *The Music Festival*, the pre-listening activity is a teacher-guided conversation used to check and share knowledge about the upcoming video. While the listening activities will focus on extracting specific information, the post-listening activities will allow students to share their thoughts on the topics they have watched.

SPEAKING

Speaking in English may be the ultimate goal for many learners and is often one of the greatest challenges. Many students might be resistant to speaking activities for a variety of reasons, such as lack of confidence, limited vocabulary, shyness, social anxiety, and others. On the other hand, some students have no problem speaking and are less concerned with grammatical accuracy, which may lead to miscommunication. While some students may speak, they may not effectively communicate. Speaking and communication are not the same; communication requires an exchange of ideas. As stated by Anne Burns, “speaking is a highly complex and dynamic skill that involves the use of several simultaneous processes – cognitive, physical and socio-cultural – and a speaker’s knowledge and skills have to be activated rapidly in real-time. “(BURNS, 2012, p 166).

Speaking activities are integrated throughout both units, not just limited to the speaking sections. They provide students with opportunities to communicate with their peers for various purposes. In Unit 1, *The Future We Want*, where learners possess a higher level of fluency, students will discuss a set of questions with their peers and then share their thoughts with the class. As mentioned earlier, this unit is aimed at more autonomous learners; therefore, they are not learning to communicate, but rather, they are communicating to learn and transform. In Unit 2, *The Music Festival*, speaking activities are more guided and structured, utilizing target vocabulary to help students learn how to communicate. The speaking section begins by introducing relevant vocabulary and raising the central question that will later be explored. A video is then shown, posing the same question, helping to raise students' awareness of the structures and knowledge required for the peer speaking activity.

WRITING

Writing sections in both units are intrinsically connected to the reading sections. While the latter introduces the unit's theme, the former serves as a closing argument. Both units follow the content approach to writing, where "students will have some personal knowledge of these themes and will be able to write meaningfully about them" (HYLAND, 2003).

Writing is a productive skill that requires reading, information gathering, vocabulary, language structure, brainstorming, and familiarity with both content and genre. In both units, the writing section is the last to be developed. This was intentional, so that by the time students reach the writing exercise, they have all the tools they need to succeed. They will have already read about the subject, shared their thoughts, identified patterns in their readings, and are prepared to produce a text similar to the ones they have read.

“Content-oriented courses aim to give students the skills and confidence to read texts efficiently as a basis for producing their own texts, but this relationship is not restricted to content alone. Reading provides input for both content and the appropriate means of its expression – a positive link that reflects the wider role of reading in developing composing skills. Research suggests that second language writing skills cannot be acquired successfully by practice in writing alone but also need to be supported with extensive reading (Krashen, 1993).” (HYLAND, 2003, p 16,17)

In Unit 1, *The Future We Want*, the writing activity introduces important vocabulary, shocking real images of the environmental crises we are already facing, and a video highlighting actions we can

take to change our reality. The writing assignment will be the culmination of their work; students are expected to write a fact-based text that delves deeper into what they have learned and how they can use this knowledge to transform themselves. In Unit 2, *The Music Festival*, the writing is a small but important part of the project, where students will combine all the knowledge acquired throughout the unit with research from the internet and older generations. They will learn about a music artist who has passed away but was of relevance, choose a song, write about it, and create a performance for the Music Festival.

The Music Festival is a project first implemented at Colégio Tiradentes da Polícia Militar – Unidade Itabira by Professor Milena Lessa in 2018 and has been continued by Professor Viviane Madeira until today, with the exception of the pandemic years. The Music Festival targets high school students. This year’s theme was “Artists Who Are Gone.” The choice of artist, song, costume, and performance, as well as rehearsal, is the responsibility of the students. The school provides only the background soundtrack, and teachers, alongside the English teachers, allocate some in-class time for students to rehearse.

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IMAGES AND LINKS

INTRODUCTION

<https://periodicos.fclar.unesp.br/rpge/article/view/12453/9493>

https://www.britishcouncil.org.br/sites/default/files/learning_english_in_brazil.pdf

https://www.gov.br/mec/pt-br/cne/bncc_ensino_medio.pdf

UNIT 1 IMAGES

<https://stock.adobe.com/search?k=future%20city>

<https://tagree.de/atmospheres-by-giacomo-costa-master-of-digital-art/>

https://www.terra.com.br/byte/ciencia/gelo-da-groenlandia-e-da-antartida-derretem-rapidamente-e-elevam-o-nivel-do-mar,a1ad69c9cbe078d5ad0b301b15411d3em4dn5ywj.html#google_vignette

<https://www.climatempo.com.br/noticia/2024/07/01/corumba-a-cidade-com-maior-focos-de-incendio-do-brasil-5579>

<https://www.climatempo.com.br/noticia/2024/09/07/verao-no-hemisferio-norte-e-o-mais- quente- ja-registrado-6308>

<https://megawhat.energy/geracao/carvao/eletrosul-e-engie-lideram-ranking-de-emissoes-de-gases-poluentes-do-sin-aponta-iema/>

<https://inspirationvirtual.com/page/2/>

<https://outraspalavras.net/outrasmidias/degelo-do-permafrost-a-grande-proxima-ameaca/>

<https://www.businessdestinations.com/destinations/singapore-the-living-city/>

UNIT 1 LINKS

<https://time.com/5824295/climate-change-future-possibilities/>

<https://www.wordreference.com/definition/>

<https://www.gaiainnovations.org/a-world-in-balance/towards-a-positive-future/>

<https://acrobat.adobe.com/id/urn:aaid:sc:US:4fb539a2-4fb7-4c74-8e65-991de56d82bc>

<https://www.wordreference.com/definition/sustainable>

<https://www.youtube.com/watch?v=5UhnuddcAsE>

<https://www.youtube.com/watch?v=U4Kvlw-MTsE>

<https://www.un.org/en/climatechange/net-zero-coalition>

https://en.wikipedia.org/wiki/Carbon_footprint

<https://rockcontent.com/blog/what-is-an-infographic/>

<https://www.youtube.com/watch?v=RS4KI0-XG6w>

<https://www.youtube.com/watch?v=Yvo-mHg1ojU&t=1s>

UNIT 2 IMAGES

https://en.wikipedia.org/wiki/Michael_Jackson#/media/File:Michael_Jackson_in_1988.jpg

https://pt.m.wikipedia.org/wiki/Ficheiro:Amy_Winehouse_f4962007_crop.jpg

<https://br.pinterest.com/pin/152489137354106603/>

https://commons.m.wikimedia.org/wiki/File:Michael_Jackson.svg

<https://br.pinterest.com/pin/261068109633592028/>

<https://acrobat.adobe.com/id/urn:aaid:sc:US:4fb539a2-4fb7-4c74-8e65-991de56d82bc>

UNIT 2 LINKS

https://en.wikipedia.org/wiki/Michael_Jackson#/media/File:Michael_Jackson_in_1988.jpg

https://en.wikipedia.org/wiki/Elvis_Presley

<https://usingsources.fas.harvard.edu/what%E2%80%99s-wrong-wikipedia>

<https://www.wordreference.com/>

<https://www.lettras.mus.br/>

<https://chatgpt.com/c/672632b3-2a14-8005-90c6-c73854b5c6eb>

<https://www.youtube.com/watch?v=E7RtfQml2xw>

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<https://essayusa.com/blog/how-to-write-a-biography-essay-and-get-an-a/>

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UNIT 2 TEACHER'S GUIDE

<https://www.grammy.com/news/michael-jackson-10-achievements-that-made-him-the-king-of-pop>

<https://www.britannica.com/story/why-is-elvis-called-the-king-of-rock-n-roll>

<https://rockhall.com/inductees/elvis-presley/>

<https://www.forbes.com/councils/forbestechcouncil/2023/11/22/now-that-generative-ai-is-here-where-will-all-the-data-come-from/>