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**UNIVERSIDADE FEDERAL
DE MINAS GERAIS**

UNIVERSIDADE FEDERAL DE MINAS GERAIS

Faculdade de Letras – FALÉ

Programa de Pós-Graduação em Estudos Linguísticos – PosLin

Curso de Especialização em Ensino de Inglês – CEI

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WHAT MAKES YOU WHO YOU ARE?

Belo Horizonte

Abril 2021

Renata Aparecida Ribeiro Felipe

WHAT MAKES YOU WHO YOU ARE?

Monografia de especialização apresentada como trabalho de conclusão do Curso de Especialização em Língua Inglesa 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: Profa. Dra. Marisa Mendonça Carneiro

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Faculdade de Letras
Curso de Especialização em Ensino de Língua Inglesa (CEI/ELI)

ATA DA DEFESA DE TRABALHO DE CONCLUSÃO DE CURSO

Nome do(a) aluno(a): Renata Aparecida Ribeiro Felipe

Às 14 horas do dia 02 de julho de 2021, reuniu-se na Faculdade de Letras da UFMG a Comissão Examinadora indicada pela coordenação do Curso de Especialização em Ensino de Língua Inglesa (CEI/ELI) para julgar, em exame final, o trabalho intitulado **What makes who you are?**, requisito final para obtenção do Grau de Especialista em Ensino de Língua Inglesa. Abrindo a sessão, a banca, após dar conhecimento aos presentes do teor das Normas Regulamentares do Trabalho Final, passaram a palavra a(o) candidato(a) para apresentação de seu trabalho. Seguiu-se a arguição pelos examinadores com a respectiva defesa do(a) candidato(a). Logo após, 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:

O(A) Prof(a). Luciana de Oliveira Silva indicou a aprovação do(a) candidato(a);

O(A) Prof(a). Valdeni da Silva Reis indicou a aprovação do(a) candidato(a);

Pelas indicações, o(a) candidato(a) foi considerado(a) aprovado

Nota 99

O resultado final foi comunicado publicamente a(o) candidato(a) pela banca. Nada mais havendo a tratar, encerrou-se a sessão, da qual foi lavrada a presente ATA que será assinada por todos os membros participantes da Comissão Examinadora.

Belo Horizonte, 02 de julho de 2021.

Rosilva

Obs: Este documento não terá validade sem a assinatura e carimbo da Coordenação.

Marisa Mendonça Carneiro

Profa. Dra. Marisa Mendonça Carneiro
Coordenadora do Curso de Especialização em Língua Inglesa
Faculdade de Letras/UFMG

Resumo

Esta pesquisa tem como intuito desenvolver material autêntico para o ensino de inglês como língua estrangeira para um público-alvo de estudantes brasileiros adultos e jovens adultos, em nível pré-intermediário de inglês (A1-A2 de acordo com o CEFR - Quadro Comum Europeu de Referência para Línguas), estudando inglês em uma escola de idiomas. O objetivo deste trabalho é criar duas unidades que proporcionem a aprendizagem das quatro habilidades linguísticas e está dividido nas seções: *Ouvir*, *Pronunciar*, *Ler* (na qual estão considerados a gramática e o gênero textual enfocados nas respectivas unidades), *Falar* e *Escrever*, contendo também atividades de expansão e material extra intitulados *Going further* e *Food for thought*. Há também um *Guia do Professor* para cada unidade, trazendo sugestões de como usar este material na sala de aula, contendo a *chave de respostas* para as atividades e todas as *transcrições dos vídeos*, no final do Guia. Este trabalho foi realizado através de pesquisas e revisão bibliográfica sobre os temas relacionados disponíveis em livros, teses, artigos, periódicos e outros materiais publicados. Foi possível observar que não só a aprendizagem das quatro habilidades da língua, mas também o engajamento dos estudantes nas discussões sobre os temas, convidando-os a refletir sobre suas crenças e lutar contra preconceitos, fomentando o pensamento crítico é possível através do processo de ensino e aprendizagem de inglês como língua estrangeira.

Palavras-chave: EFL. Estudantes brasileiros adultos. Refugiados. Comida

Abstract

This research intends to develop authentic material to teach English as a Foreign Language and aims at adult and young adult Brazilian learners, at pre-intermediate level of English (A1-A2 according to the CEFR - Common European Framework of Reference for Languages) studying English at a language school. The goal of this work is to create two units that provide learning of the four skills of language and it is divided into sections: *Listening*, *Pronunciation*, *Reading (in which are considered the grammar structure and text genre in focus on the unit)*, *Speaking* and *Writing*, containing also expansion activities and extra material labeled as *Going further* and *Food for thought*. There is also a *Teacher's Guide* for each unit, bringing suggestions of how to use this material in the classroom, containing the *answer key* to the activities, and all the *video scripts*, at the end of the guide. This work was conducted through researches and bibliographic review about the related topics available in books, thesis, articles, scientific journals and other published materials. It was possible to observe that not only providing learning of the four skills of language, but also to engaging students in the discussions about the topics, inviting them to reflect upon their beliefs and fight prejudices, fostering critical thinking is possible through the teaching and learning process of English as a foreign language.

Keywords: EFL. Brazilian adult learners. Refugees. Food.

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UNIT 10 Journeys of Hope

What makes you who you are?



UNIT GOALS

**ASK FOR AND GIVE PERSONAL
INFORMATION**

**IDENTIFY AND TALK ABOUT
PAST SITUATIONS**

**TALK ABOUT IDENTITY AND
GLOBAL CITIZENRY**

Renata Ribeiro Felipe

01

PART 1: LISTENING



1) Look at the photo below. Generate a set of questions, or predictions, of what you expect to hear about the topic and write it down in the space provided below.



<https://www.yusra-mardini.com/#media>



My ideas about the topic



2) **Watch** the short video and check if your questions/predictions were answered/correct. Tick or cross them accordingly and compare your answers in pairs/groups.



Link and QR code to the short video:
<https://www.yusra-mardini.com/>



3) Watch the short video again and choose the option that refers to the underlined words:

a. **VOICE OVER:** In 2015 Yusra Mardini fled her home in Syria.

to become covered with water

to leave a place quickly because you are in danger

b. **YUSRA MARDINI:** During the journey from Turkey to Greece our boat engine died.

the part of a vehicle that uses oil, electricity, or steam to make it move

a person who goes out a lot and does not worry about other things they should be doing

c. **YUSRA MARDINI:** My sister and I jumped to overboard to help people.

on or in an aircraft, train, or ship

over the side of a boat or ship into the water

d. **VOICE OVER:** Yusra towed their boat for over three hours.

to pull a car, boat, etc.

to push a car, boat, etc.

Pronunciation



5) Just **listen** to the audio of the short video. Which of these words appear in the video? Number them in the order you hear.

- | | |
|-------------------------------------|-------------------------------------|
| a) <input type="checkbox"/> flee | e) <input type="checkbox"/> this |
| b) <input type="checkbox"/> refugee | f) <input type="checkbox"/> things |
| c) <input type="checkbox"/> three | g) <input type="checkbox"/> compete |
| d) <input type="checkbox"/> think | h) <input type="checkbox"/> sister |

The vowel sounds /i: / and /ɪ / are different, although they seem very similar. The sound of /i: / is longer than the sound of /ɪ /, the mouth position is different and the long vowel sound usually occurs at the end of the syllables.



6) **Write** the correct phonetic transcription to identify the different sounds in these words. Use a dictionary.

- | | |
|-------------------------------------|-------------------------------------|
| a) <input type="checkbox"/> flee | e) <input type="checkbox"/> this |
| b) <input type="checkbox"/> refugee | f) <input type="checkbox"/> thing |
| c) <input type="checkbox"/> three | g) <input type="checkbox"/> compete |
| d) <input type="checkbox"/> think | h) <input type="checkbox"/> sister |

/i: / -

/ɪ / -

WHEN GOING HOME IS NO LONGER AN OPTION



PART 2: READING

1) Look at the title and the photos. What is the text about?

2) Read the text and pay attention to the moments in time in which facts and events are presented.

Then, underline the time expressions you spot in it.

MELISSA FLEMING: I'm Melissa Fleming and I'm from UNHCR, the UN Refugee Agency. Welcome to this special bonus episode of Awake at Night our podcast highlighting the work of those who have done extraordinary things to help refugees. It's a real and particular honor to have Khaled Hosseini with me today. One of the most recognized and bestselling authors in the world and also a Goodwill Ambassador for UNHCR. Books like *The Kite Runner* and *A Thousand Splendid Suns* have made him a household name. His most recent book *Sea Prayer* is dedicated to the thousands of refugees who've lost their lives at sea fleeing war and persecution. Khaled welcome to Awake at Night.

KHALED HOSSEINI: Thank you. It's a pleasure to be here.

MF: Khaled, you're not just someone who works for refugees, you were a refugee yourself. You were born in Afghanistan in 1965. And you were also granted political asylum in the United States with your family in 1980.

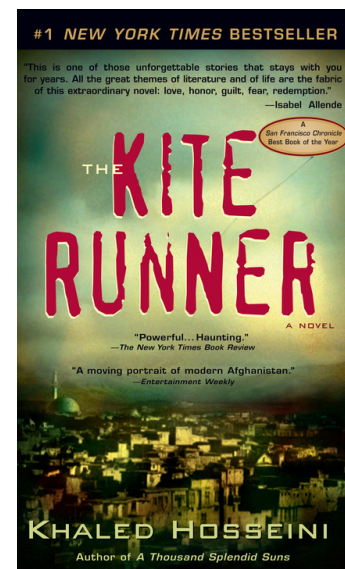
And this was after the coup and the subsequent invasion of Afghanistan by the Soviet Union. Childhood in Afghanistan is something you've written very movingly about particularly in *The Kite Runner* and *A Thousand Splendid Suns*. What do you think of when you remember your own childhood in Afghanistan?

KH: Well for me the word Afghanistan conjures a set of images that I think would be very diametrical to what most people would think when they hear the word Afghanistan. They think understandably would think war, terrorism, corruption all those negative associations. The fact was I had a marvelous childhood in Afghanistan. It was a beautiful place. I never heard a gunshot go off. I never saw a tank move an inch. I had a fantastic and peaceful childhood in Afghanistan.

MF: You were in Kabul?

KH: Yeah I grew up in fact my social upbringing and the sort of a socioeconomic milieu where I was raised was very similar to my protagonist Amir in *The Kite Runner*

We lived in Wazir Akbar Khan which at the time was one of the newer and kind of a posh neighborhoods in Kabul. Now it's home to a lot of aid agencies (...)



An interview with Khaled Hosseini, The Kite Runner's author | by Melissa Fleming



(...) and government workers and so on. But I **went** to the same school. I **loved** to read books and watch movies like Amir **did** in *The Kite Runner* I **flew** kites in the winter times.

So it was kind of like a fairly idyllic childhood I would say. All the way up to when we left in 1976 and we **thought** we were coming back. My father **was** a diplomat for the Afghan foreign ministry and we were going to Paris for four years in 1976. And so we **left** everything behind. We didn't expect that this was going to be a permanent departure. And so we went to Paris and then things back home **fell** apart.

MF: When was it clear at what point in Paris that your father could no longer work as a diplomat and that something had to change?

KH: That knowledge accumulated over time and

and we **became** increasingly worried that going home was going to be hard. I came home from school one day in April of '78. I **was** 13. I **came** home and my mom **said** there had been a coup in Afghanistan. It didn't take long for us to begin to see the human toll of that. Very quickly we **heard** about family members who'd been imprisoned. My mom's brother was jailed and he was a judge he was tortured and beaten for nine months. I had cousins who were shot. We were hearing every day about people that we **knew** in our former life who had to escape who went to prison. My wife's uncle who was a musician, well-known songwriter and musician, was arrested and disappeared never heard from again to this day, over 40 years later. So, but the moment at which pretty certain that now we cannot go home and suddenly we **saw** that a new, new day is dawning for us, for our family, was when one night we're in our

home and we were having dinner and the TV was on and **there was** a break in the program and we **saw** on our little black and white screen pictures of Soviet tanks rolling into Afghanistan. And when that **happened**, that moment, I remember my parents watching this and looking at each other and I with that moment I **experienced** that I didn't know it at the time but experienced in retrospect what many refugees do with that final moment comes when you suddenly realize that going home — for them staying home — but for us going home is no longer an option.

MF: At that point you were in Paris and you were going to school in Paris. What prompted your parents then to move to the United States?

KH: A couple of things. First my father **was** a child of the Cold War and he was ideologically utterly opposed to the communist regime. He sort of **had** these very idealized notions of the West, especially of the U.S. he always **loved** the idea of what the U.S. represented. You know the idea of freedom and opportunity and equal footing for everyone and the whole American dream idea. But also it **turned out** later that my father was a bit of a risk taker. He, it turned out, **was working** with the Americans and allowing journalists because he was a, you know, he was at the embassy. [...]

Complete version available at the Podcast Awake At Night's website: <https://www.unhcr.org/awakeatnight/chapter-7-khaled-hosseini/>

GLOSSARY

asylum (n) /ə'saɪ.ləm/ protection or safety, especially that given by a government to people who have been forced to leave their own countries for their safety or because of war

childhood (n) /'tʃaɪld.hʊd/ the part of your life when you are a child

coup (n) /ku/ an occasion when a group of people suddenly takes control of a country using force

footing (n) /'fʊt.ɪŋ/ the way in which something operates and the set of conditions that influences it

household (n) /'haʊs.hoʊld/ a family or group of people who live together in a house

household name (n) /,haʊs.hoʊld 'neɪm/ a famous person that most people know of

milieu (n) /mɪl'jʊ/ the people and the physical and social conditions and events that provide a background in which someone acts or lives

posh (adj) /pɑʃ/ expensive and for rich people

upbringing (n) /'ʌp,briŋ.ɪŋ/ the way that your parents look after you and the things that they teach you when you are growing up



3) Complete the statements about the text with words from the box below:

answers direct inform website interviewer opinion interview questions November

- a) This text is available on a _____ and was published in _____ 2018.
- b) The text genre is an _____ .
- c) An interview is made of five parts: title, introduction, _____ , answers and conclusion.
- d) The questions are asked by the _____ .
- e) The _____ are given by the interviewee.
- f) The objective of the text is to _____ the reader about the topic, but it may also contain the _____ of the interviewee.
- g) This type of genre is marked by _____ speech. And a mixture of formal and informal language.



Do you usually listen to podcasts?

Do you have a favorite one? Is there a pre-determined length, format, style, production level, or anything else, for a podcast? Check a step-by-step tutorial of how to start this type of communication, available at this link:

<https://www.podcastinsights.com/start-a-podcast/> and let us know: would you consider having your own podcast? If affirmative, would you do it as a solo or an interview show?



Source: https://www.freepik.com/free-photo/flat-lay-podcast-items-arrangement_10241223.htm#page=1&query=podcast&position=17



4) Now, check the following questions and choose which verb form completes the sentences, according to the text:

a) What is the text mainly about?

- Khaled Hosseini's works
- Khaled Hosseini's biography
- Khaled Hosseini's family

b) "The fact was I _____ a marvelous childhood in Afghanistan."

- had
- have
- will have

c) "We _____ in Wazir Akbar Khan which at the time was one of the newer and kind of a posh neighborhoods in Kabul."

- lived
- live
- will live

d) "I _____ to read books and watch movies like Amir _____ in *The Kite Runner* I _____ kites in the winter times."

- loved, did, flew
- love, does, fly
- will love, will do, will fly

e) The sentences above are related to events that:

- have happened and were finished
- are habits and routines
- are going to happen

f) The sentences above are related to what moment in time?

- past
- present
- future





5) **Read** the text again and check the verbs highlighted in **yellow**. What is different about these verbs? Do they present actions in the present or in the past?



6) Review and compare these sentences from the text, then number them accordingly:

1. about the **present**

2. about the **past**

- I'm Melissa Fleming and I'm from UNHCR, the UN Refugee Agency.
- It's a real and particular honor to have Khaled Hosseini with me today.
- It's a pleasure to be here.
- Khaled, you're not just someone who works for refugees (...).
- You were a refugee yourself. You were born in Afghanistan in 1965.
- I had a marvelous childhood in Afghanistan. It was a beautiful place.
- We lived in Wazir Akbar Khan.
- I loved to read books and watch movies.

Simple Past		
Affirmative statements		
You	were	born in Afghanistan in 1965.
We	lived	in Wazir Akbar Khan.
I	had	a marvelous childhood in Afghanistan.

The sentences above are examples of the **simple past**.

We use the simple past tense to talk about **completed actions** and **events in the past**:

- something that happened **once in the past**:
 You **were** born in Afghanistan in 1965.
 I **came** home from school one day in April of '78. I **was** 13.
 We **left** everything behind.
- something that happened **several times in the past**:
 But I **went** to the same school.
 We **were** having dinner and the TV was on.
 When I **was** a boy, I walked a mile to school every day.

- something that was **true for some time in the past**:

I **loved** to read books and watch movies.

We **lived** in Wazir Akbar Khan.

I **flew** kites in the winter times.

- we often use **time expressions** and expressions with **ago** with the past simple:

You were born in Afghanistan **in 1965**.

I came home from school one day **in April of '78**.


I met my friend a long time **ago**.

With most verbs, the past tense is formed by adding **-ed** and these are the **regular verbs**. For example:

called liked wanted worked

But there are a lot of **irregular past tense forms** in English. Here are some of the most common **irregular verbs** in English, with their past tense forms:

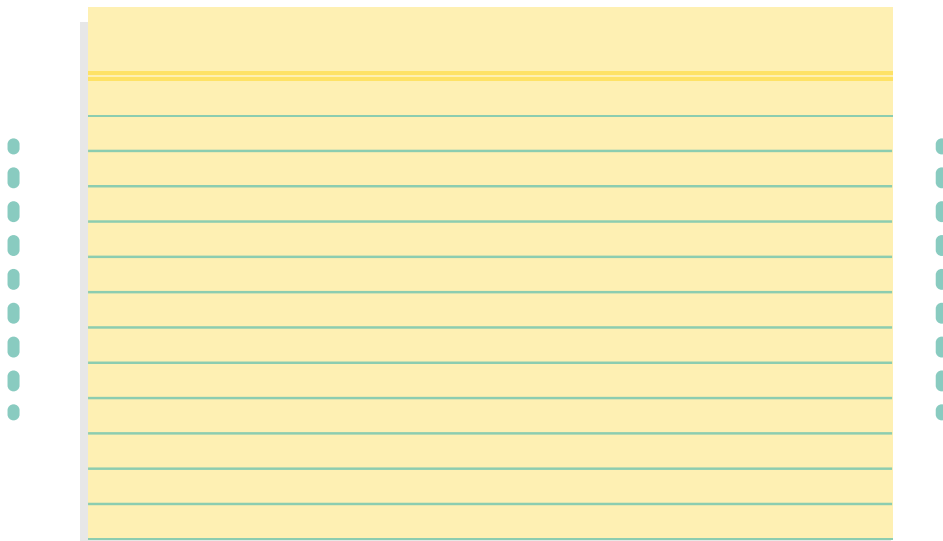
Irregular verbs	
Base form	Past tense
be	was/were
begin	began
break	broke
bring	brought
buy	bought
build	built
choose	chose
come	came
cut	cut
do	did
eat	ate
go	went



7) Work in pairs. Look at the verbs highlighted in yellow in the text. Match the verbs in the past tense with the categories: regular or irregular. Use the box below to **write** them down:


Simple Past	
Regular verbs	Irregular verbs

8) Now, think about your daily life, what you are currently doing and your **past activities** and **experiences**. How was your **last week**? How was your typical day at work/school, **yesterday**? Write *five* sentences with some information about your routine in these last days. Don't forget to use the correct verb tense and to include time expressions. Use a dictionary to help you, if necessary.





Source: created using <https://www.wordclouds.com/>

-  1) In small groups or pairs, discuss the ideas presented in the stories you watched and read and its main features and challenges. Use the questions below to guide you.

- a)** Why did Khaled Hosseini say that going home was no longer an option?
- b)** What might be the needs of people in such vulnerable conditions? What is their biggest battle to be fought throughout their way to refuge?
- c)** Once they get refuge, what do you think the difficulties of being a refugee might be?
- d)** Do you agree with the idea that "refugees need our compassion as much as our shelter" (Nujeen Mustafa)? Explain.
- e)** Have you or anybody you know been through a similar condition to Khaled Hosseini's or Yusra Mardini's as an immigrant or a refugee? Share your story with the class.
- f)** Regarding the immigrant/refugee scenario, can you list suggestions of possible ideal changes in the world?

Going further


Read a sample of "The Girl from Aleppo". Enjoy the reading and tell your friends your impressions of it. Would you read the entire piece?



04

PART 4: WRITING

Writing Life Stories

 1) **Look** at the title and the photo. What are they about?

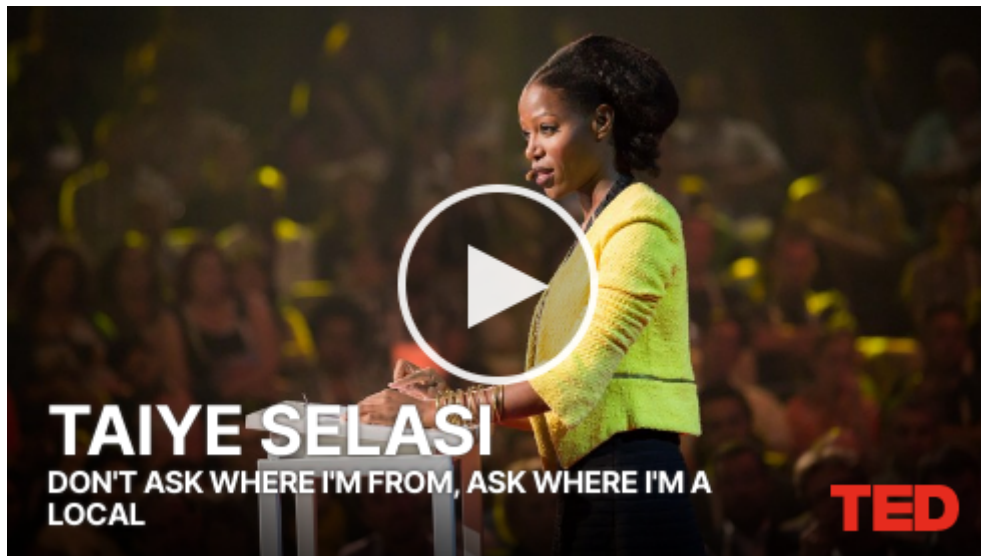
Don't ask where I'm from, ask where I'm a local



Source: https://www.ted.com/talks/taiye_selasi_don_t_ask_where_i_m_from_ask_where_i_m_a_local



2) Click the button below to **watch** the video of Taiye Selasi TED Talk on TEDGlobal 2014, entitled *Don't ask where I'm from, ask where I'm a local*.





3) Now give **complete answers** to the following questions:

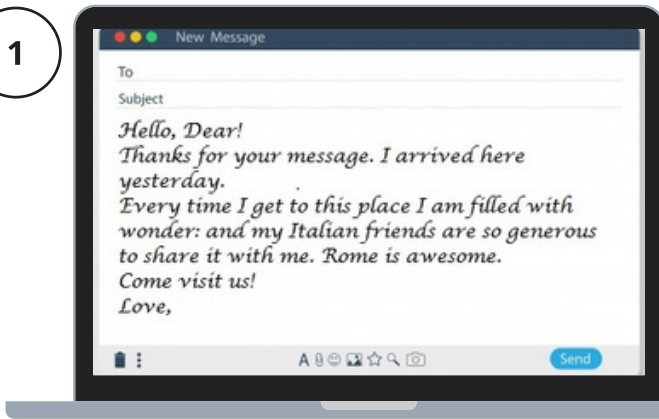
a) Is Taiye Selasi a refugee like Yusra Mardini and Khaled Hosseini? Explain.

b) Where is she a local? Explain.

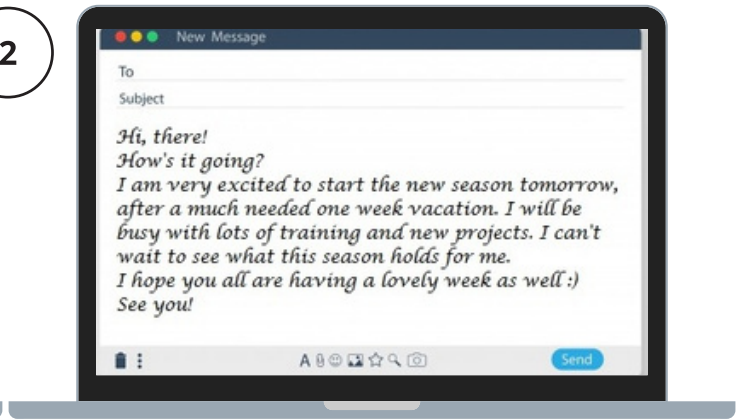
c) Where are you a local? Explain.

4) **Read** the e-mails below. Which person presented in this unit is each from?

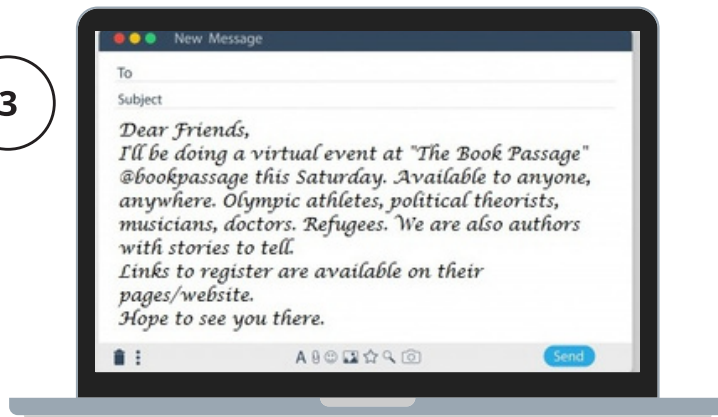
1



2



3



() Yusra Mardini () Taiye Selasi () Khaled Hosseini

5) Choose one person from the three above and write an e-mail to a friend telling about this person's story and why you chose it. You might want to research a little bit about this person's life before writing.



6) Now, write your own biography. Which information are you going to include? What makes you who you are? Where are you from or where are you a local?

7) Share it with the class. You might exchange it with a pair and read each other's biography. Check if your colleagues have used the past tense, time expressions, etc. in their texts.



Checking

You've learned a lot of things in this Unit, through the life stories of amazing people. Look back to remember and **mark the options** below according to how well you know these things now:

I can ask for and give personal information

- need to study it a lot more
- need to study it a little more
- very well

I can identify an interview text genre

- need to study it a lot more
- need to study it a little more
- very well

I can talk about past situations

- need to study it a lot more
- need to study it a little more
- very well

I can talk about identity and global citizenry

- need to study it a lot more
- need to study it a little more
- very well



UNIT 3

FOOD



FOOD



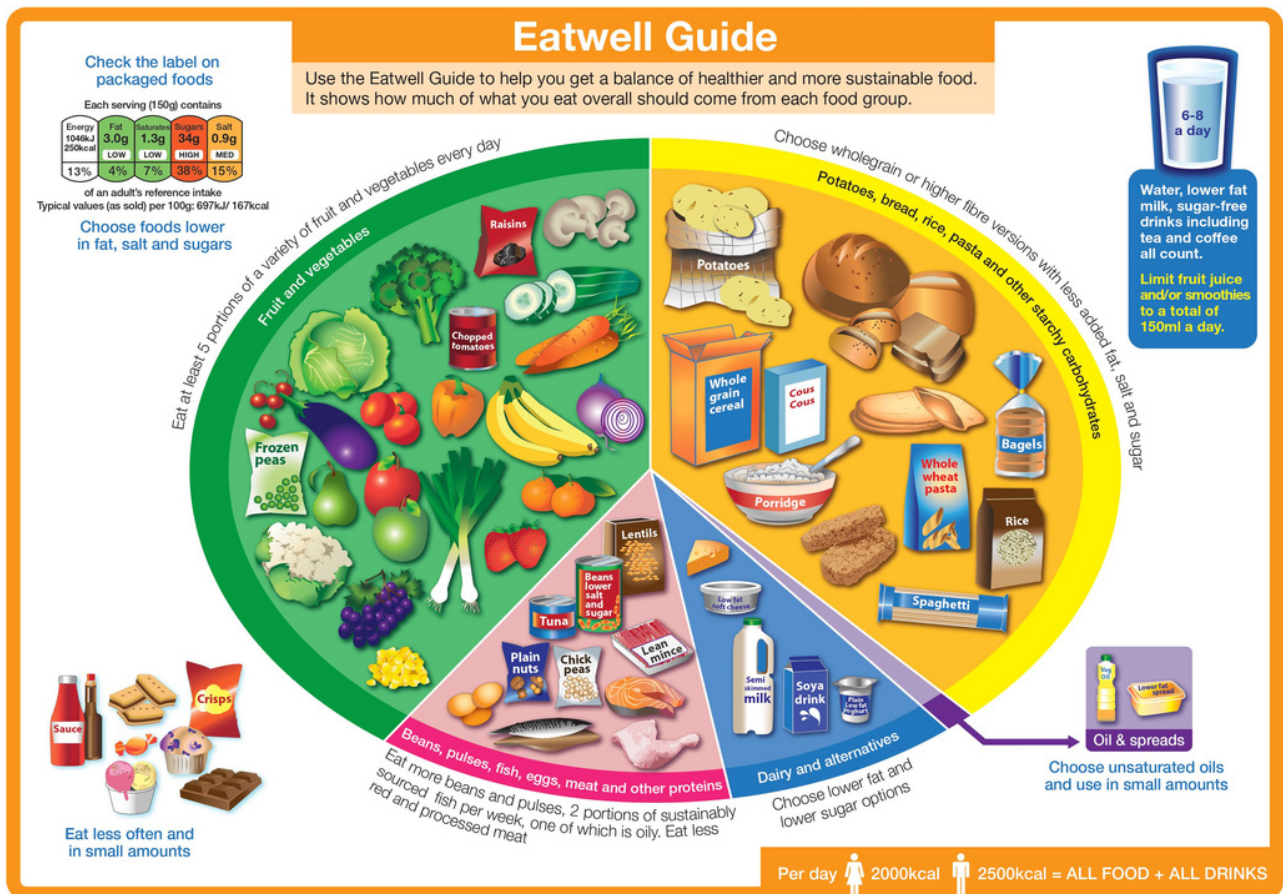
Renata Ribeiro Felipe

UNIT GOALS
**DESCRIBE A RECIPE
AND IDENTIFY THIS
TEXT GENRE**
**IDENTIFY IMPERATIVE
VERBS**
**TALK ABOUT
RELATIONS BETWEEN
FOOD AND CULTURE**

01 PART 1: LISTENING



1) Look at the photo below. Generate a set of questions, or predictions, of what you expect to hear about the topic and write it down in the space provided below.



Source: Public Health England in association with the Welsh Government, Food Standards Scotland and the Food Standards Agency in Northern Ireland

© Crown copyright 2016

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/528193/Eatwell_guide_colour.pdf



My ideas about the topic



2) **Watch** the short video and check if your questions/predictions were answered/correct. Tick or cross them accordingly and compare your answers in pairs/groups.



Available at: https://www.youtube.com/watch?v=7-qs03S_hHs

3) Watch the short video again and choose the option that refers to the underlined words:

- a. **VOICE-OVER:** it's food that's good for your health.
 the condition of your body.
 the part of your body that contains your brain, eyes, ears, mouth, nose, etc.
- b. **VOICE-OVER:** fish and whole grains.
 dedicated or consecrated to God or a religious purpose; sacred.
 made with or containing whole unprocessed grain.
- c. **VOICE-OVER:** low-climate impact and high welfare standards.
 the health, happiness, and fortunes of a person or group.
 an event at which companies, organizations, or groups show what they do or sell their products or services.

Pronunciation



5) Just **listen** to the audio of the short video. Pay attention to the conjunction *and*. Then, complete the sentences below.

- | | |
|---|--|
| a) <input type="checkbox"/> lots of fruit ____ vegetables | e) <input type="checkbox"/> ____ finally |
| b) <input type="checkbox"/> fish ____ whole grains | f) <input type="checkbox"/> ____ high welfare standards |
| c) <input type="checkbox"/> ____ a lot less processed food | g) <input type="checkbox"/> ____ it supports a thriving economy |
| d) <input type="checkbox"/> ____ good food is even better
when it's shared | h) <input type="checkbox"/> prepared by skilled ____
knowledgeable people |

In oral speech, the word *and* /ænd/ is usually reduced and pronounced as *n* /ən/. The vowel sound /æ/ in *and* /ænd/ is reduced to the consonant sound *n* /ən/ and the consonant sound /d/ is not pronounced. The *n* consonant sound /ən/ is voiced and nasal.



6) Mark **F** to the sentences in which you notice the **full form** of *and* in the video; and mark **R** to the sentences in which you notice the **reduced form**.

- | | |
|---|--|
| a) <input type="checkbox"/> lots of fruit ____ vegetables | e) <input type="checkbox"/> ____ finally |
| b) <input type="checkbox"/> fish ____ whole grains | f) <input type="checkbox"/> ____ high welfare standards |
| c) <input type="checkbox"/> ____ a lot less processed food | g) <input type="checkbox"/> ____ it supports a thriving economy |
| d) <input type="checkbox"/> ____ good food is even better
when it's shared | h) <input type="checkbox"/> prepared by skilled ____
knowledgeable people |



7) In pairs, practice the sentences of exercises 5 and 6 with the **full form** and the **reduced form** of *and*. Then write new sentences to practice them.

/ænd/ -

/ən/ -



PART 2: Reading

FAJITA CHICKEN FRIED RICE

INGREDIENTS

- 170g/6oz brown basmati rice
- 3 chicken thighs, skinless and boneless, cut into bite-sized chunks
- large splash light olive oil
- 1 large brown onion, roughly chopped
- 1 red pepper, deseeded and roughly chopped
- ½ orange pepper, deseeded and roughly chopped
- 1 tsp sweet smoked paprika
- ¾ tsp ground cumin
- ½ tsp ground coriander
- ½ tsp dried oregano
- 1 lime, juice only
- small handful fresh coriander, chopped
- sea salt and freshly ground black pepper

PREP TIME: LESS THAN 30 MINS

COOK TIME: 10 TO 30 MINS

TOTAL TIME: AROUND 45MINS

SERVES: 4

Available at:

https://www.bbc.co.uk/food/recipes/fajita_chicken_fried_83364

DIRECTIONS

1. **Cook** the rice in a pan of boiling water until just tender. Drain well and set aside to cool.
2. Meanwhile, **season** the chicken well with salt and pepper.
3. **Heat** the olive oil in a large wok or high-sided frying pan over a medium-high heat. **Fry** the chicken until it is browned and cooked through. Using a slotted spoon, **transfer** the chicken to a plate lined with kitchen paper and set aside.
4. **Add** the onion and peppers to the pan, season with salt and cook until the vegetables are just tender and starting to colour.
5. **Mix** in the spices and oregano and fry for 1 minute. **Add** the rice, return the chicken to the pan and stir-fry until heated through.
5. To serve, **stir** through the lime juice and fresh coriander.

RECIPE TIPS

- This recipe serves 6 children or 4 adults.
- If you would like to add a little heat, **swap** the sweet smoked paprika for mild chili powder.



1) Complete the statements about the text with words from the box below:

**yield - imperative - instruct - website - ingredients - title - illustrations - step-by-step
teaspoon - Fajita chicken fried rice - total time - directions - recipe - non-count**

- a) This text is available on a _____.
- b) The text genre is a _____.
- c) A recipe is made of, at least, three parts: _____, _____ (a list of resources) and _____, or method, that is a detailed _____ description of the process to be followed to achieve the desired outcome.
- d) The title of the text is _____.
- e) The objective of the text is to _____ the readers about the topic, and tell them what to do.
- f) This type of genre is marked by _____ verbs. And may include negative commands, additional advice or suggested alternatives.
- g) This type of text usually contains *numbers*, *count* and _____ nouns.
- h) Abbreviations of measurement units, like *tsp* for _____, are also very common in this type of text.
- i) Some recipes include the _____: preparation and cook time; and the _____: the amount, or number of portions, that the recipe will produce or serve.
- j) Diagrams or _____ are used to support or, even, replace text.

Going further

Do you know how to cook?
Do you have a recipe book?
Is there a pre-determined format, style, or anything else, for a recipe book? Check a step-by-step tutorial of how to make your own book with a collection of recipes, available at this link:
https://createmycookbook.com/home_family_alt
and let us know: would you consider having your own cookbook? If affirmative, would you do it with handwritten recipes or printed and published as a traditional book?



Source: https://br.freepik.com/fotos-premium/um-pai-com-um-filho-pequeno-na-mesa-da-cozinha-preparando-massa_8570986.htm#page=1&query=livro%20de%20receita%20fam%C3%ADlia&position=42



2) Now, check the following questions and choose which verb form completes the sentences, according to the text:

a) What is the text mainly about?

- how to prepare a dish
- the nutritional value of a dish
- the origin of the dish

b) "_____ the rice in a pan of boiling water until just tender."

- cooked
- cook
- should cook

c) "_____ the chicken until it is browned and cooked through."

- fry
- fried
- can fry

d) "Meanwhile, _____ the chicken well with salt and pepper".

- seasoned
- should season
- season

e) The sentences above are related to events that:

- have happened and were finished
- are habits and routines
- must happen in order to achieve the desired outcome

f) The sentences above are related to what type of action?

- give an advice or make a suggestion
- direct, command, tell what to do
- talk about abilities





3) **Read** the text again and check the verbs highlighted in yellow. What is different about these verbs? Do they present options or commands?



4) Review and compare these sentences from the text, then number them accordingly:

1. about **commands**

2. about **options**

- Drain well and set aside to cool.
- Transfer the chicken to a plate lined with kitchen paper.
- Add the onion and peppers to the pan.
- If you would like to add a little heat...
- Heat the olive oil in a large wok.
- Cook until the vegetables are just tender.
- Mix in the spices and oregano.
- Return the chicken to the pan.

Imperative

command - instruction - order
direction - prohibition - warning

The sentences above are examples of the **imperative**.

We use the **imperative** to give commands, instructions, orders, directions and also to give warnings and express prohibition. The form of the verb used for the imperative is the **base form** of the main verb, which is used **without a subject**.

Cook the rice in a pan of boiling water until just tender.

Fry the chicken until it is browned and cooked through.

Although the main feature of sentences in the imperative is that they have no **grammatical** subject, they do have an **understood** subject: 'you'.

The basic form of the imperative remains the same whether it is addressed to one or more people.

Cook until the vegetables are just tender and starting to color.

The **negative** imperative is made with **do + not** or **don't**.

Do not cook the rice in a pan of boiling water.

Don't cook the rice in a pan of boiling water .

We can make an imperative sound more polite and more formal with the emphatic **do** auxiliary.

Swap the sweet smoked paprika for mild chilli powder.

Do swap the sweet smoked paprika for mild chilli powder.

For emphasis, we can use the subject pronoun '**you**' in an imperative clause.

To serve, **stir** through the lime juice and fresh coriander.

To serve, **you stir** through the lime juice and fresh coriander.

ORDER HERE

Imperative verbs don't leave room for questions or discussion, even if the sentence has a polite tone.





5) Work in pairs. Look at the verbs highlighted in yellow in the text. Transform the verbs in affirmative imperative in verbs in the negative imperative. Use the box below to **write** them down:

Imperative	
Affirmative	Negative

6) Now, think about your daily life, what you are currently doing and what involves the imperative form of verbs. Write *five* sentences with some information about your routine that are related to: give commands, instructions, orders, directions or even to give warnings and express prohibition. Don't forget to use the correct verb form. Use a dictionary to help you, if necessary.

A yellow notepad with horizontal green lines and orange dots on the left and right sides, intended for writing five sentences.



From jollof rice in Nigeria to dumplings in China

They say that breakfast is the most important meal of the day, but dinner allows families and friends to come together to celebrate, share stories and gain sustenance. Here is a selection of the traditional meals that people eat all over the world.

Source: <https://www.independent.co.uk/life-style/food-and-drink/what-people-eat-dinner-around-world-a6732036.html/>



1) Now, check the descriptions of each dinner and match them with their pictures:

India

An Indian meal consisting of biryani, potato curry, chapathi and chicken

It is believed that between 20 per cent and 40 per cent of India's population are vegetarian – a statistic made difficult to pinpoint due to the fact that Indian Hindus do not consider people who eat eggs to be vegetarian. Therefore, Indian dinners can consist of a carbohydrate of rice, rotis or naan served with daal lentils or meat and cooked vegetables. But an average dinner will depend on the dozens of regional variations.

Indonesia

Food served in a restaurant in Jakarta

There's a saying in Indonesia that its people aren't full unless they've eaten rice – but what it is served with depends on the region. Chicken, tofu, and fish are popular options for dishes which are served alongside raw or blanched vegetables, and seasoned with spices. Soup is often served on the side, as well as crackers or kerupuk.

US

A cheeseburger and french fries are served up at a Shake Shack restaurant in Chicago, Illinois.

Meat and potatoes of various styles dominate dinner plates in the US: be it hamburger and chips, fried chicken with mashed potatoes, or steak with baked potatoes.

Brazil

Feijoada served in Curitiba, Brazil

Brazil's national dish is feijoada – a thick stew with pork and beef that is prepared in a clay pot and served with rice. Yams or tapioca are also eaten as the carbohydrate component in dishes. A light dinner could consist of coffee, bread, cheese and cold cuts of meat.

Iran

Iranians prepare food

Steamed rice is the centerpiece of Iranian cooking, and is often seasoned with saffron, apricots and currants – known as jewelled rice - or with dill. Heaps of rice are served with earthy curries - often made with ground nuts - with meat stews, or alongside kebabs and fish. Aash, a type of thick soup sometimes containing noodles and barley - is also popular.

Italy

A dish of pasta and pesto with pine nuts

Italy is known for its myriad types of pasta and pizza, but dishes of meat, vegetables and fish are also enjoyed as the chief component of main meals.

Jamaica

The food in Jamaica mixes flavors from Spain, the UK, Africa, India and China. Rice is a staple in Jamaica, and is often served with and peas. Ackee and salt fish is also a popular meal – both for dinner and breakfast – and is devoured with rice and peas, bread, dumplings, fried plantain or boiled green bananas. Meats – the most popular being pork and chicken – are often seasoned with sweet-yet-hot jerk spices.

Russia

A dish of Russian baked rice

Lunch is the main meal in Russia, and dinner is therefore the second-largest meal of the day. Typically, a Russian dinner will consist of a few appetizers and hot main dishes comprised of potatoes, meat or fish. Draniki, a potato dish, meat balls covered with pastry known as pelemiy, and Zharkoye, steamed meat with vegetables, are firm favorites.

Nigeria


A plate of white rice, grilled chicken and sautéed beef

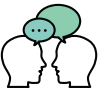
A hugely diverse country, Nigeria does not have on particular national dish. But spiced boiled yams, or isu, stews with fish, and spicy jollof rice make up many Nigerian dinners. Cassava, corns, beans and plantains also often appear in Nigeria food.



WHAT PEOPLE EAT FOR DINNER AROUND THE WORLD

Source: <https://www.independent.co.uk/life-style/food-and-drink/what-people-eat-dinner-around-world-a6732036.html/>

 2) In small groups or pairs, discuss the ideas presented in the video you have watched and the texts you have read and its main features. Use the questions below to guide you.



- a) Which food could you identify?
- b) What might be the main differences in the dinner plates around the world? And similarities? Which is your favorite? Which would you like to try? Why?
- c) Do you know how to cook? Do you agree with the idea that "good food is prepared by skilled and knowledgeable people"? Explain.
- d) Can you guess the recipe of one of these dinner plates? Choose one and describe its ingredients and directions.
- e) Do you agree with the idea that "good food is even better when it's shared"? Explain.
- f) Do you think food is important for the relations among people? If affirmative, how? If negative, why?

Going further

Check the pictures of "Hungry Planet: What the World Eats". Enjoy the reading and tell your friends your impressions of it. What is your opinion about the differences you could spot there?



04

PART 4: WRITING

Writing Food Stories

1) Look at the title and the photo. What are they about?

The evolution of diet



Source: <https://www.nationalgeographic.com/foodfeatures/evolution-of-diet/>



2) Click the button below to **watch** the video of Aparna Pallavi's TED Talk on TEDx CapeTown Women 2018, entitled ***What foods did your ancestors love?***. Have you ever thought about this topic? Explain.



Available at: https://www.ted.com/talks/aparna_pallavi_what_foods_did_your_ancestors_love?language=en#t-860840



3) Now give **complete answers** to the following questions, considering your opinion and what you watched in the video:

a) What is making food and food traditions disappear from people's lives and memories? Explain.

A yellow notepad with horizontal lines and orange dots on the left and right sides, intended for writing an answer to question a).

b) How do we undo this trend? ? Explain.

A yellow notepad with horizontal lines and orange dots on the left and right sides, intended for writing an answer to question b).

c) Do you agree with Aparna Pallavi when she says that "How we connect with our food defines so much in our lives"? Explain.

A yellow notepad with horizontal lines and orange dots on the left and right sides, intended for writing an answer to question c).



4) Choose one food from this unit and write about its story and why you chose it. You might want to research a little bit about this food story before writing.

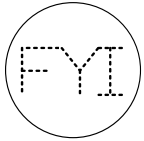
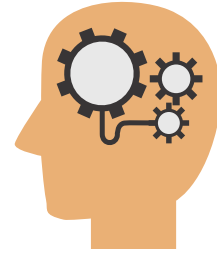


5) Now, write your own food story. Which information are you going to include? Where is it from? Why is it "good food" for you? What memories the food you know, like, prepare, eat, bring to you? Don't forget to include one of your favorite recipes and describe how to do it.



6) Share it with the class. You might exchange it with a pair and read each other's food story and recipe. Check if your colleagues have used the imperative verbs in their texts.





Does the smell of food bring you memories? In this article called "What the nose knows?" Harvard experts discuss the science of smell and how scent, emotion, and memory are intertwined — and exploited. Don't miss it! Check it out here!

Source: <https://news.harvard.edu/gazette/story/2020/02/how-scent-emotion-and-memory-are-intertwined-and-exploited/>



Did you know that migrants are reshaping Sicily's food culture? "As Italy swings right, the layers of cuisine reflect the traditions of an island that has adapted to centuries of immigration". Check these news here:

Source: <https://www.theguardian.com/world/2018/jun/17/our-island-is-like-a-mosaic-how-migrants-are-reshaping-sicilys-food-culture>



People increasingly eat the same types of food. They now get more calories from wheat, rice, corn, sugar, oil crops, and animal products. Meanwhile, consumption of grains such as sorghum, millet, and rye and of root crops such as cassava and yams has fallen.


Comparing diets by country, the international agricultural research group CGIAR tracked five decades of change. Did you know about it? Check it out here:

Source: <https://www.nationalgeographic.com/foodfeatures/diet-similarity/>



Checking


You've learned a lot of things in this Unit, through the life stories of amazing people. Look back to remember and **mark the options** below according to how well you know these things now:

 I can talk about food

- need to study it a lot more
- need to study it a little more
- very well

 I can identify a recipe text genre

- need to study it a lot more
- need to study it a little more
- very well

 I can talk about commands, instructions, orders, directions, warnings and prohibition.

- need to study it a lot more
- need to study it a little more
- very well

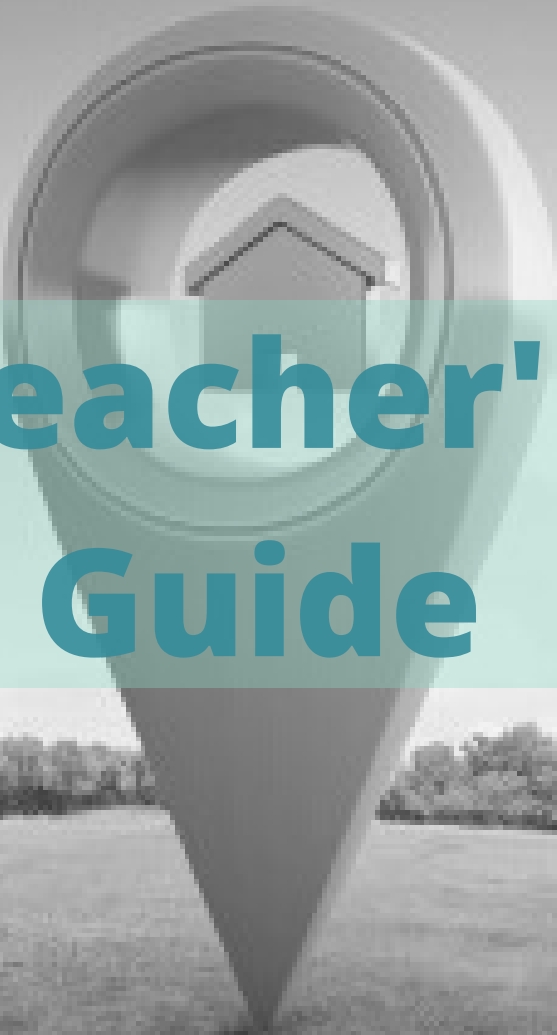
 I can talk about relations between food and culture

- need to study it a lot more
- need to study it a little more
- very well



UNIT 10 Journeys of Hope

What makes you who you are?



Teacher's Guide

UNIT GOALS

**ASK FOR AND GIVE PERSONAL
INFORMATION**

**IDENTIFY AND TALK ABOUT
PAST SITUATIONS**

**TALK ABOUT IDENTITY AND
GLOBAL CITIZENRY**

Teacher's Guide

LIST OF SYMBOLS AND ICONS

THESE SYMBOLS AND ICONS ARE PRESENT ALL ALONG THE UNITS AND REFER TO:



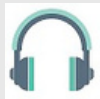
IMAGES TO ANALYZE AND/OR READING TASKS



WATCH VIDEOS AVAILABLE



WRITING TASKS



AUDIO AVAILABLE AND/OR LISTENING TASKS



SPEAKING TASKS



PAIR OR GROUP SPEAKING TASKS



EXTRA MATERIAL AND EXPANSION TASKS



EXTRA MATERIAL AND EXPANSION TASKS



FOR YOUR INFORMATION - EXTRA TEXT

Teacher's Guide

THIS UNIT AIMS AT ADULT AND YOUNG ADULT LEARNERS, LEVEL A1 ACCORDING TO THE CEFR

PART 1: LISTENING

Ask students to look at the unit cover photo and describe it. Elicit ideas from the class about the unit **theme**.

- 1) Before listening - Ask students to look at the photo and describe it. Try to elicit different ideas from your students. You can have them in pairs or trios to check. Provide vocabulary as needed.
- 2) While listening - Tell the students to use this moment to verify if their predictions are correct. Have students compare and discuss their answers in pairs.
- 3) Students will identify the meanings of the underlined words. Tell students to use a dictionary and help them, if necessary. Point out the strong stress and check the meaning of words.
- 4) Personal answers: let students compare answers in pairs, before checking with the class.

PRONUNCIATION

- 5) This activity helps students develop the ability to identify specific words and recognize the order in which they occurred in the audio text. Let them read the sentences before they listen to the audio. Say *flee* and *thing*, so then students notice the length of the sounds. Before playing the audio again, explain the topic and answer questions.
- 6) Have students do the exercise individually. Encourage students to use a dictionary and help them with the phonetic symbols. Check the answers as a class and write them on the board.

PART 2: READING

Before reading - Have students predict what is the text about, using techniques like skimming and scanning, activating prior knowledge and related vocabulary. This **audio is available**, so it is possible to **play the recording while students read** the text.

- 1) While reading - Have students read the text. Encourage them to check new words in the dictionary.
- 2) Have students underline the time expressions they identify in the text. Clarify that they refer to the past.
- 3) Have them complete the statements about the text genre with words from the box individually, but compare with a partner before reviewing as a class. Have students point out where in the text they found their answers.

Going further

Promote a class discussion. Have students share their personal ideas with the class.

- 2) Have students complete the exercise individually. Review answers as a class.
- 3) Have students check the verbs as a class.
- 4) Introduce **grammar** by using the lines from the text, in the exercise. Go over the table and the grammar explanation, with examples from the text.
- 5) Have students complete the box individually. Review answers as a class.
- 6) Have students write about their past routines individually, monitor and assist as needed. Make sure they use the grammar structure accurately. Encourage them to check new words in the dictionary.

Teacher's Guide

PART 3: SPEAKING

Before speaking - Give students time to look at the word cloud. Discuss ideas related to these words with the class and elicit students' views.

1) While speaking - Assign students to small groups, to different partners - if possible - to foster new conversation and social interaction. Monitor and assist as needed, make sure the students are producing original output in English; encourage them to use the **vocabulary** and **grammar structure** they have learned in the unit. Make sure they understood the **pronunciation** topic and are producing it in this exercise.

Going further

Call on volunteers to share their impressions with the class.

PART 4: WRITING

1) Before writing - Have students predict what is the video about, activating prior knowledge and related vocabulary. This video and its transcription are available, so it is possible to use it in **extended listening and reading activities**, as well. Discuss with the class and elicit students' views.

2) While writing - Assign students to pairs and ask them to discuss questions as:

1. Is it important to know how to explain where are you from? Why?
2. How can you collect relevant information about it?

Students share their ideas in a round-up session and the teacher asks if they have ever written a special text about this topic.

3) 4) and 5) Have students do the exercises individually. Monitor and assist as needed. Encourage them to check new words in the dictionary.

6) Provide an example of what you want the students to do. If possible, provide your own example, as a model, to make it more personal and connect with the students, in a positive and comfortable classroom atmosphere. Have students do the exercise individually. Monitor and assist as needed.

7) Have students exchange their texts with another pair, before sharing with the class. Have students give each other feedback.

Checking

Self-assessment. Have students do the activity individually. Have them reflect upon their performance and choose the option that corresponds to their progress in each language area.

Answer Key

PART 1: LISTENING

1) Students' answers.

2) Answers may vary according to students' answers.

3)

a. to leave a place quickly because you are in danger

b. the part of a vehicle that uses oil, electricity, or steam to make it move

c. over the side of a boat or ship into the water

4) Students' answers.

PRONUNCIATION

5)

a. (7) flee e. (6) this

b. (3) refugee f. (8) things

c. (2) three g. (5) compete

d. (4) think h. (1) sister

6)

a. (7) flee /fli:/ e. (6) this /ðɪs/

b. (3) refugee /,ref.jə'dʒi:/ f. (8) things /θɪŋ/

c. (2) three /θri:/ g. (5) compete /kəm'pi:t/

d. (4) think /θɪŋk/ h. (1) sister /'sɪs.tər/

d. to pull a car, boat, etc.

e. one of the groups that people are divided into (...)

f. succeed in finishing something or reaching an aim

PART 2: READING

1) Students' answers.

2) The facts and events in the text are presented in the past.

3)

a. website, November

e. answers

b. interview

f. inform, opinion

c. questions

g. direct

d. interviewer

Going further

Students' answers.

4)

a. Khaled Hosseini's biography d. loved, did, flew

b. had e. have happened and were finished

c. lived f. past

5)

The verbs are in the past tense, they have the suffix *ed* or a different spelling. They present actions in the past.

6) 11112222

7) Students' answers according to the text.

8) Students' answers.

Answer Key

PART 3: SPEAKING

1)

Students' answers.

Going further

Students' answers.

PART 4: WRITING

1) Students' answers.

2) Students' answers.

3)

a. No, she is not. She has lived in different places, but she is not a refugee.

b. She is a local in New York, Rome and Accra - places where she has the three "R's": rituals, relationships, restrictions.

c. Students' answers.

4)

(3) Yusra Mardini (1) Taiye Selasi (2) Khaled Hosseini

5) Students' answers.

6) Students' answers.

7) Students' answers.

SELF-ASSESSMENT

Checking

Students' answers.

Video Transcriptions

PART 1: LISTENING

2) Video 1"48'

From: <https://www.yusra-mardini.com/>

In 2015 Yusra Mardini fled her home in Syria.

Yusra Mardini: During the journey from Turkey to Greece our boat engine died. My sister and I jumped to overboard to help people.

Yusra towed their boat for over three hours.

Pulling 18 fellow refugees behind her.

Yusra Mardini: It was quite hard just to think that you are a swimmer and in the end you're gonna end up dying in the water.

But she didn't just survive.

Yusra went on to compete at Rio 2016.

Voice over: Refugee Olympic Team.

Yusra Mardini: This is my goal and this is my dream. When you are an athlete you are not thinking if you are Syrian or from London or from Germany, or... you will just think about your race.

Yusra's inspirational story has even taken her to the United Nations.

Voice over: Miss Yusra Mardini, member of the 2016 Refugee Olympic team.

Yusra Mardini: I want to help change people's perceptions for everyone to understand it is not a choice to flee from your home and that refugees are normal people who can achieve great things.

PART 2: READING

1)

Podcast Khaled-Hosseini

Length: 7"00' - from the beginning of the recording to the point it was selected to the Unit reading task.

From: <https://www.unhcr.org/awakeatnight/chapter-7-khaled-hosseini/>

When Going Home Is No Longer An Option.

by **Khaled Hosseini** | Interviewed by Melissa Fleming

Melissa Fleming (MF): To be sitting across from a writer that I just, you know I've spent, I feel like I've spent hours with him in his books and I was a bit nervous because I just admire him so much. The interview was incredible to me because he, I think revealed, not just his motivation for why he writes, he said it was like a meditation for him and he's discovering himself as he's doing it.

Video Transcriptions

But what runs through it all is I think his refugee experience his experience as somebody who grew up in a country that he loved but just turns into a war zone and where he just could never for many, many years go back.

Khaled Hosseini (KH): I came home from school one day in April of '78. I was 13 and my mom said there had been a coup in Afghanistan. My mom's brother was jailed and he was a judge, he was tortured and beaten for nine months. One night we were in our home and we were having dinner and the TV was on and we saw, on our little black and white screen television, we saw pictures of Soviet tanks rolling into Afghanistan. And when that happened, that moment I remember my parents watching this and looking at each other and I didn't know it at the time, but I experienced in retrospect what many refugees do when that final moment comes. When you suddenly realize that going home, for them staying home, but for us going home is no longer an option.

MF: I'm Melissa Fleming and I'm from UNHCR, the UN Refugee Agency. Welcome to this special bonus episode of *Awake at Night* our podcast highlighting the work of those who have done extraordinary things to help refugees. It's a real and particular honor to have Khaled Hosseini with me today. One of the most recognized and best selling authors in the world and also a Goodwill Ambassador for UNHCR. Books like *The Kite Runner* and *A Thousand Splendid Suns* have made him a household name. His most recent book *Sea Prayer* is dedicated to the thousands of refugees who've lost their lives at sea fleeing war and persecution. Khaled welcome to *Awake at Night*.

KH: Thank you. It's a pleasure to be here.

MF: Khaled, you're not just someone who works for refugees, you were a refugee yourself. You were born in Afghanistan in 1965. And you were also granted political asylum in the United States with your family in 1980. And this was after the coup and the subsequent invasion of Afghanistan by the Soviet Union. Childhood in Afghanistan is something you've written very movingly about particularly in *The Kite Runner* and *A Thousand Splendid Suns*. What do you think of when you remember your own childhood in Afghanistan.

KH: Well for me the word Afghanistan conjures a set of images that I think would be very diametrical to what most people would think when they hear the word Afghanistan. They think understandably would think war, terrorism, corruption all those negative associations. The fact was I had a marvelous childhood in Afghanistan. It was a beautiful place. I never heard a gunshot go off. I never saw a tank move an inch. I had a fantastic and peaceful childhood in Afghanistan.

MF: You were in Kabul?

KH: Yeah I grew up in fact my social upbringing and the sort of a socioeconomic milieu where I was raised was very similar to my protagonist Amir in *The Kite Runner*. We lived in Wazir Akbar Khan which at the time was one of the newer and kind of a posh neighborhoods in Kabul. Now it's home to a lot of aid agencies and government workers and so on. But I went to the same school. I loved to read books and watch movies like Amir did in *The Kite Runner* I flew kites in the winter times. So it was kind of like a fairly idyllic childhood I would say. All the way up to when we left in 1976 and we thought we were coming back. My father was a diplomat for the Afghan foreign ministry and we were going to Paris for four years in 1976. And so we left everything behind. We didn't expect that this was going to be a permanent departure. And so we went to Paris and then things back home fell apart.

MF: When was it clear at what point in Paris that your father could no longer work as a diplomat and that something had to change?

KH: That knowledge accumulated over time and we became increasingly worried that going home was going to be hard. I came home from school one day in April of '78. I was 13. I came home and my mom said there had been a coup in Afghanistan. It didn't take long for us to begin to see the human toll of that. Very quickly we heard about family members who'd been imprisoned. My mom's brother was jailed and he was a judge he was tortured and beaten for nine months. I had cousins who were shot. We were hearing every day about people that we knew in our former life who had to escape who went to prison. My wife's uncle who was a musician, well-known songwriter and musician, was arrested and disappeared never heard from again to this day, over 40 years later. So, but the moment at which pretty certain that now we cannot go home and suddenly we saw that a new, new day is dawning for us, for our family, was when one night we're in our home and we were having dinner and the TV was on and there was a break in the program and we saw on our little black and white screen pictures of Soviet tanks rolling into Afghanistan.

Video Transcriptions

And when that happened, that moment, I remember my parents watching this and looking at each other and I with that moment I experienced that I didn't know it at the time but experienced in retrospect what many refugees do with that final moment comes when you suddenly realize that going home — for them staying home — but for us **going home is no longer an option.**

MF: At that point you were in Paris and you were going to school in Paris. What prompted your parents then to move to the United States.

KH: A couple of things. First my father was a child of the Cold War and he was ideologically utterly opposed to the communist regime. He sort of had these very idealized notions of the West, especially of the U.S. he always loved the idea of what the U.S. represented. You know the idea of freedom and opportunity and equal footing for everyone and the whole American dream idea. But also it turned out later that my father was a bit of a risk taker. He, it turned out, was working with the Americans and allowing journalists because he was a you know he was at the embassy.

MF: He was stamping passport?

KH: He was stamping passports for journalists undercover to go and cover the atrocities of the Soviet war and report back. And so one of my very vivid memories is being in France my father sort of working with this government that he really disliked and then

MF: He was kind of a dissident?

KH: Yeah he was. In retrospect I thought he was really heroic. And you know he took a risk. And I remember, he wouldn't explain to us why, but every time we went somewhere as a family he would have us all wait and he would go to the car he would look under it and then he would turn on the car and if it didn't blow up then we could go and sit with him. And so there was you know he was worried that his life was at risk.

(...)

PART 4: WRITING

2) Video: Don't ask where I'm from, ask where I'm a local

From: https://www.ted.com/talks/taiye_selasi_don_t_ask_where_i_m_from_ask_where_i_m_a_local?language=en

Length: 15'44' total

Taiye Selasi TED Talk

TEDGlobal 2014

00:05

Last year, I went on my first book tour. In 13 months, I flew to 14 countries and gave some hundred talks. Every talk in every country began with an introduction, and every introduction began, alas, with a lie: "Taiye Selasi comes from Ghana and Nigeria," or "Taiye Selasi comes from England and the States." Whenever I heard this opening sentence, no matter the country that concluded it -- England, America, Ghana, Nigeria -- I thought, "But that's not true." Yes, I was born in England and grew up in the United States. My mum, born in England, and raised in Nigeria, currently lives in Ghana. My father was born in Gold Coast, a British colony, raised in Ghana, and has lived for over 30 years in the Kingdom of Saudi Arabia. For this reason, my introducers also called me "multinational." "But Nike is multinational," I thought, "I'm a human being."

01:15

Then, one fine day, mid-tour, I went to Louisiana, a museum in Denmark where I shared the stage with the writer Colum McCann. We were discussing the role of locality in writing, when suddenly it hit me. I'm not multinational. I'm not a national at all. How could I come from a nation? How can a human being come from a concept? It's a question that had been bothering me for going on two decades.

Video Transcriptions

From newspapers, textbooks, conversations, I had learned to speak of countries as if they were eternal, singular, naturally occurring things, but I wondered: to say that I came from a country suggested that the country was an absolute, some fixed point in place in time, a constant thing, but was it? In my lifetime, countries had disappeared -- Czechoslovakia; appeared -- Timor-Leste; failed -- Somalia. My parents came from countries that didn't exist when they were born. To me, a country -- this thing that could be born, die, expand, contract -- hardly seemed the basis for understanding a human being.

02:34

And so it came as a huge relief to discover the sovereign state. What we call countries are actually various expressions of sovereign statehood, an idea that came into fashion only 400 years ago. When I learned this, beginning my masters degree in international relations, I felt a sort of surge of relief. It was as I had suspected. History was real, cultures were real, but countries were invented. For the next 10 years, I sought to re- or un-define myself, my world, my work, my experience, beyond the logic of the state.

03:14

In 2005, I wrote an essay, "What is an Afropolitan," sketching out an identity that privileged culture over country. It was thrilling how many people could relate to my experience, and instructional how many others didn't buy my sense of self. "How can Selasi claim to come from Ghana," one such critic asked, "when she's never known the indignities of traveling abroad on a Ghanaian passport?"

03:45

Now, if I'm honest, I knew just what she meant. I've got a friend named Layla who was born and raised in Ghana. Her parents are third-generation Ghanians of Lebanese descent. Layla, who speaks fluent Twi, knows Accra like the back of her hand, but when we first met years ago, I thought, "She's not from Ghana." In my mind, she came from Lebanon, despite the patent fact that all her formative experience took place in suburban Accra. I, like my critics, was imagining some Ghana where all Ghanaians had brown skin or none held U.K. passports. I'd fallen into the limiting trap that the language of coming from countries sets -- the privileging of a fiction, the singular country, over reality: human experience. Speaking with Colum McCann that day, the penny finally dropped. "All experience is local," he said. "All identity is experience," I thought. "I'm not a national," I proclaimed onstage. "I'm a local. I'm multi-local."

05:00

See, "Taiye Selasi comes from the United States," isn't the truth. I have no relationship with the United States, all 50 of them, not really. My relationship is with Brookline, the town where I grew up; with New York City, where I started work; with Lawrenceville, where I spend Thanksgiving. What makes America home for me is not my passport or accent, but these very particular experiences and the places they occur. Despite my pride in Ewe culture, the Black Stars, and my love of Ghanaian food, I've never had a relationship with the Republic of Ghana, writ large. My relationship is with Accra, where my mother lives, where I go each year, with the little garden in Dzorwulu where my father and I talk for hours. These are the places that shape my experience. My experience is where I'm from.

05:58

What if we asked, instead of "Where are you from?" -- "Where are you a local?" This would tell us so much more about who and how similar we are. Tell me you're from France, and I see what, a set of clichés? Adichie's dangerous single story, the myth of the nation of France? Tell me you're a local of Fez and Paris, better yet, Goutte d'Or, and I see a set of experiences. Our experience is where we're from.

06:28

So, where are you a local? I propose a three-step test. I call these **the three "R's": rituals, relationships, restrictions.**

06:39

First, think of your daily rituals, whatever they may be: making your coffee, driving to work, harvesting your crops, saying your prayers. What kind of rituals are these? Where do they occur? In what city or cities in the world do shopkeepers know your face? As a child, I carried out fairly standard suburban rituals in Boston, with adjustments made for the rituals my mother brought from London and Lagos. We took off our shoes in the house, we were unfailingly polite with our elders, we ate slow-cooked, spicy food. In snowy North America, ours were rituals of the global South. The first time I went to Delhi or to southern parts of Italy, I was shocked by how at home I felt. The rituals were familiar. "R" number one, rituals.

Video Transcriptions

07:30

Now, think of your relationships, of the people who shape your days. To whom do you speak at least once a week, be it face to face or on FaceTime? Be reasonable in your assessment; I'm not talking about your Facebook friends. I'm speaking of the people who shape your weekly emotional experience. My mother in Accra, my twin sister in Boston, my best friends in New York: these relationships are home for me. "R" number two, relationships.

07:59

We're local where we carry out our rituals and relationships, but how we experience our locality depends in part on our restrictions. By restrictions, I mean, where are you able to live? What passport do you hold? Are you restricted by, say, racism, from feeling fully at home where you live? By civil war, dysfunctional governance, economic inflation, from living in the locality where you had your rituals as a child? This is the least sexy of the R's, less lyric than rituals and relationships, but the question takes us past "Where are you now?" to "Why aren't you there, and why?" Rituals, relationships, restrictions.

08:45

Take a piece of paper and put those three words on top of three columns, then try to fill those columns as honestly as you can. A very different picture of your life in local context, of your identity as a set of experiences, may emerge.

09:02

So let's try it. I have a friend named Olu. He's 35 years old. His parents, born in Nigeria, came to Germany on scholarships. Olu was born in Nuremberg and lived there until age 10. When his family moved to Lagos, he studied in London, then came to Berlin. He loves going to Nigeria -- the weather, the food, the friends -- but hates the political corruption there. Where is Olu from?

09:28

I have another friend named Udo. He's also 35 years old. Udo was born in Córdoba, in northwest Argentina, where his grandparents migrated from Germany, what is now Poland, after the war. Udo studied in Buenos Aires, and nine years ago came to Berlin. He loves going to Argentina -- the weather, the food, the friends -- but hates the economic corruption there. Where is Udo from? With his blonde hair and blue eyes, Udo could pass for German, but holds an Argentinian passport, so needs a visa to live in Berlin. That Udo is from Argentina has largely to do with history. That he's a local of Buenos Aires and Berlin, that has to do with life.

10:11

Olu, who looks Nigerian, needs a visa to visit Nigeria. He speaks Yoruba with an English accent, and English with a German one. To claim that he's "not really Nigerian," though, denies his experience in Lagos, the rituals he practiced growing up, his relationship with family and friends.

10:30

Meanwhile, though Lagos is undoubtedly one of his homes, Olu always feels restricted there, not least by the fact that he's gay.

10:39

Both he and Udo are restricted by the political conditions of their parents' countries, from living where some of their most meaningful rituals and relationships occur. To say Olu is from Nigeria and Udo is from Argentina distracts from their common experience. Their rituals, their relationships, and their restrictions are the same.

11:00

Of course, when we ask, "Where are you from?" we're using a kind of shorthand. It's quicker to say "Nigeria" than "Lagos and Berlin," and as with Google Maps, we can always zoom in closer, from country to city to neighborhood. But that's not quite the point. The difference between "Where are you from?" and "Where are you a local?" isn't the specificity of the answer; it's the intention of the question. Replacing the language of nationality with the language of locality asks us to shift our focus to where real life occurs. Even that most glorious expression of countryhood, the World Cup, gives us national teams comprised mostly of multilocal players. As a unit of measurement for human experience, the country doesn't quite work. That's why Olu says, "I'm German, but my parents come from Nigeria." The "but" in that sentence belies the inflexibility of the units, one fixed and fictional entity bumping up against another. "I'm a local of Lagos and Berlin," suggests overlapping experiences, layers that merge together, that can't be denied or removed. You can take away my passport, but you can't take away my experience. That I carry within me. Where I'm from comes wherever I go.

Video Transcriptions

12:26

To be clear, I'm not suggesting that we do away with countries. There's much to be said for national history, more for the sovereign state. **Culture exists in community, and community exists in context.** Geography, tradition, collective memory: these things are important. What I'm questioning is primacy. All of those introductions on tour began with reference to nation, as if knowing what country I came from would tell my audience who I was. What are we really seeking, though, when we ask where someone comes from? And what are we really seeing when we hear an answer?

13:03

Here's one possibility: basically, **countries represent power.** "Where are you from?" Mexico. Poland. Bangladesh. Less power. America. Germany. Japan. More power. China. Russia. Ambiguous.

13:20

(Laughter)

13:21

It's possible that without realizing it, we're playing a power game, especially in the context of multi-ethnic countries. As any **recent immigrant** knows, the question "Where are you from?" or "Where are you really from?" is often code for "Why are you here?"

13:38

Then we have the scholar William Deresiewicz's writing of elite American colleges. "Students think that their environment is diverse if one comes from Missouri and another from Pakistan -- never mind that all of their parents are doctors or bankers."

13:54

I'm with him. To call one student American, another Pakistani, then triumphantly claim student body diversity ignores the fact that these students are locals of the same milieu. The same holds true on the other end of the economic spectrum. A Mexican gardener in Los Angeles and a Nepali housekeeper in Delhi have more in common in terms of rituals and restrictions than nationality implies.

14:20

Perhaps my biggest problem with coming from countries is the myth of going back to them. I'm often asked if I plan to "go back" to Ghana. I go to Accra every year, but I can't "go back" to Ghana. It's not because I wasn't born there. My father can't go back, either. The country in which he was born, that country no longer exists. We can never go back to a place and find it exactly where we left it. Something, somewhere will always have changed, most of all, ourselves. People.

14:52

Finally, what we're talking about is human experience, this notoriously and gloriously disorderly affair. In creative writing, locality bespeaks humanity. The more we know about where a story is set, the more local color and texture, the more human the characters start to feel, the more relatable, not less. The myth of national identity and the vocabulary of coming from confuses us into placing ourselves into mutually exclusive categories. **In fact, all of us are multi -- multi-local, multi-layered.** To begin our conversations with an acknowledgement of this complexity brings us closer together, I think, not further apart. So the next time that I'm introduced, I'd love to hear the truth: "Taiye Selasi is a human being, like everybody here. She isn't a citizen of the world, but a citizen of worlds. **She is a local of New York, Rome and Accra.**"

15:49

Thank you.

15:51

(Applause)

**UNIT
3**

**F
O
O
D**

**Teacher's
Guide**

**D
O
O
G**

UNIT GOALS

**DESCRIBE A RECIPE
AND IDENTIFY THE
TEXT GENRE**

**IDENTIFY IMPERATIVE
VERBS**

**TALK ABOUT
RELATIONS BETWEEN
FOOD AND CULTURE**

Teacher's Guide

THIS UNIT AIMS AT ADULT AND YOUNG ADULT LEARNERS, LEVEL A1-A2 ACCORDING TO THE CEFR

PART 1: LISTENING

Ask students to look at the unit cover photo and describe it. Elicit ideas from the class about the unit **theme**.

- 1) Before listening - Ask students to look at the photo and describe it. Try to elicit different ideas from your students. You can have them in pairs or trios to check. Say the words for students to repeat. Provide **vocabulary** as needed.
- 2) While listening - Tell the students to use this moment to verify if their predictions are correct. Have students compare and discuss their answers in pairs.
- 3) Students will identify the meanings of the underlined words. Tell students to use a dictionary and help them, if necessary. Point out the strong stress and check the meaning of words.
- 4) Personal answers: let students compare answers in pairs, before checking with the class.

PRONUNCIATION:

- 5) This activity helps students develop the ability to identify a specific word sound and recognize it in oral speech. Let them read the sentences before they listen to the audio. Pick one of the sentences from the exercise and say it using both the complete and the reduced form of *and*. Before playing the audio, explain the topic and answer questions.
- 6) Have students do the exercise individually.
- 7) Have students practice in pairs, monitor especially the free practice.

PART 2: READING

Before reading - Have students predict what is the text about, activating prior knowledge and related vocabulary. Ask them if they recognize some ingredients, ask their opinion about cooking.

- 1) While reading - Have students read the text. Encourage them to check new words in the dictionary. Have them complete the statements about the **text genre** with words from the box individually, but compare with a partner before reviewing as a class. Have students point out where in the text they found their answers.

Going further

Promote a class discussion. Have students share their personal ideas with the class.

- 2) Have students complete the exercise individually. Review answers as a class.
 - 3) Have students check the verbs as a class.
 - 4) Introduce **grammar** by using the lines from the text, in the exercise. Go over the table and the grammar explanation, with examples from the text.
 - 5) Have students complete the box individually. Review answers as a class.
 - 6) Have students write about their routines individually, monitor and assist as needed. Make sure they use the grammar structure - verb tense - accurately. Encourage them to check new words in the dictionary.
-

Teacher's Guide

PART 3: SPEAKING

Before speaking - Give students time to look at the picture and the title. Discuss with the class and elicit students' views.

1) Have students go through the descriptions and complete the exercise in pairs or trios. Review answers as a class. This can be an opportunity to promote and encourage social engagement and critical thinking, asking students about stereotypes in the pictures representing the regions, etc.

2) While speaking - Assign students to small groups, to different partners - if possible - to foster new conversation and social interaction. Monitor and assist as needed, make sure the students are producing original output in English; encourage them to use the **vocabulary** and **grammar structure** they have learned in the unit. Make sure they understood the **pronunciation** topic and are producing it in this exercise.

Going further

Call on volunteers to share their views with the class.

PART 4: WRITING

1) Before writing - Have students predict what is the video about, activating prior knowledge and related vocabulary. This video and its transcription are available, so it is possible to use it in **extended listening and reading activities**, as well. Discuss with the class and elicit students' views.

2) Assign students to pairs and ask them to discuss questions as:

1. Is it important to know what foods did your ancestors love? Explain.
2. How can you collect relevant information about it?

Students share their ideas in a round-up session and the teacher asks if they have ever written a special text about this topic.

3) Have students do the exercise individually. Monitor and assist as needed.

4) Have students do the exercise individually. Monitor and assist as needed.

5) Provide an example of what you want the students to do. If possible, provide your own example, as a model, to make it more personal and connect with the students, in a positive and comfortable classroom atmosphere. Have students do the exercise individually. Monitor and assist as needed.

6) Have students exchange their texts with another pair, before sharing with the class. Have students give each other feedback.

Food for thought

Encourage students to check the **extra material** here and call on volunteers to share their views with the class. This material can be assigned as homework as well.

Checking

Self-assessment. Have students do the activity individually. Have them reflect upon their performance and choose the option that corresponds to their progress in each language area.

Answer Key

PART 1: LISTENING

1) Students' answers.

2) Answers may vary according to students answers.

3)

a. the condition of your body.

b. made with or containing whole unprocessed grain

c. the health, happiness, and fortunes of a person or group

4) Students' answers.

d. to grow, develop, or be successful

e. having or showing the knowledge, ability (...)

f. divided (something) between two or more people.

PRONUNCIATION:

5)

a. and e. and

b. and f. and

c. and g. and

d. and h. and

6) all R

7) Students' answers.

PART 2: READING

1)

a. website

b. recipe

c. title, ingredients, directions, step-by-step

d. Fajita chicken fried rice

e. instruct

f. imperative

g. non-count

h. teaspoon

i. total time, yield

j. illustrations

Going further

Students' answers.

2)

a. how to prepare a dish d. season

b. cook

e. must happen in order to achieve the desired outcome

c. fry

f. direct, command, tell what to do

3)

The verbs are in the base form. They present commands.

4) 111121111

5) Students' answers.

6) Students' answers.

PART 3: SPEAKING

1)

1.Iran 2.China 3.India 4.Indonesia 5.US 6.Brazil 7.Italy 8.Jamaica 9.Russia 10.Nigeria

2) Students' answers.

Going further

Students' answers.

Answer Key

PART 4: WRITING

1) Students' answers may vary, considering: the evolution of diet, different types of food, etc

2) Students' answers.

3)

a. shame

b. with love (because love is the only thing that counters shame...)

c. Students' answers.

4) Students' answers.

5) Students' answers.

6) Students' answers.

Food for thought

Extra material: Students' answers.

SELF-ASSESSMENT

Checking

Students' answers.

Video Transcriptions

PART 1: LISTENING

2) What do we mean by good food?

We have a definition of good food that underpins everything that we do: It's food that's good for your health, lots of fruit *and* vegetables, fish *and* whole grains; less - but better quality - meat *and* a lot less processed food. *And* good food is even better when it's shared. It's food that's good for the environment, it's in season, it's sustainably produced, has low-climate impact *and* high welfare standards. *And*, finally, it's food that's good for the economy: it's grown by local producers, it's prepared by skilled *and* knowledgeable people, *and* it supports a thriving economy.

What do we mean by good food?

00:00 we have a definition of good food that
00:02 underpins everything that we do it's
00:06 food that's good for your health
00:07 lots of fruit and vegetables fish and
00:10 whole grains less but better quality
00:13 meat and a lot less processed food and
00:16 good food is even better when it's
00:18 shared it's food that's good for the
00:21 environment it's in season
00:24 it's sustainably produced has low-
00:28 climate impact and high welfare
00:30 standards and finally it's food that's
00:32 good for the economy it's grown by local
00:35 producers it's prepared by skilled and
00:37 knowledgeable people and it supports a
00:39 thriving economy

Available at: https://www.youtube.com/watch?v=7-qs03S_hHs

Video Transcriptions

PART 4: WRITING

2) What foods did your ancestors love?

Aparna Pallavi's on TEDx CapeTown Women - TED Talk

December, 2018

Available at: https://www.youtube.com/watch?v=7-qs03S_hHs

00:03
Last year, I was living with this indigenous family in India. One afternoon, the young son was eating, and at the sight of me, he quickly hid his curry behind his back. It took a lot of persuasion to get him to show me what he was eating. It turned out to be moth larvae, a traditional delicacy with the Madia indigenous people. I cried, "Oh my God, you're eating these! I hope there's a little left for me!" I saw disbelief in the boy's eyes.

00:42
"You ... eat these?"

00:45
"I love these," I replied.

00:50
I could see he did not trust me one bit. How could an urban, educated woman like the same food as him? Later, I broached the subject with his father, and it turned out to be a mighty touchy affair. He said things like, "Oh, only this son of mine likes to eat it. We tell him, 'Give it up. It's bad.' He doesn't listen, you see. We gave up eating all this ages back."

01:23
"Why?" I asked. "This is your traditional food. It is available in your environment, it is nutritious, and -- I can vouch for it -- delicious. Why is it wrong to eat it?"

01:40
The man fell silent.

01:42
I asked, "Have you been told that your food is bad, that to eat it is backward, not civilized?"

01:55
He nodded silently.

01:58
This was one of the many, many times in my work with indigenous people in India that I witnessed shame around food, shame that the food you love to eat, the food that has been eaten for generations, is somehow inferior, even subhuman. And this shame is not limited to out-of-the-way, icky foods like insects or rats, maybe, but extends to regular foods: wild vegetables, mushrooms, flowers -- basically, anything that is foraged rather than cultivated.

02:40
In indigenous India, this shame is omnipresent. Anything can trigger it. One upper-caste vegetarian schoolmaster gets appointed in a school, within weeks, children are telling their parents it's yucky to eat crabs or sinful to eat meat. A government nutrition program serves fluffy white rice, now no one wants to eat red rice or millets. A nonprofit reaches this village with an ideal diet chart for pregnant women. There you go. All the expectant mothers are feeling sad that they cannot afford apples and grapes. And people just kind of forget the fruits that can be picked off the forest floor. Health workers, religious missionaries, random government employees and even their own educated children are literally shouting it down at the indigenous people that their food is not good enough, not civilized enough. And so food keeps disappearing, a little bit at a time.

03:53
I'm wondering if you all have ever considered whether your communities would have a similar history around food. If you were to talk to your 90-year-old grandmother, would she talk about foods that you have never seen or heard of? Are you aware how much of your community's food is no longer available to you?

04:18
Local experts tell me that the South African food economy is now entirely based on imported foods. Corn has become the staple, while the local sorghum, millets, bulbs and tubers are all gone. So are the wild legumes and vegetables, while people eat potatoes and onions, cabbages and carrots.

Video Transcriptions

PART 4: WRITING

04:43

In my country, this loss of food is colossal. Modern India is stuck with rice, wheat and diabetes. And we have totally forgotten foods like huge varieties of tubers, tree saps, fish, shellfish, oil seeds, mollusks, mushrooms, insects, small, nonendangered animal meats, all of which used to be available right within our surroundings.

05:19

So where has this food gone? Why are our modern food baskets so narrow? We could talk about the complex political economic and ecological reasons, but I am here to talk about this more human phenomenon of shame, because shame is the crucial point at which food actually disappears off your plate.

05:46

What does shame do? Shame makes you feel small, sad, not worthy, subhuman. Shame creates a cognitive dissonance. It distorts food stories.

06:04

Let us take this example. How would you like to have a wonderful, versatile staple that is available abundantly in your environment? All you have to do is gather it, dry it, store it, and you have it for your whole year to cook as many different kinds of dishes as you want with it. India had just such a food, called "mahua," this flower over there. And I have been researching this food for the past three years now. It is known to be highly nutritious in indigenous tradition and in scientific knowledge. For the indigenous, it used to be a staple for four to six months a year. In many ways, it is very similar to your local marula, except that it is a flower, not a fruit. Where the forests are rich, people can still get enough to eat for the whole year and enough spare to sell.

07:09

I found 35 different dishes with mahua that no one cooks anymore. This food is no longer even recognized as a food, but as raw material for liquor. You could be arrested for having it in your house. Reason? Shame. I talked to indigenous people all over India about why mahua is no longer eaten. And I got the exact same answer. "Oh, we used to eat it when we were dirt-poor and starving. Why should we eat it now? We have rice or wheat." And almost in the same breath, people also tell me how nutritious mahua is. There are always stories of elders who used to eat mahua. "This grandmother of ours, she had 10 children, and still she used to work so hard, never tired, never sick." The exact same dual narrative every single where. How come? How does the same food get to be seen as very nutritious and a poverty food, almost in the same sentence?

08:30

Same goes for other forest foods. I have heard story after heartrending story of famine and starvation, of people surviving on trash foraged out of the forest, because there was no food. If I dig a little deeper, it turns out the lack was not of food per se but of something respectable like rice. I asked them, "How did you learn that your so-called trash is edible? Who told you that certain bitter tubers can be sweetened by leaving them in a stream overnight? Or how to take the meat out of a snail shell? Or how to set a trap for a wild rat?" That is when they start scratching their heads, and they realize that they learned it from their own elders, that their ancestors had lived and thrived on these foods for centuries before rice came their way, and were way healthier than their own generation.

09:37

So this is how food works, how **shame** works: making food and food traditions disappear from people's lives and memories without their even realizing it.

09:53

So **how do we undo this trend**? How do we reclaim our beautiful and complex systems of natural food, food given to us lovingly by Mother Earth according to her own rhythm, food prepared by our foremothers with joy and are eaten by our forefathers with gratitude, food that is healthy, local, natural, varied, delicious, not requiring cultivation, not damaging our ecology, not costing a thing? We all need this food, and I don't think I have to tell you why. I don't have to tell you about the global health crisis, climate change, water crisis, soil fatigue, collapsing agricultural systems, all that. But for me, equally important reasons why we need these foods are the deeply felt ones, because **food is so many things**, you see. Food is nourishment, comfort, creativity, community, pleasure, safety, identity and so much more.

Video Transcriptions

PART 4: WRITING

11:14

How we connect with our food defines so much in our lives. It defines how we connect with our bodies, because our bodies are ultimately food. It defines our basic sense of connection with our existence. We need these foods most today to be able to redefine our space as humans within the natural scheme of things. And are we needing such a redefinition today?

11:47

For me, **the only real answer is love**, because **love is the only thing that counters shame**. And how do we bring more of this love into our connections with our food? For me, love is, in a big way, about **the willingness to slow down, to take the time to feel, sense, listen, inquire**.

12:23

It could be listening to our own bodies. What do they need beneath our food habits, beliefs and addictions? It could be taking time out to examine those beliefs. Where did they come from? It could be going back into our childhood. What foods did we love then, and what has changed? It could be spending a quiet evening with an elder, listening to their food memories, maybe even helping them cook something they love and sharing a meal. Love could be about remembering that humanity is vast and food choices differ. It could be about showing respect and curiosity instead of censure when we see somebody enjoying a really unfamiliar food. Love could be taking the time to inquire, to dig up information, reach out for connections. It could even be a quiet walk in the fynbos to see if a certain plant speaks up to you. That happens. They speak to me all the time.

13:48

And most of all, love is to trust that these little exploratory steps have the potential to lead us to something larger, sometimes to really surprising answers. An indigenous medicine woman once told me that love is to walk on Mother Earth as her most beloved child, to trust that she values an honest intention and knows how to guide our steps.

14:21

I hope I have inspired you to start reconnecting with the food of your ancestors.

14:26

Thank you for listening.

14:28

(Applause)

Rationale

The theories, approaches and methodologies in which we believe and partake of provide us criteria to analyze, choose and create teaching materials based on them. They are the backbone of deliberate and thoughtful choices, always in the background of every activity produced. They guide us through the decisions of what to teach, how to do it, why to do it, which strategies and techniques to propose. Thus, whether in the absence of a commercially produced book or even facing its inconsistency at some degree, anchored on the theories, the teachers will be prepared to justify options, decisions, create their own material and benefit from it.

Both units in this work were developed based on the Communicative Language Teaching Approach and on Critical Literacy, aiming to develop and enhance the learners' communicative competences, as it is stated by RICHARDS and ROGERS in their text about Communicative Language Teaching:

Communicative competence is the desired goal (i.e., the ability to use the linguistic system effectively and appropriately). (...) Communicative Language Teaching is best considered an approach rather than a method. It refers to a diverse set of principles that reflect a communicative view of language and language learning and that can be used to support a wide variety of classroom procedures. (...) (2002, p. 156, 172).

The units' themes were selected with the target of promoting meaningful and contextualized learning, and foster critical thinking through language learning. Both units share the same background idea: identity, citizenship, culture, and also how to fight against prejudice against a group of people, a nationality, traditions, status or manners.

This purpose is clear in the TED Talks videos that tackle the transversal subjects of relations of power and shame frequently associated to someone's origin or even gastronomic habits (*Don't ask where I'm from, ask where I'm a local* and *What foods did your ancestors love?*). Also in the stories of two refugees, in very different contexts of life and in the expansion material provided in the *Going Further* and *Food for Thought* sections. These themes were selected as an opportunity to promote and encourage social engagement and critical thinking, as stated by Mattos:

Thus, critical literacy highlights the dominant power relations in our society and focuses especially on differences of race, social class, gender, sexual orientation, and

so on, examining "these differences not as isolated occurrences but rather as part of systemic inequities or injustices," as Cervetti, Pardales and Damico (2001) suggest. (...) The instructional objective of critical literacy is to develop learners' critical consciousness. (MATTOS, 2012, p. 194)

Listening and Speaking

The oral communication involves more than knowing vocabulary, grammar rules and how to pronounce words. There is also a social context that influences the oral production. The option by a podcast aims to portray a real oral communication situation, with all its paralinguistic: slips, errors, hesitations, etc. As stated by CARNEIRO and OLIVEIRA (2017):

Spoken language has marked features, with clear implications for teaching. Luoma (2004) highlights some of these features, which include idea units (short phrases and clauses); vague or generic words when compared to written language; slips and errors due to online processing; fixed phrases, fillers and hesitation markers, in addition to variation in terms of formality, which reflects speaker roles, purpose and context. (...) That said, in order to teach speaking and listening skills, it is important to create awareness of how conversation works in contexts of real use. One way to do this is to consider the rules to be observed in oral communication 115 (COHEN, 1996; PARDIYONO, 2006; VANDERGRIJ, 2012). These rules are often unconscious, for example: Turn Taking: Students need to recognize pauses in a conversation where they can take the turn, interrupt, ask a question or change the topic. Holding the floor: the person who is currently speaking is the person who 'holds the floor'. (...) (CARNEIRO, 2017, p. 115)

Once listening is a receptive skill, it is integrated with other skills as reading - in texts with audio available - also providing input for language production in speaking, with attention to pronunciation.

In this regard, selecting a real sample of real use of the language will also have impact in pronunciation, as advocates CELCE-MURCIA (1996):

Although commercially produced materials for teaching pronunciation provide excellent sources for the presentation and practice of segmental and suprasegmental features, teachers should not overlook the rich resources available to them through the use of authentic materials, such as anecdotes, jokes, advertising copy, comic strips, passages from literature, and the like. These materials can easily be adapted to the teacher's specific teaching purpose. (CELCE-MURCIA, 1996, p. 299)

The authentic audio material was intentionally selected considering different speakers, in order to display a higher variety of accents. This aims to encourage students to produce the target language with more confidence and do not worry too much about their own accents.

It is important to state that no accent is better or easier - to learn or to teach - than another. In fact, there are variations of the same language, as SILVA states: "(...) like any

language, English presents variation. This variation can be in pronunciation, but it can also be lexical or syntactic." (2020, p. 16, free translation) and, also, orthographic variation.

Thus, the decision about which accent to teach and/or learn must be analyzed by both the teacher and the learner, taking into account which variety of language they aim to teach and/or learn.

It is very common among Brazilian students the desire to learn how to speak English as a so-called 'native speaker', but - even if this illusion were attainable - it would be necessary to define parameters such as: native of which country, region, age, gender, style, social class, and level of education; for, although not linguistic, these factors will influence the perception and production of the language.

Of course, there are patterns that are shared by speakers of a language, grammar informs us of its rules, principles and characteristics, and the linguistic *corpus* presents material for investigation; but variation - or 'dialect' - is a construct, an abstraction, and this is often not clear to both teachers and students, and is more linked to the idea of variants with more or less prestige.

The two main variations of what is traditionally considered 'standard English' are the British and North American variations. In a phonetic analysis, it is proposed that they be classified as rhotic and non-rhotic, since the occurrence of one or the other can be identified in various regions, regardless of geographic-territorial limits.

Thus, aware that the same language has variants and that there is no variant better or worse than another (2019, p. 13), both teacher and student can - and should - make a choice and work for consistency in teaching and learning the chosen variant. And seek systematization so that this accent is increasingly coherent and harmonious.

It is also possible, with enough practice, study and systematization, to reduce the foreign accent that occurs as interference of the mother tongue in the learning of a foreign language; but it is also necessary to "eradicate the native speaker model, thus honoring the current pluricentricity of English", as CAINE (2008) argues, and to propagate what professionals, researchers and academics such as SILVA point out and evidence in his doctrine, to which we fully agree: "(...) each and every variant of a language is linguistically adequate and it is inappropriate to say that there are worse or better variants." (2019, p. 14, free translation).

Reading and Writing

These sections are connected once reading will provide input for writing (and also speaking) output, so the texts were selected considering the genres students will encounter in real-life. Before, while and after activities are proposed, in order to introduce the topics, activate schemata, promote comprehension and examination of vocabulary, grammatical structures, identifying the author's purpose; all with clear instructions to what students are expected to do. Techniques as skimming, scanning and predicting are suggested in teaching these skills, in order to develop appropriate and efficient strategies related to bottom-up and top-down procedures, as KADER (2009) report:

Significant findings affected the approaches of teaching reading skills. We can emphasize some of them, such as: bottom-up and top-down processing; schema theory and background knowledge; the role of affect and culture and the power of extensive reading. (...)

When using previous knowledge and assumptions, it is called a top-down strategy, because the reader goes down from more general knowledge and meanings to the specific ones of the text. Virtually all reading involves a risk – a guessing game, in Goodman's words (1970), because readers must, through a puzzle-solving process, infer meanings, decide what to retain and not to retain, and move on. This is where the top down reading process is imperative because the reader draws on his or her intelligence and experience to understand a text. Nuttall (1996) compares bottom-up processes with the image of a scientist with a magnifying glass or microscope examining all the minute details of some phenomenon, while top-down processing is like taking an eagle's eye view of a landscape below. The author says that such a picture reminds us that field independent and field dependent cognitive styles are analogous to bottom-up and top down processing, respectively. (KADER, 2009, p. 106)

Both reading and writing tasks intend to address critical literacy and, in Freirean terms, to read the word and the world in order to change it.

From the perspective of the teacher, critical literacy is not simply teaching (the 'bank notion' of teaching, as criticized by Paulo Freire), but a socio-historical situated practice of meaning-making. This process implies using different forms of communication, production and reception of linguistic and visual signs that exist in any community. Critical Literacy implies that what is being read, seen or heard has been produced according to the values and norms or the socio-historical context of the community to which the author belongs. Besides, the reader, listener or spectator is also inserted in a socio-historical and cultural context that defines how he/she constructs meaning. The act of reading becomes critical in the moment in which 'difference' is perceived and established among the writer and reader who build meanings according to the values of their own contexts and thus become critical not only of the context of the other but also of their own context of production. The ultimate aim of critical literacy is to challenge existing power relations and to provoke social change.

Cervetti, Pardales and Damico (2001) believe that critical literacy promotes **reflection, transformation and action**, according to the Freirian view of social transformation. Morgan (1997) further explains that the practice of critical literacy leads readers to question (...). (MATTOS, 2012, p. 194)

The units can also be used for online teaching, with digital resources embedded in their structure when accessed online, such as playing videos, audios and accessing texts and extra material through QR codes. The last constitute an option for expansion activities in the classroom or as take-home activities.

The use and combination of mobile learning in the language classroom can be very fruitful and offer many benefits. Among them we could list: saving time, using less paper, working with multimodal texts and materials, improving organization and communication, beyond that being safe and mostly affordable, specially for students in the language school scenario.

The digital literacy, mobile learning and the use of technologies have come to stay, and as mentioned by PAIVA (2017, p. 14): we are now able to learn everywhere at every moment, using the mobile technology. Remote learning and digital technologies are part of our lives and they have proven to be indispensable, specially now, for they are being crucial to enable both the teaching practice and learning process at this present conjuncture.

The writing skill is also integrated with the text genre, once the last stands as a model for controlled practice, assisting the learners in the development of writing skills and preparing them for free practice, in which the desired outcome is expected to be original and creative, but also familiar to the writer, as MILLAR (2011) explains:

Personally, I find it easiest to think about genres as “socio-cognitive schemas” (Johns 2008, 239). When looking at a common process or situation, we each have a schema of the steps and language involved in the process. (...) If I say to you “recipe,” you will have a prototype in your mind of what content this includes and the order in which the content is presented, perhaps starting with a list of ingredients, followed by step-by-step instructions. This schema in your mind is not an actual recipe. Actual recipes are *texts*. A genre represents a group of texts that all share a communicative purpose. They do not need to be identical, just as every restaurant experience is not identical. However, in order to achieve their communicative purpose, they tend to share similar discourse structures and to use language in similar ways. (MILLAR, 2011, p. 4)

Vocabulary and Grammar

Grammar is more than a set of rules that has to be memorized; in fact, grammar is what enables us to get our meanings across in communication. Grammar practice should not be based on the instantiation of isolated, meaningless sets of sentences; neither should its practice be detached from real language use. Teaching grammar is more than teaching rules; it must be approached with a focus on fostering learners’ development of a system, which will ultimately be used to produce well-formed and coherent stretches of discourse. (AZEVEDO, 2017, p. 100)

The grammar topics selected in the units - past tense and imperatives - are usually presented at the end of level A1, the middle of level A2, and generally revisited in the intermediate level, B1 (levels considering the CEFR - Common European Framework of Reference for Languages). This section is embedded in the reading section and connected to it, once in it the learners had practice with the language and the structures in a contextualized and meaningful way. The activities were planned to provide a big amount of input to the students, from contextualized sentences in authentic texts - interview and recipe text genres - so that they would be able to solve the exercises, that display simple and clear directions for a specific grammatical work. The activities led to the formulation of the grammar rule and its explanation is direct and precise, taught inductively, extracted from the text with the learner. There is controlled practice using parts of the text; but in the free, open-ended activities, specifically, there is a challenge for learners to produce an output and a significant opportunity to practice the grammatical content proposed by the unit with communicative functions as introducing oneself and other people, writing an e-mail, a biography, narrating facts that happened in the past, giving instructions or telling other how their favorite recipe must be prepared, for instance. "Learners need not only output and input, but ample opportunities to practice and produce target structures so that such knowledge may be incorporated or accommodated in their developing interlanguage system." (AZEVEDO, 2017, p. 93).

Assessment

Both units propose self-assessment at the end of all the activities. Once it aims at adult and young adult learners, peer assessment is also offered and mostly informal. Formative assessment is suggested as a more realistic and appropriate option, not teacher-centered, but monitored and assisted by the teacher, in accordance with JAVIDANMEHR (2011):

In the traditional testing, the teacher is the only source of knowledge to the learners. As an authority, the teacher runs the engine of the assessment procedure. On the other hand, one of the main features of CLT as an alternative to the traditional way of assessment is that the teacher cannot and should not be the only source of knowledge. (...).

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