

UNIVERSIDADE FEDERAL DE MINAS GERAIS

Faculdade de Letras
Programa de Pós-Graduação em Estudos Linguísticos
Curso de Especialização em Ensino da Língua Inglesa (CEI)

Unidade Didática para o Ensino de Inglês

Aluna: Ana Flora Franco Borin
Orientadora: Adriana Maria Tenuta de Azevedo

Data de Defesa: 10/08/2017

Table of Contents

Introduction	2
Rationale	3
1. Critical Pedagogy	3
2. Reading and Writing	4
2.1. Content-based and Gender-based Approaches	4
3. Vocabulary – DDL	6
4. Listening and Speaking	8
5. Grammar – The Task-based Approach	9
6. Pronunciation	10
Unit 1	11
Unit 2	23
Teacher’s guide	33
Appendix	42
References	44

Introduction

The following paper seeks to develop two independent theme-based units which bear a communicative purpose both in the macro level - through the selection of cultural aspects which appear in relation to authentic communicative situations - and in the micro level – developing inductive tasks whose outcome depends on learners' interaction. The starting point for the theme choices was based on my own interests and experiences with the target language since the familiarity with the topics benefits the search for the related material. A second filter was the question of how appealing the topics could be for the intended audience taking into consideration its age group and social context. The final criteria were the communicative potential and the possible social destination that could derive from the chosen themes.

Both units are based on cultural aspects of the target language and country of interest but there is a concern related to ethnocentric point of view which may be reinforced by the reproduction of stereotypes. In this way, although unit one (“Festivals and Travels”) is centered on the typically western tradition of music festivals, there is the inclusion of a variety of celebrations from different cultures and the link with local traditions is also pursued. Similarly, unit two (“Arts and Museums”) features well established artists from the British modernism in addition to marginal artists from the contemporary scene.

The units aim to integrate the four linguistic skills (listening, reading, writing and speaking) according to contemporary approaches to ESL teaching which are grounded on key concepts of critical literacy. These include task-based inductive activities combining top-down and bottom-up techniques that seek to promote learner's autonomy and a sense of ownership towards L2. Another important aspect to consider among all the activities is the variation of patterns of interaction they present, which is discriminated in the teacher's guide.

Since I am familiar with learners from Brazilian private language schools, the units are aimed at this particular audience. Young adults are the age group of interest (from 18 to 25) and the level recommended is B1-B2 (Intermediate/Upper-intermediate).

I'll begin by making brief comments on the theoretical background, then the units are exposed and, at the end, there is a teacher's guide with answer keys, comments and transcripts.

The texts and videos included come from authentic sources mentioned in the units. The material has no commercial purpose and may only be reproduced through the author's authorization.

Rationale

1. Critical Pedagogy

According to Pennycook (1990: 24 apud Crookes, 2009), viewing schools as cultural areas where diverse ideological and social forms are in constant struggle, critical pedagogy seeks to understand and critique the historical and socio-political context of schooling and to develop pedagogical practices that aim not only to change the nature of schooling, but also the wider society.

The activities developed in the units presented seek to apply theoretical tendencies in language teaching which consider discourse production primarily as social practice. Some of the key concepts derived from such theories are based on the assumption that effective teaching practices must combine both the analysis of strictly linguistic occurrences as well as the observation of the learner's socio-communicative reality. In this sense, the identification of the social practices involved in language use is of paramount importance.

Paulo Freire's has notably highlighted the relations of power and dominance implicated in any pedagogy as well as the importance of variables such as gender, class and socio-political context to the content and character of classroom interaction. Authors such as H. Giroux (1988) identified the need to develop theories, forms of knowledge and social practices that work with the experiences that people bring to the pedagogical setting.

B. Kumaradivelu (1994) calls the attention to the limitations of the concept of method when understood as an all-purpose teacher-centred solution which offers no room for learner's creativity and autonomy. Considering the need to go beyond those limitations and find alternative ways of designing effective teaching strategies, the author formulates the model for a post-method pedagogy based on three pedagogic parameters: particularity, practicality and possibility.

The pedagogy of particularity must facilitate context-sensitive language education taking into account local linguistic, sociocultural, and political particularities. Pedagogy

of practicality pertains to the relationship between theory and practice and aims for a teacher-generated theory of practice in continual reflection and action. Pedagogy of possibility taps socio-political consciousness participants bring with them in order to aid their quest for identity formation and social transformation.

From a post-colonial perspective, A. Canagarajah (1999) has observed how mainstream pedagogies when applied to peripheral communities may reinforce cultural hegemony. The author reclaims the local use of language to educational practices and politics in ESL and points out the necessity of finding practical ways of enabling learners to appropriate the language. Practices such as the identification of learner's ideological struggles, the avoidance of stereotypes, and the recovery of occluded narratives appear as tools that may lead towards a growing sense of ownership - which in turn increases intrinsic motivation – in addition to demystify colonialist ideology and retain indigenous culture.

2. Reading and Writing

According to Routman (2005), establishing a clear connection between reading and writing not only leads to more authentic teaching but also increases comprehension and has the potential to improve both skills.

2.1. Content-based and Genre-based Approaches

Different approaches to teaching reading and writing have been tested in the context of foreign language acquisition and, although researchers argue on the pedagogical effectiveness of the different tendencies in leading students towards proficiency in L2, there is a common sense which states that learning to write in an L2 is a process distinct from that of learning in an L1. According to Mohan & Lo (apud Hinkel, 2011), L2 writer's development constraints and inexperience in L2 seem to have greater impact on results rather than inability to reproduce rhetorical paradigms of L1. That is to say that L2 writers need not only to be instructed on formal aspects of writing such as grammar and vocabulary, but also on the 'rhetorical paradigms' of L2 – the macro features of a text in L2.

In order to identify learner's writing difficulties, it is important to classify the different features of a text. Even if the terminology may vary (what some call the macro or micro features of a text can also be referred to as the skills or sub-skills required to write a

specific type of text), the macro features of a text are related to the discursive level and cross-cultural communication, whereas the micro features are related to formal issues such as grammar and vocabulary. As examples of macro features deficiencies learners may face are: structure and organization, sequencing, length, fluency, lack of anticipation of audience's reaction and over or underestimation of reader's background. Micro features are associated with sentence division, incorrect subordinate clause structures, verb tenses, word morphology, agreement, misuse of prepositions, etc.

Mainly concerned with academic writing, Eli Hinkel (2011) describes the two main pedagogical approaches which seek to tackle the above mentioned deficiencies in writing in L2: *content-based* (adopted in the US) and *genre-based* (adopted in the UK). Broadly speaking, the content-based approach suggests learners should be exposed to a range of thematically-selected readings focusing on register while the genre-based approach analyses discourse and is culture-bound - focuses on social and cultural norms related to different text genres.

According to the principles of content-based teaching, L2 reading, writing, and language instruction are integrated together with that in content, while grammar and vocabulary play the role of a secondary foci. In content-based instruction, L2 reading and writing play a central role, and the instruction in these skills is typically combined to improve the quality of L2 prose in terms of both discourse (macro) and morphosyntactic and lexical (micro) properties. A commonly cited limitation of this approach concerns the teachers' level of expertise in terms of content and writing of specific academic disciplines, pointing out that although they may show high level of language instruction, the same is not true for specific academic contents and this has raised doubts whereas content should be the main focus of L2-writing teaching (Hinkel, 2011).

In genre-based instruction, the language focus addresses features of discourse and text in the social, cultural, and practical contexts in which the written prose is constructed and the purposes that it is expected meet. The activities may undertake to analyse written prose in an array of genres, and text types such as narrative, exposition, or argumentation, with the goal of increasing learners' awareness of how particular grammar and vocabulary are employed in authentic written text and discourse. Such practice in text analysis can become a useful springboard for an instructional focus on

the specific uses of grammar structures and contextualized lexis. Similarly, the features of school writing or formal written discourse and register are emphasized in conjunction with the social and situational variables of language in the context of its use (e.g., Christie, 1999; Schleppegrell, 2002, 2004 apud Hinkel, 2011).

Although critics to genre-based approaches include the realisation that the very concept of 'genre' can be rather unstable and vary according to different cultures, in order to follow communicative principles to teaching reading and writing in L2, the genre-based approach seems to be the one which attends most of L2 writer's necessities. Generally speaking, in top-down inductive elaborated tasks, learners are exposed to sample language and are inductively led into reaching certain awareness related to formal issues through communicative and meaningful tasks.

Genre-based approaches integrate functional linguistics and genre theory with supplementary foci on attributes of written register. Learners analyse discourse while reading, and produce writings that adheres to the sociocultural norms of a particular genre (macro processes). In this manner learners are able to increase their awareness of how particular grammar and vocabulary (micro processes) are employed in authentic written text and discourse. Satisfactory reading and writing tasks must contain practice of both global and micro features of the text.

An attempt to elaborate genre-based tasks must include: a definition of the specific genre, its social purpose, the target audience, a description of the genre main features and instruction on how to structure it, authentic samples and production. Tasks should also include a range of more controlled (explicit) and less controlled (implicit) activities.

3. Vocabulary - DDL

Guan (2013) points out the lack of innovation in foreign language teaching methods, since they continue attached to traditional bottom-up approaches of abstract explaining followed by simple exercises.

In terms of vocabulary teaching and learning, the author identifies the main problem of this approach - neglecting important factors such as collocation, colligation and semantic prosody - and criticises sample sentences extracted from dictionaries, as well

as the generalized lack of authenticity of the material, its lack of adequacy and vividness.

The application of DDL (Data-driven Learning) seeks to promote autonomous learning and self-discovery through authentic language input and top-down inductive tasks. Examples of DDL strategies include the analysis and manipulation of authentic linguistic corpora which may assist the learner to become more aware of selected language patterns. This computer-based English teaching model has its theoretical basis on Constructivism and Lexical Grammar Theory.

Constructivism is a pedagogic theory which takes into consideration the different subjective representations of the objective reality. It considers the learning process a personal interpretation of experience, where learners build their internal illustration of knowledge. In other words, constructivism states that learning should be an active process continually open to modification, in which meaning is accomplished on the basis of experience.

According to Lexical Grammar Theories, the language cannot be divided into lexis and grammar since they are not separate components - one cannot exist without the other. It maintains that meaning of words depends on their surrounding lexical items and frequent semantic selective tendency, and that it is constructed by highlighting the word's collocation, colligation and semantic prosody.

In DDL models learners research the language system on their own and growth is promoted through the changing of their internal representations in response to different perspectives, as well as through cumulative experience.

The application of data-driven teaching consists of three main steps; identify (contact with a large amount of data), classify (independent observation) and generalize (generalize grammatical rules).

In this process, after class generated questions and the identification of an area of inquiry, the teacher is responsible for the editing and classification of the corpus according to different levels. Target words are then presented in the KWIC (keywords in context) format. The application of DDL is mainly concerned with vocabulary collocation (co-occurrence of two or more words within a short distance in the text),

colligation (grammatical patterns) and semantic prosody (matters of stress, intonation and semantic atmosphere) teaching.

In data-drive vocabulary teaching, learners make use of corpus retrieval software to enter the word string of their choice and extract examples related to this word. From the examples students are able to grasp the word's usage, collocations, language environment and its co-occurrence with a specific grammar structure. As a final step, students are induced to produce generalizations in order to enhance their language awareness.

The DDL activity proposed in Unit 2 is part of the grammar section and is used in the last part of the task to provide contextualization to the forms in focus. They also introduce new contextualized vocabulary and highlight collocations. This stage is important because leads to a revision of the rules.

4. Listening and Speaking

Marcuschi has highlighted the equal importance of both written and oral genres when discourse production is primarily considered as social practice. The author proposes the analysis of contexts of production and forms of transmission. Questions of multimodality (written, oral, visual and digital texts) and conversation analysis have also been taken into consideration by authors such as Halliday.

In addition to concerns of social and ethnological order, other contributions from conversation analysis theory to second language teaching refer to a fresh perspective on data, methods; the incorporation of prosody (musical attributes of speech such as melody, rhythm, pauses) and turn-taking. In accordance with theoretical tendencies that regard context as an element of paramount importance to successful interaction, conversation analysis takes a closer look at the relations between form and function. Besides micro-level units of conversation such as stress, intonation and grammatical forms; macro-level structures such as relations of power, value systems and social environment are considered.

The listening and speaking tasks developed in the units seek to follow five steps: planning or predicting; first verification stage (general); second verification stage (detailed) final verification stage (personalization) and, finally, reflection stage (social purpose).

5. Grammar - The Task-based Approach

According to Nunan (1989), a task is a piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than form. Other definitions also highlight the purpose of an outcome as an essential feature of a task.

Structured grammar-focused tasks also known as grammar consciousness-raising tasks aim at making grammar forms obvious to the learner through consciousness-raising activities (R. Ellis, 2003; Nassaji & Fotos, 2004). In such tasks there is a deliberate linguistic focus (FonF) without however leaving aside the communicative approach; learners are engaged in meaning-focused interactions in order to become aware of language structures through an inductive process.

In the selection of the text, I considered the *realia* aspect of a British festival guide, which could motivate young adults to take part in the tasks. The *guide* genre was chosen for its practical aspect which could increase motivation. The contemporaneity of music events was also taken into consideration. In addition, the frequency and complexity of the target structure were considered appropriate to be explored in depth in a productive way.

The elaboration of the tasks sought to follow the four steps which should inductively lead learners towards structure awareness: in step 1, students are given a representative set of sentences about an area of English grammar; in step 2, students are asked to generalize a grammatical rule to account for the set of English sentences; in step 3, they are asked to check and test the grammatical rule against new sentences about the same area of English grammar; finally, in step 4 students are asked to revise the grammatical rule to accommodate the new sentences.

After being exposed to the language sample, learners take part in an implicit grammar-focused task which will require a specific target structure to be accomplished. In this way, they have the chance to negotiate the uses prior to having formal instruction on its applications in language. Secondly, it is required cognitive effort from learners in terms of noticing and analyzing the structures they used. It also bears a communicative element required from them in order to generate and agree on a rule as a group.

Then, learners have the opportunity to test the rules they have agreed upon in a more controlled complete-the-sentence type of exercise. This exercise also presents some extra features of the structure that probably were not guessed in their previous attempt to describe the grammatical occurrences. That activity is important because they can then revisit their first rule and complement it with the new features or variations.

Another important aspect to consider among all the activities is the variation of patterns of interaction they present. Learners start working individually with the text, moving on to pair work, opening their discussion to the big group and then going back to working in pairs.

6. Pronunciation

Teaching procedures to highlight, review or draw student's attention to specific aspects of the target language are welcome. The pronunciation framework proposed by Celce-Murcia et al. (1996) includes five stages: (1) description and analysis, (2) listening discrimination, (3) controlled practice and feedback, (4) guided practice and feedback and (5) communicative practice and feedback. Stages (1) and (2) refer to when and how the sequence occurs while (3), (4) and (5) focus on production of contextualized sentences. Needless to say, functions and lexical items must be in accordance with proficiency level and interests.

The activity included in unit 2 seeks to raise awareness to the pronunciation of cognates, focusing on stress patterns of words that will be used and contextualized during the unit.

Unit 1 Festivals and Travels

Reading

1. Look at the pictures below and think about the questions below:

- What do they have in common?
- Where were they taken?
- Which one do you find the most interesting? Why?



2. Match the pictures with the different types of festivals below:

film	food	folk	religious	carnival	music
------	------	------	-----------	----------	-------

3. Can you name one festival for each type?

4. What are the most important festivals in your country? Which one is your favourite? Why? Share your answers with the class.



5. Interview your partner and report to the class:

- a) What is your favourite type of music?
- b) Name three of your favourite artists or bands?
- c) When was the last time you went to a live concert? What did you see?
- d) What is the best venue for concerts in your town?
- e) Are there any music festivals in Brazil?
- f) Have you ever been to a music festival? How was it like.

6. Read the festival guide to find the information required. How quick are you?

- a) price of the day-ticket to Lovebox: _____
- b) location of Wireless: _____
- c) date of Bestival: _____



Bestival

Rob and Josie Da Bank's end-of-summer **staple** is no longer held on the Isle of Wight, having swapped its home of old for the Jurassic Coast, which means, thankfully, no arduous **ferry trips** back and forth. But in every other way it's still the woodlandy, **fancy dress** of old, this year with the xx, Jamie T, Pet Shop Boys, Blossoms, DJ Shadow, the Prince themed Purple Rave Orchestra and more. *7-10 September, Lulworth Estate, Dorset, £181, bestival.net*

Green Man

Wales's biggest music event prides itself on its non-corporate, **ethical approach** – and it takes place in the rolling bucolic splendour of the Brecon Beacons. This year it

celebrates a decade-and-a-half with a **line-up** leaning towards social responsibility: Billy Bragg, Irvine Welsh and Charlotte Church talk shop alongside the usual rich and indie offering of comedy, film and literature, and PJ Harvey, Kate Tempest, Sleaford Mods, Ryan Adams, Future Islands, Angel Olsen, Field Music, Conor Oberst, Michael Kiwanuka, Hinds and Saint Etienne ensure the hills really will be alive with the sound of music. *17-20 August, Brecon Beacons, Powys, £189, greenman.net*



Lovebox

East London's two-day dance love-in turns 15 in proper style this year, with two of the most enviable headliners in Frank Ocean and Solange Knowles, plus huge sets from all corners of dance music from Chase & Status, Jamie xx, Kano, Seth Troxler, Ricardo Villalobos, Eats Everything, Bicep, Jess Glynne and Annie Mac among the **scores of** artists appearing across the site's six stages. *14-15 July, Victoria Park, London, day tickets £72.25, weekend £126.25, loveboxfestival.com*

Glastonbury

Headliners Radiohead, Foo Fighters and Ed Sheeran are only a tiny fraction of the story: Stormzy, BBK, Father John Misty, Chic and hundreds more mean there's truly something for everyone. Bored of bands? Subculture paradise Block 9 celebrates its 10th birthday; there are the Kidzfield and Theatre & Circus areas, a thriving comedy itinerary and new for 2017 and a metal stage in the Shangri-La. Top tip: **wander off** the beaten track. It's where all the best stuff happens. *21-25 June, Pilton, Somerset, £243, glastonburyfestivals.co.uk*

Wireless

The place to be for the biggest names in hip-hop, rap and **grime** alongside more **mainstream fare**, and this year is absolutely no exception: Chance the Rapper, the Weeknd, Skepta, Rae Sremmurd, Young Thug, Fetty Wap, Wiley, Tyga, Sean Paul, Big Narstie, Travis Scott and Bugzy Malone are just some of the acts bringing the party to north London. *7-9 July, Finsbury Park, London, day tickets £55-£62, weekend tickets £110-£160 (all plus booking fees), wirelessfestival.co.uk*

<https://www.theguardian.com/music/2017/may/06/the-best-uk-rock-pop-and-dance-festivals-for-2017>

7. Can you guess the meaning of the words in bold in the text above? Match with the definitions below:

- a) walk away from
- b) conventional performers
- c) a large number of
- d) type of electronic music
- e) costume party
- f) essential or fundamental (pl.)
- g) moral attitude
- h) boat journey
- i) acts from a festival

8. Find out which festival:

- a) combines well-known attractions with less popular artists?
- b) offers views of rural landscapes?
- c) changed its location?
- d) is socially engaged?
- e) offers the widest range of attractions?

9. Over to you!

- a) Which of the festivals would you like to go to? Why?
- b) Do you think music festivals should address social or environmental issues? Why? Why not?
- c) What causes do you think festivals should support?
- d) If you had to organize a festival what would be the theme? In which venue would it take place? What cause would it support? Which attractions would it have? Present your ideas to the class.

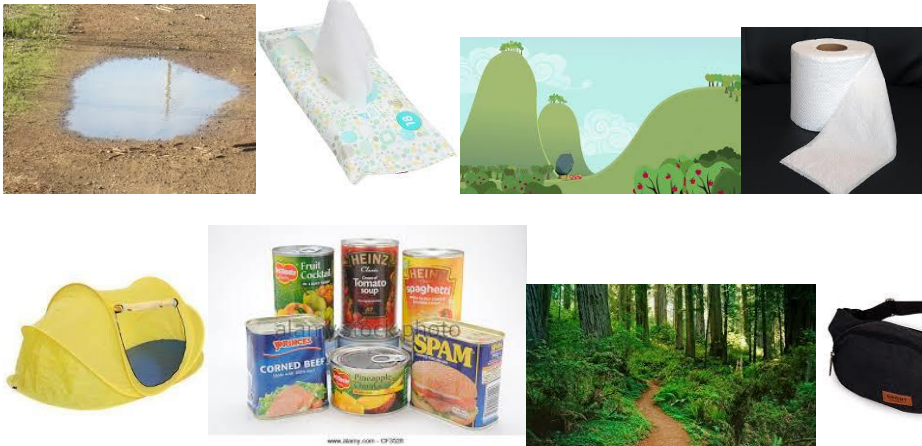
Listening

1. Find out about your classmates travel habits:

- a) Have you ever been camping? Would you like to go? Why? Why not?
- b) What are the advantages and disadvantages of camping?
- c) What do you consider important to take on a camping trip?

2- Match the words and expressions with the pictures:

- pop-up tent
- path
- baby wipes
- toilet roll
- bottom of the hill
- tinned food
- fanny bag
- puddle



3- Watch “Sam’s Top Ten Festival Tips” and write down the tips. How many can you get?



<https://www.youtube.com/watch?v=X6tGqmP48gA>

4. Watch again and choose the correct option:

- 1. Sam:
 - a) has tickets to many festivals.
 - b) is going to a festival for the first time.
 - c) wants to know about the listeners.
- 2. Sam recommends the pop-up tent because:
 - a) they can be easily thrown in the air.
 - b) lazy people love them.

c) they are practical.

3. Sam says you shouldn't park your tent near a path because it gets:

a) dirty.

b) rained on.

c) noisy.

4. According to Sam it is not a good idea to:

a) bring lots of loo rolls.

b) eat tinned food.

c) shower every day.

5. Vitamin tablets:

a) can cure your hangover.

b) shouldn't be mixed with drinks.

c) are good for your headache.

5. Answer the questions and compare in groups:

a) Do you think Sam's tips are useful?

b) What tips did you consider the most important? Why?

c) Do you follow youtubers, blogs or websites for tips? Which ones? What do they talk about?

Grammar



1. Which of the pictures above show a:

a) portaloo

b) campsite

c) festival crowd

2. Think about it!

- a) Have you ever used a portable toilet?
- b) Do you think you could spend five days camping using portable toilets? Why? Why not?

3. Read the introduction to “Vicky’s Beauty Tips for Glastonbury Festival” and find the synonyms for the words from the box:

urinating	ignorant	dirty
-----------	----------	-------

One of the main and few problems with going to a festival is keeping clean and staying fresh for the 5+ days. I stayed at Glastonbury Festival for 5 nights and 6 days – this is a long time for anyone to go without washing. Add to that the fact that you’re sleeping in a tent, weeing in a portaloos and sharing the ground with 100,000+ more people and you’ll soon realise things can get pretty dirty out there on Worthy Farm.

For me, this is something to enjoy. Getting dirty with the rest of them and being in it together means that you’ll soon become oblivious to how filthy you and your new festival friends are. This doesn’t mean that you should give up all together though, and so, here are my top beauty tips for Glastonbury Festival.

4. Read the second part of the text and complete the tips with the expressions from the box:

roll them down / take as little as possible / take your wellies off / pack / carry
--

Keeping clean at Glasto:

- Always _____ when you get to your tent. If possible take an extra groundsheet to put outside your tent specifically for sitting on and taking your wellies off.
- If the top of your welly warmer long socks are dirty, _____ before you go in your tent.
- _____ to keep your tent tidy.
- Have some old flip flops / sliders ready for late night/early morning toilet runs.
- Take baby wipes by the hundreds.
- Bring extra knickers so you can change at night to stay fresh.
- _____ extra carrier bags to deal with the rubbish and filthy baby wipes.
- _____ anti-bacterial hand wash at all times.
- Take a bottle to fill with water to help you clean your teeth.

<http://vickyflipfloptravels.com/beauty-tips-for-glastonbury-festival/>

5. Match the types of imperative sentences:

Tip/Advice	Warning	Instruction	Request	Order
------------	---------	-------------	---------	-------

- a) Sit down now! _____
- b) Don't cross! _____
- c) Get a pop-up tent. _____
- d) Please take a seat. _____
- e) Turn left and the station is on your right. _____

6. Consider the sentences above to compare orders and requests:

- a) What's the difference between the order and the request in the sentences above?
- b) Do orders and requests require the same intonation? ↑↓
- c) Is it considered polite to give orders to adults in your country?

7. Choose expressions from the box and practice giving instructions in pairs:

Stand up. Touch your toes. Turn around. Clap your hands. Wave your arms. Don't move. Dance. Stop. Don't blink. Run on the spot. Walk to the board. Jump up and down. Sit down. Count to 10.

Writing

1. Look at the picture below:

- a) What do you think it represents?
- b) Where do you think it was taken?
- c) Have you ever attended a religious festival? Can you describe it?



<http://www.trazeetravel.com/tips/tips-attending-holi-festival-india.php>

2. Read Akhil Kalepu’s “Tips for Attending Holi Festival in India”, published in a travel website and match the synonyms from the box with the word in bold:

fashion	uncovered	sophisticated	problems
---------	-----------	---------------	----------

Paint throwing parties have become something of a **fad** in Western countries, but the custom is a long-standing tradition at India’s Holi Festival, signifying the arrival of Spring and the triumph of good over evil. If you’re planning on attending, follow these tips to ensure a great time.

Go With a Group

India is, unfortunately, not the safest place for solo female travellers. If you’re a girl and not traveling with a group, many hostels and hotels organize their own Holi celebrations.

Go Easy on the Bhang

Bhang Lassi is a milkshake popularly consumed on Holi. Officially, it’s illegal but tolerated, especially in the North. Some **high-end** restaurants will offer it, as well as many street vendors, but drink responsibly if you’re not accustomed to the effects.

Dress Appropriately

Dress modestly and no one should expect they’re going to get their clothes clean again. Buy a cheap t-shirt to wear for the day, preferably white, so you can see all the fun. Another tip is to put on some type of skincare oil like almond or coconut, making it easier to wash off.

Avoid Toxic Paint

Most places will have non-toxic flour, but some poorer neighbourhoods use paints that contain toxic metal. If you’re worried about such things or have respiratory **issues**, consider wearing a facemask or bandana.

Protect Your Devices

You might get away with a few shots on a **naked** phone, but serious photographers will want to wrap cameras in protective covering.

3. Compare Akhil’s guide with Vicky’s guide, answer true (T) or false (F):

- a) contain imperative sentences.
- b) the writers don’t give reasons for the tips.
- c) use bullet points.
- d) don’t have an introduction.

- e) contain information about what to take.
- f) mention positive and negative aspects of the festival.

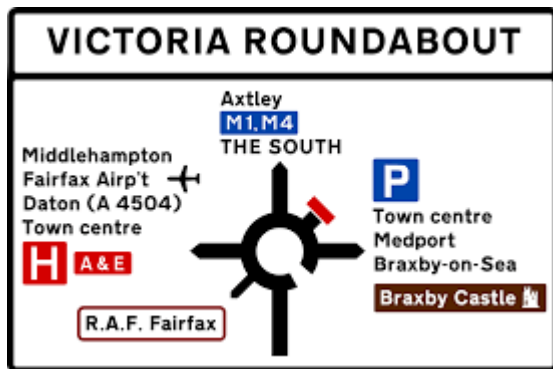
4. Mark ‘V’ for Vicky, ‘A’ for Akhil or ‘B’ for both:

- a) include safety warnings.
- b) address foreign readers.
- c) mention pieces of clothing.
- d) mention food or drink.
- e) use informal style.

5. Think of a festival you have attended or a place you have visited and write your tips considering foreign readers. Share your tips with the class.

6. Akhil’s tips include specific warnings for “solo female travellers”. Do you believe women are treated equally when travelling alone in your country? Why? Why not?

Vocabulary



turn left

go past

opposite

at the corner



turn right

go along/

next to

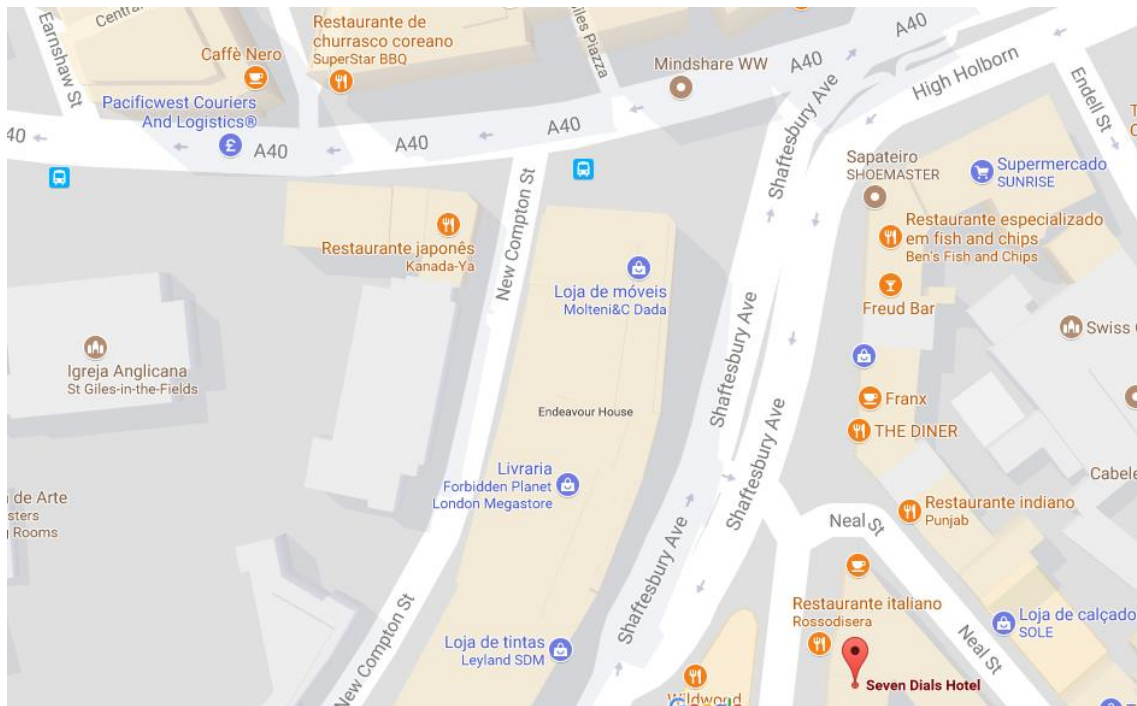
between

go straight on

1. Read the signs above and the instructions below:

(4 minute walk) Continue along Monmouth Street, go past the Italian Restaurant Rossodisera, turn right on to Shaftesbury Avenue, go along Shaftesbury Avenue, turn left on to High Holborn (A40), go past Café Nero and the bus stop is on your left.

2. Draw the walking route from Seven Dials Hotel (7, Monmouth Street) to Tottenham Court Road Bus Stop on the map below:



3. Look at the map above and answer the questions:

- a) What is between Franx and Ben’s Fish and Chips on Shaftesbury Avenue?
- b) What is opposite Café Nero?
- c) What is at the corner on New Compton Street?

Speaking

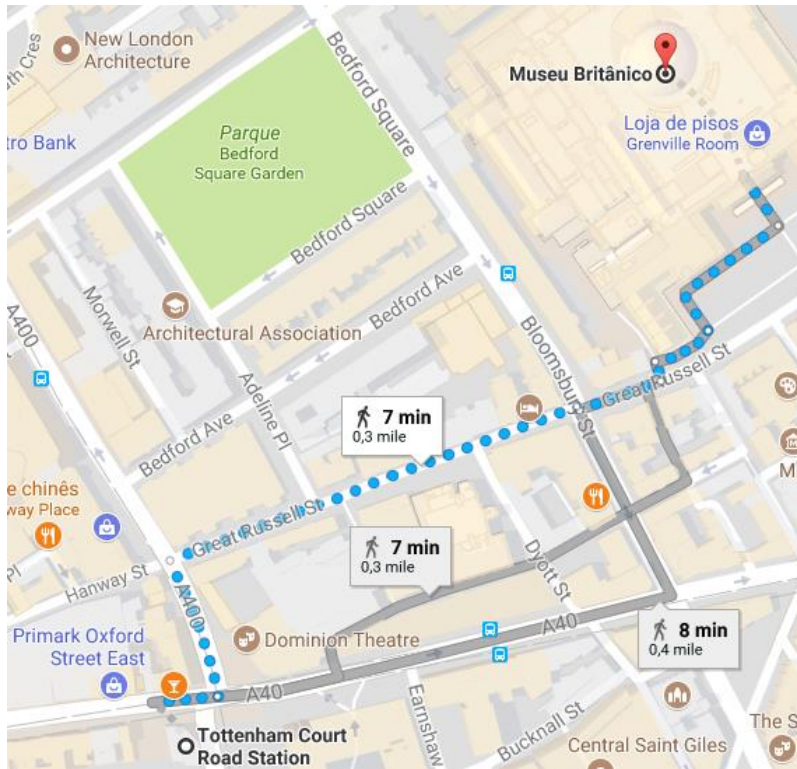
1. Look at the map with the directions from Tottenham Court Road Underground Station to the British Museum and complete the dialogue:

A: Excuse me. Can you tell me how do I get to the British Museum from here?

B: Sure. Continue _____ Oxford Street (A40). _____ on Tottenham Court Road (A400). _____ on Great Russel Street, _____ the hotel and the British Museum is on your _____.

A: Thank you.

B: You are welcome.



2. Role-play the dialogue in pairs.

3. In pairs, ask for and give directions to London locations. Student A: go to page 42. Student B: go to page 43.

4. In pairs, use the expressions from the box to ask and give directions from the school:

a) to your house

b) to the nearest bank / supermarket / chemist / bus stop

how do you get to (your house) from here? / take the bus/train (53) / get off at / go along (the street) / go past (the restaurant) / turn left/right on to / the (hospital) is on your left/right

Unit 2 – Arts and Museums

1. In pairs, write as many words related to ‘art’ as you can remember, you have one minute.



2. Match the pictures from this page with a word from the box:

photography, cave painting, graffiti, drawing, painting, pottery, fashion, sculpture



Pronunciation

1. Tick the words from the box which are similar to words in your language:

Literature	
Fashion	
Art	
Photography	
Dance	
Graffiti	
Drawing	
Sculpture	
Museum	
Pottery	
Painting	
Cinema	
Contemporary	
Music	
Theatre	

2. Repeat the words above after your teacher and place them in the corresponding box. You may use a dictionary to help you. Compare your answers in pairs and repeat.

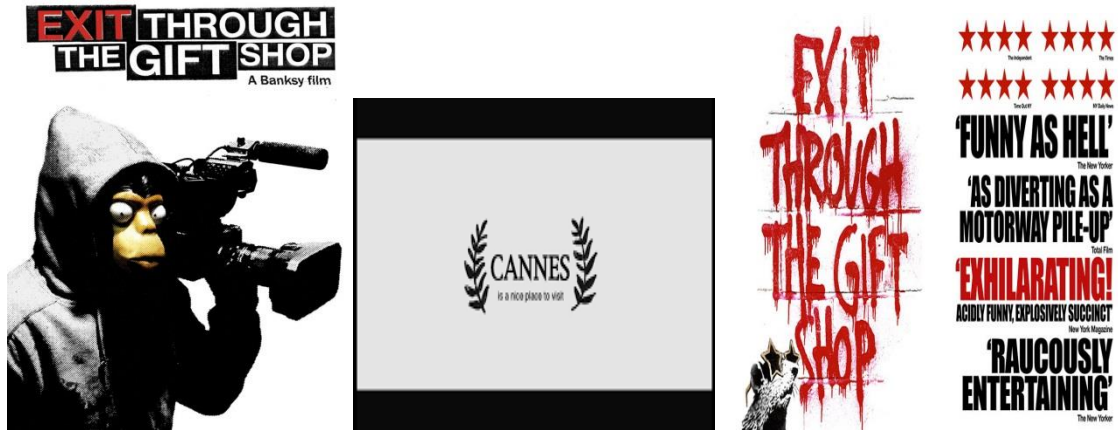
•••	••	•••	•••	•
-----	----	-----	-----	---



Listening

1. Interview your partner and report to the class:

- Which forms of art do you find most appealing? Why?
- Can you name one artist from each art form listed above? Test your partner.
- Have you ever heard of the British artist Banksy?



<https://www.youtube.com/watch?v=a0b90YppquE>

2. You are going to watch the introduction to his film. While you watch try to find out:

- a) What type of film is it?
- b) What is Thierry's nationality?
- c) Where does he live now?
- d) What is unusual about him?

3. After you watch, organize the events below in chronological order:

Street Art became a big counter cultural movement.

Thierry met Banksy.

Thierry immigrated to the United States.

Thierry started filming his cousin.

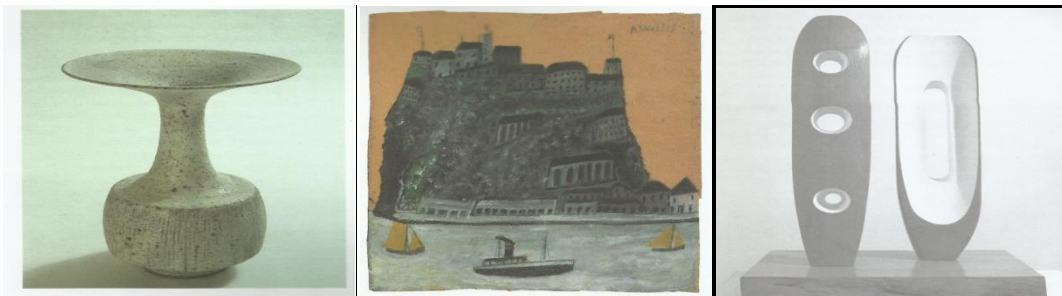
4. Discuss the questions below and find out how many in your class are pro and against street art:

- a) Do you consider graffiti a form of art? Why? Why not?
- b) What about cave paintings?
- c) Can you describe a graffiti you have seen in your city?
- d) What other forms of Street Art do you know?
- e) How do you think authorities should handle Street Art?



Reading

1. Look at the pieces below and describe them in pairs. Try to guess which one your partner is describing.



2. Read part of the Tate St. Ives Gallery's 2009 summer brochure and match the artists' biographies with their work above.

Lower Gallery 2

This selection of sculpture by Barbara Hepworth (1903–1975) highlights the range and variety of her work from the 1950s onwards. This is often overshadowed by her earlier radical, monochrome, abstract forms, which were directly linked to developments in international Modernism. Hepworth's later works reflect the complex position she occupied, as the utopian aspirations of European modernists were reconsidered after the brutalities of the Second World War and Modernism was redefined both as an ideology and as a contemporary style.

Hepworth had settled in St Ives at the beginning of the war, but by the 1950s, liberated from an international modernist agenda, she had redefined her art in relation to place. Interests in music and the performing arts, alongside the Cornish landscape, brought a new lyricism and openness to her work, as did her shift from carving stone to using metals and casting processes. She continued to use the exploration of formal qualities, such as space, depth, weight and interior/exterior, to convey the essence of humanity — 'the tender relationship of one living thing beside another.'

Hepworth had already secured international recognition by the time she entered her fifties, prompting her to reflect on the relationship between her earlier work and her current practice. Many of her earlier carvings were cast in bronze for posterity. She also revisited this work in coloured stones and various woods. As Hepworth played with different scales

and the bronzes were produced in editions, collectors could now afford to buy 'classic' Hepworth pieces. The sleek, abstract forms of Hepworth's earlier work fitted comfortably with the new emphasis on space and clarity in interior design which developed during the 1960s, when modernist designs began to reach the high street. As post-war austerity gave way to colour and luxury, the uncompromising forms of the early 1930s reappeared in a very new context.

Alfred Wallis (1855–1942, UK)

Alfred Wallis, who lived and worked in St Ives, was a self-taught, amateur painter. A former fisherman and rag and bone man, his works, often made on scavenged pieces of driftwood, board or card, had an unpretentious, natural style that was celebrated, and to an extent appropriated, by a number of important modern artists. Over 25 works are presented here, drawn from private and public collections, many of which have not returned to St Ives since the artist's death.

Lucie Rie (1902–1995, Austria)

Modernist potter Lucie Rie was born in Vienna at the turn of the century but lived and worked in London for much of her life. Her work has had a profound influence on the direction of modern ceramics. Like the St Ives based potter Bernard Leach, she was a visionary artist-potter who sought the complete concept of a pot: uniting surface and form, texture and colour.

3. Match these words and expressions from the text to the pictures below:

carving, casting, rag and bone man, scavenged pieces, driftwood



5. Read the sentences below and write (B) for Barbara Hepworth, (L) for Lucie Rie, and (A) for Alfred Wallis.

- a) intuitive works were admired for its authenticity.
- b) earlier works are often considered more relevant than the later ones.
- c) considers the interplay between form and surface.
- d) worked with whatever materials were to hand.
- e) had some of their works recreated for future generations.

6. Compare your answers in groups.

- a) Which artist is your favourite? Why?
- b) How often do you visit museums? Can you describe the last exhibit you saw?
- c) Have you ever visited a museum abroad? Which one? What kind of exhibits were there?



Grammar

1. Read these events from Barbara's biography:

Hepworth had already secured international recognition by the time she entered her fifties.

Hepworth had settled in St Ives at the beginning of the war but in the 1950s she liberated herself from the international modernism.

- Do they refer to past, future or present events?
- In sentence 1.1 the events described happened at the same time or one after the other?
- Place the events on the time lines bellow:

secured international recognition

turned 50

_____ ● _____ ● _____ **Now**

settled in St Ives

liberated herself from modernism

_____ ● _____ ● _____ **Now**

d) Underline the verbs in the sentences and identify the verb form used to designate an event in the story that happened before another event in the past.

e) In pairs, come up with a rule for the use of the Past Perfect.

2. Look back at the order of the events in Thierry's story (listening part B) and choose past simple or past perfect to complete the sentence:

Street art _____ (become) the biggest counter cultural movement since punk and Thierry _____ (land) right in the middle of it.

3. Consider these extracts from the media and the words in bold:

<u>WashPost</u>	Most of the Democrats' heavyweights had already passed on the 1992 race.
<u>WashPost</u>	By the time of O'Malley's May 30 announcement, Sanders had already made significant headway with progressive voters looking for an alternative to Clinton.
<u>NYTimes</u>	Mr. Chanko's family had already settled a lawsuit against the private sanitation company.
<u>NYTimes</u>	They have been viewed as a political attack on the president in a case that had already polarized the nation.
<u>NYTimes</u>	But it was worth it: Neighbours, who hadn't spoken before or after the bombings, now did.
<u>NYTimes</u>	When the director Susanna White hired Mr. Cumberbatch for "Parade's End", she hadn't seen "Sherlock" either.

<http://corpus.byu.edu/coca/>

Now, identify:

- a) The colour used to designate the auxiliary verb –
- b) The colour used to designate the past participle verb -
- c) Adverb used to emphasise that something was completed before something else happened. It is often used with the present perfect or past perfect –
- d) The negative form of the verb -

3.1 In pairs, include the new information to the rule you wrote in exercise 1.

4. Think of two important past events in your life and order them using the Past Perfect and the Past Simple. Write the sentence on a piece of paper and give it to your teacher. Try to guess whose life event it is.

Writing



1. Look at the pictures above. What do they have in common?

2. Answer the questions below and compare your answers in pairs:

- a) Do you usually search for information about things to do in a place before you travel?
- b) Where can you find this type of information? Is the information reliable? Is it helpful?

3. Read the reviews bellow and mark what is true about them:

- a) describe the writer's own experiences
- b) all writers come from the same nationality
- c) describe past events
- d) are always positive
- e) have a title
- f) are written in a neutral style



DH65
Berchem-Antwerp
Level 6 Contributor
132 reviews
20 attraction reviews
63 helpful votes

"Still young after 40 years!"

Reviewed 1 week ago via mobile

Centre Pompidou is celebrating it's 40th birthday. I realize now that when I came here for the first time, it had just opened. The views from the escalators are still spectacular and we were very pleased with the René Magritte exhibition. It pays off to buy your tickets upfront to avoid long waiting lines. The woman from the cloak room...

More



Helpful?

Thank DH65

Report



Gypsy1102
Boston, Massachusetts
Level 6 Contributor

346 reviews
108 attraction reviews

“Not my taste but lots are always here”

NEW

Reviewed 3 days ago

I have tried to like this place but I cannot say I do. A bit terribly modern for my historic love of Paris but might be yours. Worth checking it out for yourself!

Helpful? 1 Thank Gypsy1102

Report



anagorski
Henderson, Nevada
Level 6 Contributor

104 reviews
42 attraction reviews
17 helpful votes

“Rosetta Stone and everything stolen from Egypt!”

NEW

Reviewed 2 days ago via mobile

One of the world's best museums. The significance of unlocking so much language history is represented in the Rosetta Stone. Greatest collection of Egyptian antiquities outside of Egypt.

Helpful? 1 Thank anagorski

Report



Lanré A
Level 4 Contributor

29 reviews
23 attraction reviews
3 helpful votes

“HUGE & Lovely!”

NEW

Reviewed yesterday

Hugh place, free entry, free tours, so much to see! Thanks British Museum. i am going back as there is a lot to do.

Helpful? Thank Lanré A

Report



Ginny G
Kuala Lumpur, Malaysia
Level 5 Contributor

53 reviews
25 attraction reviews
30 helpful votes

“Stunning outdoor contemporary art exhibitions”

Reviewed 2 weeks ago via mobile

I had been told that it was worth making the trip from Belo Horizonte to Inhotim but I had no idea it was going to be quite so spectacular.

I shared an Uber with two people from my hostel. Total cost 105R each way. Time taken 1:15 each way.

Set in 500,000 acres of picture postcard countryside are 23 galleries, each dedicated to a single artist's work, a further 23 open air sculptures/artworks, 5 botanical gardens and 2 lakes all beautifully laid out. Luckily there are golf buggies to ferry those who elect to pay (that'll be me) to the further reaches of the park. One extreme has Doug Aitken and

4. Find examples of the following in the reviews above:

- a) Adjectives -
- b) Humour -
- c) Information about price, location, facilities and staff -
- d) Information about the exhibitions -
- e) Writer's recommendations -

5. Arrange a visit to a museum in your city and write your review. Post it on a website/app similar to the one above.

Teacher's Guide

Unit 1 Festivals and Travel

Reading

Teacher-Student: Elicit pictures with class asking students to describe what they can see.

1. **Pair work:** Students guess answers. Elicit answers.
2. Religious: Ganesh Chaturthi Festival – India; Carnival: Cologne Karneval – Germany; Folklore: Bumba Meu Boi – Brazil; Film: Cannes Festival – France; Music: Reading Festival – UK; Food: Alkmaar Cheese Festival – Holland.
3. The first pair to name all types of festivals is the winner. Possible answers: Festa do Divino, Mardi Gras, the Oscars, October Fest, Parintins, etc.
4. Open answers. Elicit answers.
5. Students interview each other and report answers.
6. **Individual work:** a) £72, 25; b) Finsbury Park, London; c) 7-10 September
7. a) wander off; b) mainstream fare; c) scores; d) grime; e) fancy dress; f) staples g) ethical approach; h) ferry trip; i) line-up
8. a) Wireless; b) Green Man; c) Bestival; d) Green Man; e) Glastonbury
9. **Group work:** Students answer questions in groups of three and prepare a short presentation.

Listening

1. **Pair work:** Students answer questions and interview each other. Elicit answers.
2. **Individual work:** From top left: puddle, baby wipes, bottom of the hill, toilet roll, pop-up tent, tinned food, path, fanny bag.
3. Get a pop-up tent; don't park your tent at the bottom of the hill or near a path; bring sun cream; bring toilet rolls; wear a "fanny pack"; bring tinned food; bring baby wipes; bring vitamin tablets; bring bottles of water; have fun.

4 - C; 3.2 – C; 3.3 – A; 3.4 – C; 3.5 – A

5. **Pair work:** Students answer questions and compare in pairs. Elicit answers.

Transcript

Sam – Hi there everybody and welcome to today’s video. So, I’m pretty sure you’ve all probably already realized this but we are currently in summer which means is festival season. Now, over the past three years I’ve been to quite a few festivals and I thought: Why don’t I share some knowledge that I’ve learned whilst I was there with you guys?

So, welcome to today’s video which is Top Ten Tips for Festivals! Enjoy it. Also before this video starts why don’t you guys let me know at the comments bellow what festivals you guys are going to because at the moment the only ones I have tickets for is V festival, which I’m very excited for, but I’d like to know some more that I should be going to as well.

So I’m gonna start with probably the most important of them all: pop-up tents. Pop-up tents will literary save you so much time, so much hassle and, like, I don’t understand why you would want a normal tent instead of a pop-up tent. Get a pop-up tent. You literary throw it in the air and it’s there, it’s done. I shouldn’t even need to tell you why, it’s obvious, they are just... you can be lazy with a pop-up tent.

And this also brings me into tip number two. This is: don’t park your tent at the bottom of a hill or near a path because, oh my god! When I went to my first ever festival I put my tent at the very bottom of a hill and it rained all weekend and I genuinely had to sleep in a puddle in a onesie. About putting your tent next to a path you will probably get your tent jumped on, “weeid” on, “pooed” on and, just, they will be sick on it, and, just parking your tent near a path or at the bottom of a hill is a bad idea. Don’t do it, just don’t do it.

Tip number three is sun cream and this sounds like such an obvious one and you would think people would just bring it, but then they probably do I just didn’t and I got sunburned the other day at a one day festival and this is what I looked like. Just bring sun cream because there is nothing worse than being hungover and sunburned in the sun, in a tent, being wet, at the bottom of a hill.

Tip number four is loo roll. There is nothing worse than a festival toilet, especially without loo roll. Bring loo roll. Lots and lots of loo roll because it will get stolen as well.

Tip number five is fanny packs. Although not the most fashionable things in the world they will stop you from getting your stuff stolen. When you are in a space with tens of thousands of people around you and your phone drops out of your pocket you probably won’t be finding it again, so it’s nice and safe in your fanny pack.

Next up on the list is tinned food. I think this is probably the thing that most annoys me about festivals is how expensive all the food is there. Literally anything you wanna buy is like 6, 7 pounds so tinned food will save you so much money and plus, like, I love spaghetti and sausages so, it is like a bonus to me to get to eat it every day. So, yeah, tinned food, do that.

Tip number seven is baby wipes, your very own personal shower. Try to have a shower at a festival, it is probably the most stressful, disgusting, unhygienic thing you can probably ever do. It is just best to just have a baby wipe shower every morning and every night, just, get over it and accept that baby wipes are probably just better.

For number eight we have vitamin tablets like “Berocca” and stuff like that. Not only the vitamin tablets help you when you are hungover in the morning but they can also make any shit mix taste nice. If you wanna mix some rum, lemonade, cider, beer and orange squash in a drink and you think it tastes horrible, pop a little “Berocca” in there and it will honestly taste better than any drink you’ve ever tasted before.

Number nine on the list is bring bottles like this with you because there is nothing worse than being really thirsty if it is really sunny and it will mean you won’t have to keep going and finding a tap somewhere every twenty minutes because you are dehydrated, so, yeah, take bottles, bring them.

And number ten on the list, even though it is probably the most cheesy thing I could say, it is: have fun! Because festivals are there to have fun, they are there for you to kind of relax and just do whatever you want. Go dance your little heart out and have an amazing time.

And those were my top ten tips for festivals. I hope you have enjoyed this video and I hope that maybe this can help you if you are going to your first festival or if you have been to it before but you wanted to have a few tips. I hope this has helped you.

Grammar

1. Students match pictures in order: festival crowd, campsite, portaloos
2. Students answer questions and compare in pairs.
3. **Individual work:** weeing, oblivious, filthy
4. take your wellies off; roll them down; take as little as possible; pack; carry
5. a) order; b) warning; c) tip/advice; d) request; e) instruction
6. a) Requests use “please”; b) orders ↓; requests ↑; c) In Brazil and in the UK it is considered rude to give orders to adults.

7. **Pair work:** Students practice giving and following instructions choosing commands from the box. This is a good opportunity for them to move around the classroom.

Writing

1. Students answer questions and compare in pairs. Ask them if they have heard of the Holi Festival in India.

2. **Individual work:** fashion – fad; uncovered – naked; sophisticated – high-end; problems – issues

3. a) T; b) F; c) T; d) F; e) T; f) T

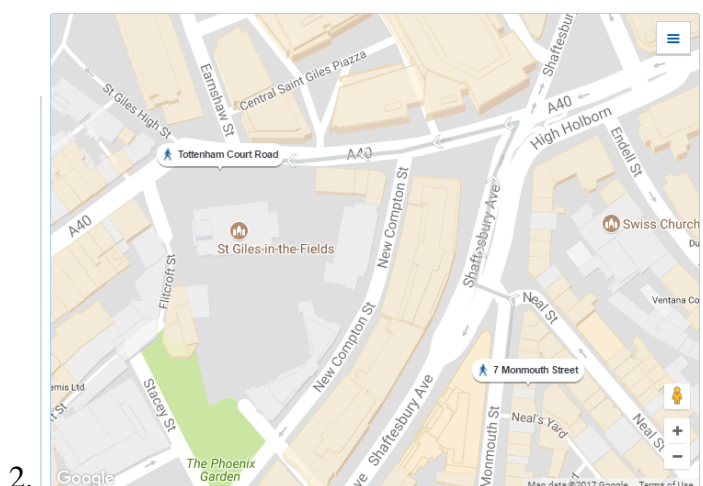
4. a) A; b) A; c) B; d) B; e) V

5. Elicit festivals students have attended and write the different types on the board. Tell them they can use either informal or neutral style. Give students plenty of time to prepare their drafts and have them corrected before final version. Students can record their tips or post them on a class blog.

6. **Group work:** Students answer questions and share thoughts in groups of three. Elicit some ideas.

Vocabulary

1. **Individual work:** Students read.



3. a) Freud Bar. b) SuperStar BBQ. c) Kanada-Ya Restaurant.

Speaking

1. along; turn left; turn right; go past; left.
2. **Pair work:** Students practice the dialogue in pairs.
3. a) Student A asks for directions, student B gives directions according to the map, student A draws the route in the map.
b) Student B asks for directions, student A gives directions according to the map, student B draws the route in the map.

Suggestion: You could use the map of the city you are in to promote extra practice.

4. Students use expressions from the box to ask and give directions in pairs.

Unit 2 Arts and Museums

Teacher-Student: Ask students if they are interested in art? What type of art?

1. **Pair work:** Time students while they write the words. The pair with most correct words is the winner. Write the words on the board to create a word map.
2. Students match words with pictures. From top left: painting, sculpture, graffiti, photography, drawing, fashion, cave painting, pottery.

Pronunciation

1. Students should tick the Latin-based words.
- 2.

•••	••	•••	•••	•
contemporary	fashion	pottery	museum	art
photography	sculpture	cinema	graffiti	dance
	painting	literature		
	drawing			
	music			

Listening

1. **Pair work:** Students answer questions, interview each other and report to the class.

2. **Individual work:** a) documentary; b) French; c) the USA; d) He is addicted to filming.

3. Correct order: immigrated to the US, started filming his cousin, street art became a big movement, met Banksy.

4. **Group work:** Students answer questions and compare answers. Have a class poll. Extra idea: Conduct a class debate where pros have to argue against and vice-versa. Give them plenty of time to prepare the arguments.

Transcript

Scene 1

Banksy: The film is the story of what happened when this guy tried to make a documentary about me, but he was, uh, actually, a lot more interesting than I am. So, uh, now, the film is kind of about him.

Narrator: This guy was Thierry Guetta, a Frenchman who had been living in Los Angeles since immigrating to the United States in the early 1980's. But there was one very unusual thing about Thierry, he never went anywhere without a video camera.

Thierry: It was, like, more than any drugs for anybody, it was obsessory. (sic)

Scene 2

Thierry: Can I take one picture than I go?

Jay Leno: You know I'm not working right now. No, no. No,no,no. Alright go ahead.

Scene 3

Noel Gallagher: Why don't you go and film someone else?

Thierry: I do.

Noel Gallagher: Aye?

Thierry: I do.

Noel Gallagher: Why don't you go and do it now?

Thierry: Because it's not every day that I see.

Narrator: Thierry seemed happy enough pointing his camera at anything that moved until in 1999, on a family holiday to France, a chance discovery sent Thierry's life in a dramatic new direction.

Scene 4

Thierry: My cousin at that time, he was artistic you know, he was putting, like, together and trying to do the game of "Space Invaders", recreating the character kind of way. So, I filmed him.

Narrator: Thierry's cousin was "Space Invader", a major player in an explosive new movement that would become known as "Street Art."

This hybrid form of graffiti was driven by a new generation using stickers, stencils, posters and sculptures to make their mark by any means necessary. Street Art was poised to become the biggest counter cultural movement since punk. And Thierry had landed right in the middle of it.

Scene 5

Thierry: I wanted to make a movie about Street Art, so, I wanted to get as much (sic) people as possible.

Narrator: Thierry's documentary was shaping to be the authentic inside story of the birth of a movement, starring the biggest figures in the Street Art world, with one exception.

Thierry: I hear about this Banksy. Who's Banksy? Banksy... And I said: I really like that guy, you know. And it's like, I want, I want, I want to interview this guy.

Scene 6

Banksy: I went to Los Angeles in about... Spring 2006, and followed any person I knew in Los Angeles and asked them if they could help me and they said, well, there's this French guy and he's a Space Invader, well, uh, he knows where all the best walls are in LA. He can help you out.

Narrator: Circumstances had conspired to bring Thierry face to face with a notoriously secretive artist.

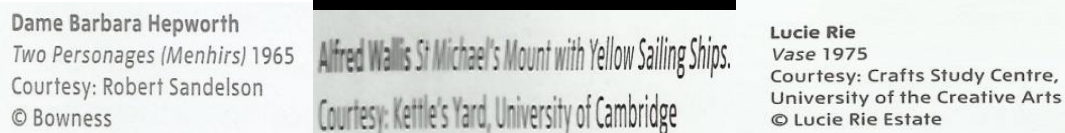
Thierry: It was magic that this person let me film. I felt like I had the piece that would finish the puzzle.

Reading

Teacher-student: Elicit pictures.

1. Students describe the art works and guess the correct one in pairs.

2. Individual work:



3. From top left: scavenged pieces, casting, rag and bone man, carving, driftwood.

4. a) A; b) B; c) L; d) A; e) B

5. **Group work:** Students share answers in groups of three. Elicit answers.

Grammar

1. **Individual work:** a) Past events. b) No. They refer to events that happened one after the other. c) secured international recognition, turned 50; settled in St Ives , liberated herself from modernism. d) had secured, entered; had settled, liberated. Past perfect. e)

Pair work: Past Perfect (had + past participle) is used to designate an event in the past that happened before another event in the past.

2. **Individual work:** became, had landed.

3. a) black; b) green; c) already; d) hadn't (had not) + participle; e) **Pair work:** Students revise rule including negative form and adverb position.

4. Students write their sentences on a paper slip. Collect them and put them on a bag, students pick one, read aloud and try to guess the author.

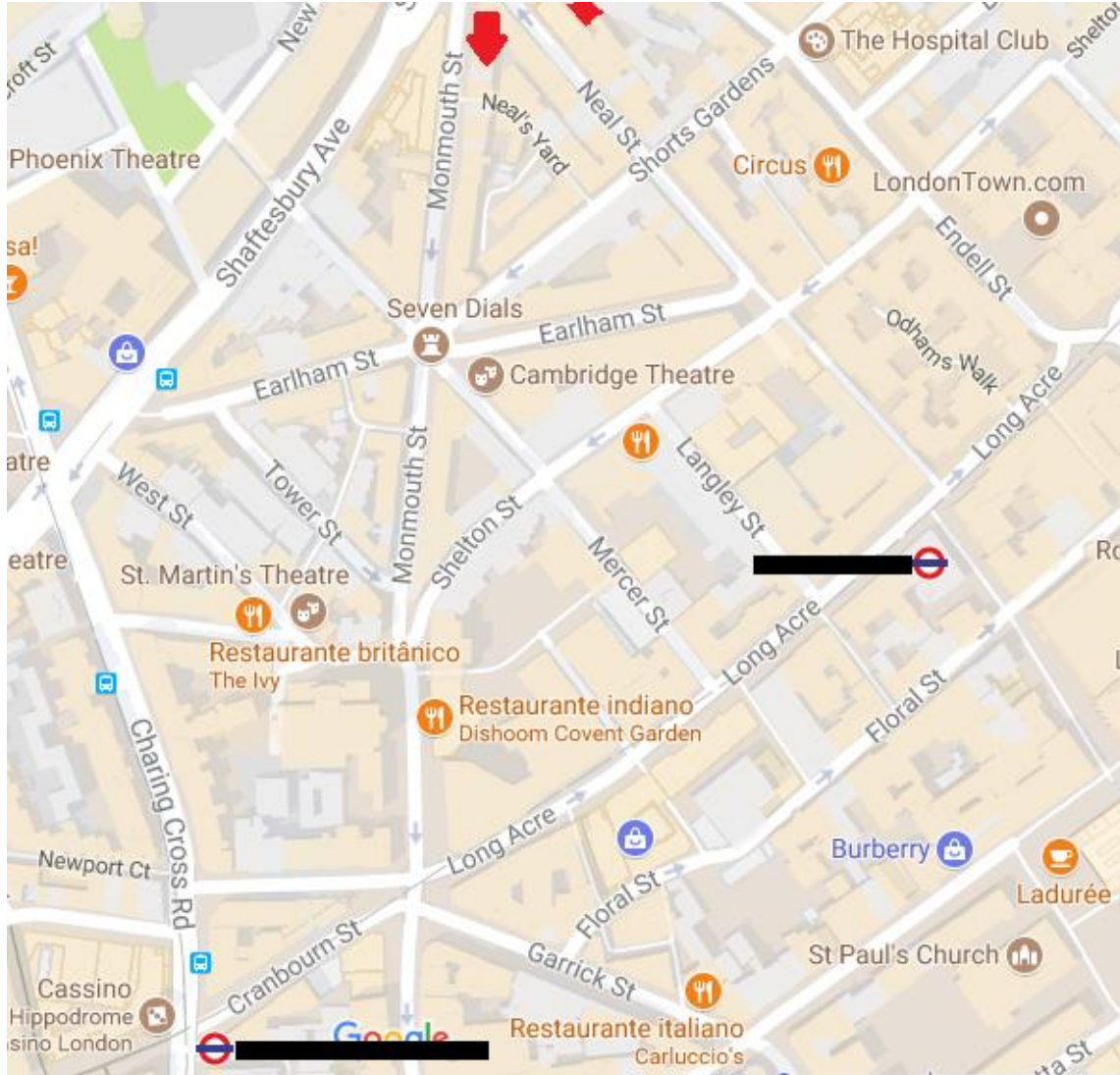
Writing

1. **Group work:** Students guess what the pictures have in common: they are all museums – British Museum (London), Instituto Inhotim (Brumadinho), Centre Pompidou (Paris).
2. Students answer questions and share in groups of three. Elicit answers.
3. **Individual work:** a) T; b) F; c) T; d) F; e) T; f) T
4. a) spectacular, young, modern, huge, pleased, stunning; b) “[...] everything stolen from Egypt”; c) buy your tickets upfront, free entry, total cost 105 R each way; d) worth checking it out, one of the world’s best museums, buy your tickets upfront, etc.
5. Students can write about a place they have already visited. You can have students to post their reviews on a classroom blog or app instead.

Appendix

a) Student A: Use the question from the box to ask student B directions from Monmouth St. (red arrow) to Covent Garden Tube Station. Draw the route on your map.

Excuse me. How do I get to _____ from here?

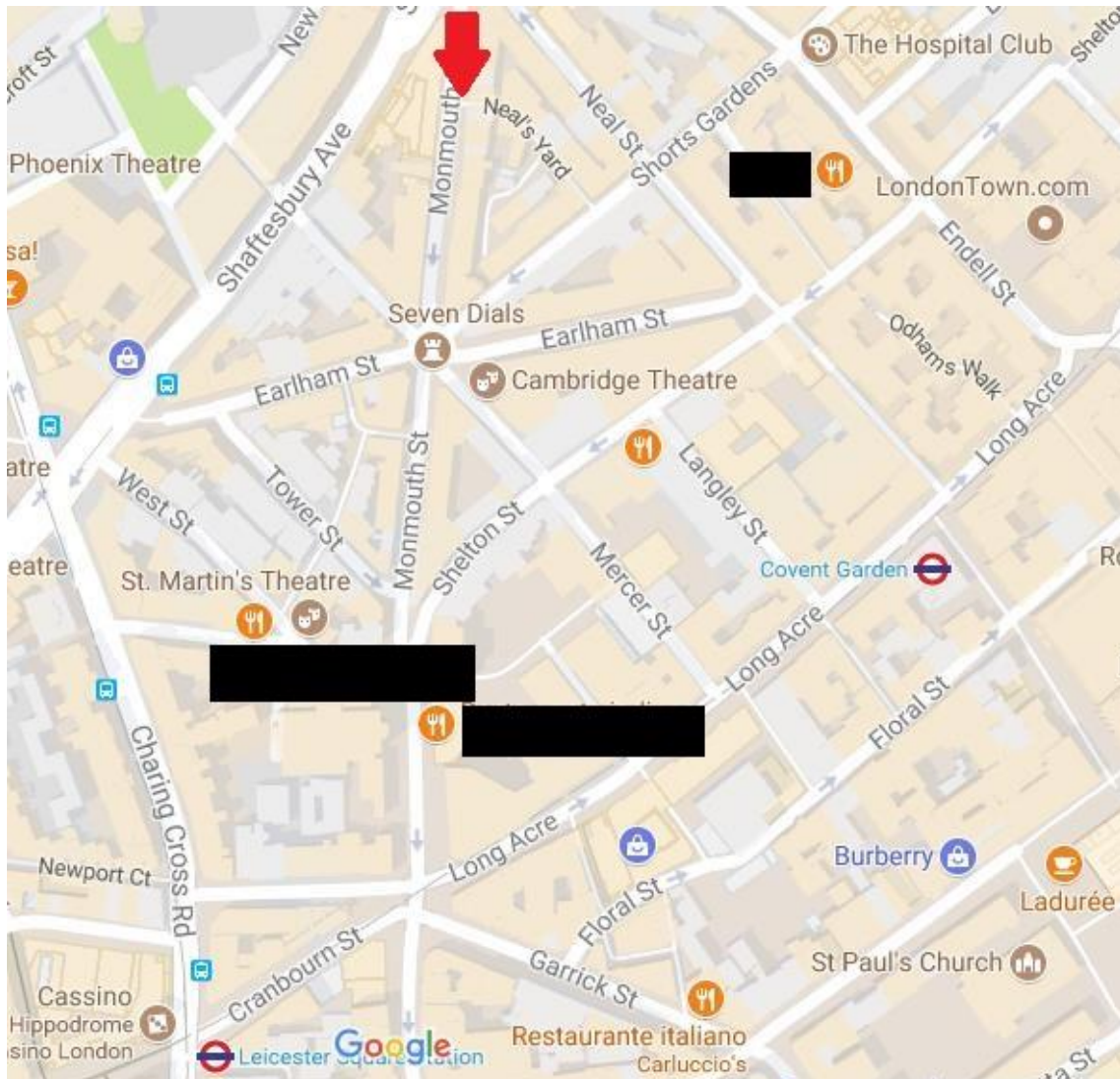


b) Student A: You are in Monmouth St. (red arrow). Listen to Student's B question and give directions according to your map. Use the expressions from the box.

continue along / go past / turn (left or right) / the ___ is on your (left or right)

a) Student B: You are in Monmouth St. (red arrow). Listen to Student's A question and give directions according to your map. Use the expressions from the box.

continue along / go past / turn (left or right) / the ___ is on your (left or right)



b) Student B: Use the question from the box to ask student A directions from Monmouth St. (red arrow) to Circus Restaurant. Draw the route on your map.

Excuse me. How do I get to _____ from here?

References

- CANAGARAJAH, A. S. *Resisting Linguistic Imperialism in English Teaching*. Oxford: Oxford University Press, 1999.
- CROOKES, G. The Practicality and Relevance of Second Language Critical Pedagogy. *Language Teaching*, v. 42, n. 3, 2009.
- ELLIS, R. *Task-Based Language Learning and Teaching*. Oxford: Oxford University Press, 2003.
- GIROUX, H. A. *Teachers as Intellectuals: Toward a Critical Pedagogy of Learning*. Greenwood Publishing Group, p. 34, 1988.
- GUAN, X. A study on the Application of Data-Driven Learning in Vocabulary Teaching and Learning in China's EFL Class. *Journal of Language Teaching and Research*, v. 4, n. 1, p. 105-112, 2013.
- HINKEL, E. (Ed.). What research on second language writing tells us and what it doesn't. *Handbook of Research in Second Language Teaching and Learning, Volume 2*, Routledge, (2011) p. 523-538.
- KUMARADIVELU, B. The Postmethod Condition: (E)merging strategies for second/foreign language teaching. *TESOL Quarterly*, p. 28, 27-48, 1994.
- NASSAJI, H. e FOTOS, S. *Teaching Grammar in Second Language Classrooms: Integrating Form-Focused Instruction in Communicative Context*. New York, London: Routledge, 2011.
- NUNAN, D. *Designing Tasks for the Communicative Classroom*. Cambridge: University Press, 1989.
- ROUTMAN, R. *Writing Essentials: Raising Expectations and Results While Simplifying Teaching*. Canada: Pearson Education, 2005.