

UF *m* G

UNIVERSIDADE FEDERAL DE MINAS GERAIS

FACULDADE DE LETRAS

CURSO DE PÓS-GRADUAÇÃO *LATO SENSU* EM ENSINO DE INGLÊS:

ABORDAGENS CONTEMPORÂNEAS

FINAL PAPER

**FROM LISTENING TO WRITING: a proposal of integration of linguistic skills
for English language learning and teaching process**

SAMUEL SANTOS PORTELA

BELO HORIZONTE/MG

2015

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Trabalho de conclusão apresentado ao corpo docente do Curso de Especialização em Ensino de Inglês: abordagens contemporâneas, da Faculdade de Letras da UFMG, como requisito parcial para a obtenção do título de especialista.

Orientadora: Prof. Dra. Marisa Mendonça Carneiro

BELO HORIZONTE/MG

2015

E vós também, pondo nisto mesmo toda a diligência, acrescentai à vossa fé a virtude, e à virtude a ciência, e à ciência a temperança, e à temperança a paciência, e à paciência a piedade, e à piedade o amor fraternal, e ao amor fraternal a caridade.

2 Pedro 1:5-7

AGRADECIMENTOS

A Deus e a Jesus Cristo, pelas valiosas oportunidades nesta vida – não sou merecedor de tantas chances.

A meus pais, Francisco e Elisabete, pelo exemplo de humildade e trabalho, referência que levarei comigo para sempre.

Ao corpo docente do Curso de Especialização em Ensino de Inglês: abordagens contemporâneas da Faculdade de Letras da Universidade Federal de Minas Gerais, pela excelência acadêmica e profissional.

À Prof. Dra. Marisa Mendonça Carneiro, pelas orientações na escrita da versão final.

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Introduction

This paper contains two teaching units produced for the first year of Brazilian regular high school. The target public of our work proposal is the adolescent aged between 15 and 17, with a pre-intermediate knowledge of English language constructed in the elementary and middle school. This material is founded on communicative approach and text-genre teaching.

The title **From listening to writing: a proposal of integration of linguistic skills for English language teaching and learning process** was attributed to this paper because our workflow starts with listening comprehension and evolves to text production. All linguistic skills are encompassed according to the following section sequence: **1 – Contexts and Experiences, 2 – Listening Comprehension, 3 – Reading Comprehension and Text Analysis, 4 – Grammar Comprehension, 5 – Pronunciation, 6 – Social Production and Speaking, and 7 – Writing and Text Production**. Each teaching unit contains a **Teacher's Guide** and an **Answer Key**. The paper also brings a **Test Booklet** covering units 1 and 2.

The first section – **Contexts and Experiences** – is the introduction of the unit, in which students will interact with some short texts about real experiences of people. The objective is to provide an initial understanding of the theme and specific vocabulary. It can also be considered as a preparation stage for the listening task.

In the second section – **Listening Comprehension** –, students are expected to construct understanding of authentic oral texts by means of strategical activities. The section ends with a task for them to summarize the listening. We strongly believe that, with the employment of efficient strategies, they can construct understanding of brief oral texts.

The focus of **Reading Comprehension and Text Analysis** is on reading and content analysis of a text from the main genre of each unit. This stage is essential for a successful writing production. It also promotes the observation of cohesion, what can be beneficial to improve students' text articulation in writing.

Grammar Comprehension consists of a linguistic analysis activity, in which a grammar topic is explored inductively. It brings explanation boxes and questions that foster inductive

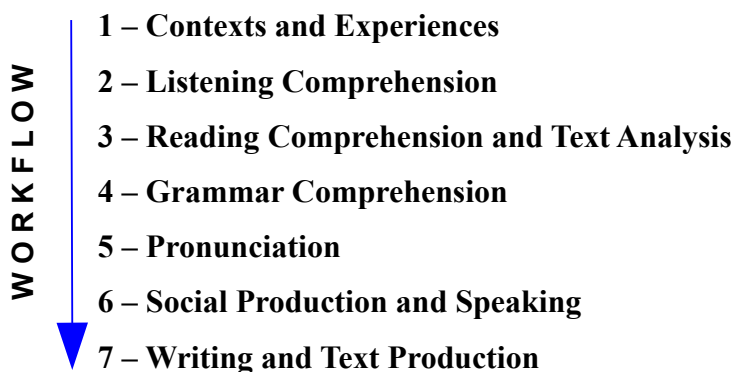
construction of grammar knowledge. Students will have a step-by-step linguistic reflection for them to internalize patterns and irregularities of English language. It ends with a learning log, in which they will write what they have learned.

Pronunciation aims at improving students' performance in speaking, enabling them to pronounce the typical sounds that compose the phonetic and phonological frame of English language. In each unit, a pronunciation topic is briefly explained. That section can be helpful in the subsequent task, when they will have to produce an oral text.

Social Production and Speaking has the purpose of developing students' oral skills. It proposes a realistic situation for them to produce an oral text to their whole group in the institution they attend. They will practice both speaking and listening because they will take turns as speakers and listeners in the communication process. It motivates them to increase their self-confidence in speaking as well.

The last section is **Writing and Text Production**. It consists of a proposal for a meaningful written text production. It is important to highlight that writing is a laborious process of rewriting and improvement. Due to that, three versions of the same text will be written. After the first and the second versions, students will accomplish self and peer review respectively.

**Representation
of the workflow
in the two
teaching units**



UNIT 1 – ACTIVISM AND LEADERSHIP

CONTEXTS AND EXPERIENCES

Initial Discussion	<p>1. What is leadership for you?</p> <p>2. What characteristics or qualities does a leader have?</p>	<p>4. What is activism?</p> <p>5. Give examples of activists. What ideals did/do they defend?</p>
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1. **Three Dot Dash** is an international program designed to recognize and support innovating initiatives of potential teen leaders. The texts below, about the projects of Adib Ayay and Alessandro Lauria, are in **Three Dot Dash's** website. Read them and fill in each following information boxes.

Initiative 1



the summit

[global teen leaders](#) [team](#) [mentors](#) [nomination process](#)



Adib Ayay, 19, Morocco

Basic need(s):
Education, Food

Project:
Fair Farming



Adib grew up in Morocco and has always had a keen interest in fighting hunger. He believes one way to do this is by focusing on farming since it directly employs more than 70% of Africans, and making agriculture more sustainable helps farmers become more productive and efficient — all resulting in less poverty. Adib's program, "Fair Farming," has a three prong method: mobile Farming (mFarming), which uses technology like SMS to provide crucial information such as market prices and weather; united Farming (uFarming), which believes bringing farmers producing the same products should form a union to help each other increase their profit margin; and consultancy Farming (cFarming), which encourages farmers to get involved in new markets, trends and develop value-added products, making for effective marketing strategies. Fair Farming also helps expand cooperatives such as one that produces indigenous Moroccan fruit, which increased its revenue by 800% in one year.

Available at: www.threedotdash.org

Glossary

fair – /feər/ – right or just

farming – /fɑːmɪŋ / – the business, art, or skill of agriculture

indigenous – /ɪnˈdɪdʒəˌnəs/ – native

keen – /kiːn/ – strong

profit – /ˈprɒfɪt/ – benefit; money earned after commercializing something

prong – /prɒŋ, praɪŋ/ – one of two or more long pointed parts at the end of a tool, electric plug, or other object

revenue – /ˈrevənʊ/ – income; money obtained by a business

UNIT 1 – ACTIVISM AND LEADERSHIP

Adib Ayay's initiative

➤ Name of the project and goal

➤ Description of the initiative or project

➤ Results achieved

Initiative 2

the summit

global teen leaders team mentors nomination process



Alessandro Lauria, 14, United States

Basic need(s):
Health

Project:
Malaria Defense Project — Nets in Action



Alessandro knows first-hand what it's like to have malaria. He went through three bouts of the disease when he was a young boy living in Ghana, and watched many of his friends go through similar ordeals. Now living in the U.S., Alessandro is determined to help others ward off the deadly illness that each day kills over 3,000 children under the age of five around the globe. His organization "Malaria Defense Project — Nets in Action" has already distributed over 1,000 insecticide-treated nets to villages in sub-Saharan African countries. Not only has his foundation made an impact on Africa (where entire families often sleep together under one net), but on his community in Colorado. His presentations to local schools and civic organizations have spread awareness about malaria and the importance of eradicating it.

Available at: www.threedotdash.org

Glossary

awareness – /ə'weə·nəs / – the mental state of knowing about something

bout – /baʊt/ – a brief period of illness

ordeal – /ɔr'dil,-di·əl/ – a difficult or painful experience

spread – /spred / – to tell information to a lot of people

ward off – /'wɔrd'ɔf/ – to prevent something from happening or harming you or someone

UNIT 1 – ACTIVISM AND LEADERSHIP

Alessandro Lauria's initiative

Name of the project and goal

Description of the initiative or project

Results achieved

What initiative helps a larger number of people? Why?

2. Match the short biographies and the famous activists. Then, fill in the table.



Benzair Bhutto
(1953 – 2007)

Activist 1: _____

Burmese leader who initiated a nonviolent movement toward achieving democracy and human rights in the country of Myanmar. Won the Nobel Prize for Peace in 1991. “If you want to bring an end to long-standing conflict, you have to be prepared to compromise.”



Nelson Mandela
(1918–2013)

Activist 2: _____

Non-violent civil rights leader who inspired American civil rights movement to achieve greater equality. Helped to organize the 1963 March on Washington, where he gave famous ‘I have a dream’ speech. “I have a dream that one day this nation will rise up and live out the true meaning of its creed: We hold these truths to be self-evident: that all men are created equal.”



Martin Luther King
(1929–1968)

Activist 3: _____

Anti-apartheid leader who spent over twenty years in jail for his opposition to the racist apartheid system which excluded blacks from many areas of society. He was elected the first President of democratic South Africa in 1994. “It is better to lead from behind and to put others in front, especially when you celebrate victory when nice things occur. You take the front line when there is danger. Then people will appreciate your leadership.”

UNIT 1 – ACTIVISM AND LEADERSHIP



Aung San Suu Kyi
(1945 –)

Activist 4: _____

First female President of Pakistan. Helped to move country from military dictatorship to democracy in 1988. She returned to Pakistan in 2007, after an extended exile, but, tragically, was killed in a suicide attack. “America's greatest contribution to the world is its concept of democracy, its concept of freedom, freedom of action, freedom of speech, and freedom of thought.”

Glossary

creed – /kri:d/ – a set of beliefs

live out – /lɪv aʊt/ – to not live at the place where you work or study

rise up – /raɪz ʌp / – to fight against a group, a government or a system; to try to change it

Leader's name	Important fact of her/his life	Contribution of her/his activism

LISTENING COMPREHENSION

Pre-listening

Who is Malala Yousafzai? What is she famous for?

Listening

Malala Yousafzai was invited to speak on the Commonwealth Day, on March 10th, 2014. Read the definition of the event on the box below.

What is Commonwealth Day Observance?

Organised by the Royal Commonwealth Society, the Observance is the biggest multi-faith celebration in the United Kingdom at Westminster Abbey, London. It is attended by HM Queen Elizabeth II, Head of the Commonwealth, important politicians, and high commissioners. The Observance is by invitation only.

Adapted from: www.thecommonwealth.com

UNIT 1 – ACTIVISM AND LEADERSHIP

Watch the video of Malala's participation and answer questions 1, 2, 3, and 4.



Available at: <http://www.bbc.co.uk/worldclass/26547866>

1. What is the genre of the text?

- Autobiography
- Address
- Lecture
- Seminar
- Report

2. What people are in the audience?

3. What is she talking about?

4. Check the contemporary problems mentioned by Malala Yousafzai.

- | | | |
|---|--|--|
| <input type="checkbox"/> child trafficking | <input type="checkbox"/> cultural intolerance | <input type="checkbox"/> illiteracy |
| <input type="checkbox"/> unemployment | <input type="checkbox"/> religion conflicts | <input type="checkbox"/> water scarcity |
| <input type="checkbox"/> gender abuse | <input type="checkbox"/> lack of access to schools | <input type="checkbox"/> illegal immigration |
| <input type="checkbox"/> slavery/compulsory labor | <input type="checkbox"/> land property concentration | <input type="checkbox"/> global warming |
| <input type="checkbox"/> inequality in salary for men and women | <input type="checkbox"/> child mortality | <input type="checkbox"/> child labor |

After watching the video again, answer questions 5 and 6.

5. For each statement below, check TRUE or FALSE.

Malala mentions that	True	False
it is necessary that all nations receive equal opportunities of economical, social and especially educational growth.		
it is necessary to protect women from violence and mutilation.		
it should be the top priority that each country in the Commonwealth has 100% of school attendance of both girls and boys.		
women own only 2% of the total land in the world.		
women are, in the EU, in only 3% of chief positions of major companies.		

UNIT 1 – ACTIVISM AND LEADERSHIP

6. In her speech, Malala said: I WOULD LIKE TO HIGHLIGHT TWO MAIN ISSUES. Write the two issues mentioned by her.

1st issue: _____

2nd issue: _____

Post-listening

Fill in the box below with information from the listening.

Summary	
<input type="checkbox"/>	Text genre and Place / Event/Context of the speech: _____
<hr/>	
<input type="checkbox"/>	Two main issues mentioned by Malala:
<hr/>	
<input type="checkbox"/>	Malala is against for:
<hr/>	
<hr/>	
<hr/>	
<input type="checkbox"/>	Malala defends:
<hr/>	
<hr/>	
<hr/>	
<hr/>	
<hr/>	

READING COMPREHENSION AND TEXT ANALYSIS

Pre-reading

What is a biography? How it is generally organized? What information does it have?

UNIT 1 – ACTIVISM AND LEADERSHIP

Reading

The text you will read is from the website of American Foundation for the Blind (AFB), an organization that supports blind people and defends their rights. Read it carefully and do what is required next.



"I seldom think about my limitations, and they never make me sad. Perhaps there is just a touch of yearning at times; but it is vague, like a breeze among flowers."

Helen Keller

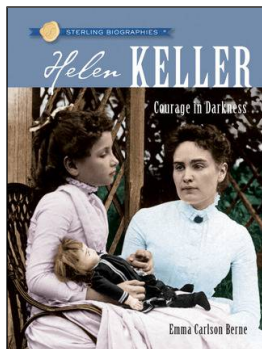
Helen Keller Biography

Helen Keller's Family

Helen Adams Keller was born a healthy child in Tuscumbia, Alabama, on June 27, 1880. Her parents were Kate Adams Keller and Arthur Keller. Helen's father was a captain in the Confederate Army. The family lost most of its wealth during the Civil War and lived modestly.

At the age of 19 months, Helen became deaf and blind as a result of an unknown illness, perhaps rubella or scarlet fever. As Helen grew from infancy into childhood, she became wild and unruly.

When Helen Keller Met Anne Sullivan



Her life changed on March 3, 1887. On that day, Anne Mansfield Sullivan came to Tuscumbia to be her teacher. Anne was a 20-year-old graduate of the Perkins School for the Blind. Anne was the daughter of poor Irish immigrants. She entered

Perkins at 14 years of age after four horrific years as a ward of the state at the Tewksbury Almshouse, in Massachusetts. She was just 14 years older than her pupil Helen, and she too suffered from serious vision problems. Anne underwent many botched operations at a young age before her sight was partially restored.

Anne believed that the key to reaching Helen was to teach her obedience and love. She saw the need to discipline, but not crush, the spirit of her young charge.

Anne began her task of teaching Helen by manually signing into the child's hand. Anne had brought a doll that the children at Perkins had made for her to take to Helen. By spelling "d-o-l-l" into the child's hand, she hoped to teach her to connect objects with letters.

Helen quickly learned to form the letters correctly and in the correct order, but did not know she was spelling a word, or even that words existed. In the days that followed, she learned to spell a great many more words in this uncomprehending way.

Helen Keller's First Words

On April 5, 1887, less than a month after her arrival in Tuscumbia, Anne sought to resolve the confusion her pupil was having between the nouns "mug" and "milk," which Helen confused with the verb "drink."



Anne took Helen to the water pump outside and put Helen's hand under the spout. As the cool water gushed over one hand, she spelled into

UNIT 1 – ACTIVISM AND LEADERSHIP

the other hand the word "w-a-t-e-r" first slowly, then rapidly. Suddenly, the signals had meaning in Helen's mind. She knew that "water" meant the wonderful cool substance flowing over her hand. Quickly, she stopped and touched the earth and demanded its letter name and by nightfall she had learned 30 words.

Helen's extraordinary abilities and her teacher's unique skills were noticed by Alexander Graham Bell and Mark Twain*, two giants of American culture. Twain declared, "The two most interesting characters of the 19th century are Napoleon and Helen Keller."

The closeness of Helen and Anne's relationship led to accusations that Helen's ideas were not her own. Famously, at the age of 11, Helen was accused of plagiarism. Both Bell and Twain, who were friends and supporters of Helen and Anne, flew to the defense of both pupil and teacher and mocked their detractors.

Helen Keller's Education and Literary Career

From a very young age, Helen was determined to go to college. She studied at the Cambridge School for Young Ladies to prepare for Radcliffe College. She entered Radcliffe in the fall of 1900 and received a Bachelor of Arts degree *cum laude* in 1904, the first deaf-blind person to do so.

The achievement was as much Anne's as it was Helen's. Anne's eyes suffered immensely from reading everything that she then signed into her pupil's hand. Anne continued to labor by her pupil's side until her death in 1936, at which time Polly Thomson took over the task. Polly had joined Helen and Anne in 1914 as a secretary.

While still a student at Radcliffe, Helen began a writing career that was to continue throughout her life. The Helen Keller Archives contain over 475 speeches and essays that she wrote on topics such as faith, blindness prevention, birth control, the rise of fascism in Europe, and atomic energy. Helen used a braille



typewriter to prepare her manuscripts and then copied them on a regular typewriter.

Helen Keller's Political and Social Activism

From an early age, she championed the rights of the underdog and used her skills as a writer to speak truth to power. A pacifist, she protested U.S. involvement in World War I. A committed socialist, she took up the cause of workers' rights. She was also a tireless advocate for women's suffrage and an early member of the American Civil Liberties Union.

Helen's ideals found their purest, most lasting expression in her work for the American Foundation for the Blind (AFB). Helen joined AFB in 1921 and worked for the organization for over 40 years. The foundation provided her with a global platform to advocate for the needs of people with vision loss and she wasted no opportunity. As a result of her travels across the United States, state commissions for the blind were created, rehabilitation centers were built, and education was made accessible to those with vision loss.

Helen Keller's Worldwide Celebrity



During seven trips between 1946 and 1957, she visited 35 countries on five continents. She met with several world leaders. Wherever she traveled, she brought encouragement to millions of blind people, and many of the efforts to improve conditions for those with vision loss outside the United States can be traced directly to her visits.

Her wide range of political, cultural, and intellectual interests and activities ensured that she knew people in all spheres of life.

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She counted leading personalities of the late nineteenth and early twentieth centuries among her friends and acquaintances. These included Albert Einstein, Charlie Chaplin, John F. Kennedy, Andrew Carnegie, Henry Ford, Franklin D. Roosevelt, Dwight D. Eisenhower, and Jo Davidson to name but a few.

She was honored around the globe and garnered many awards. She received honorary doctoral degrees from various universities, such as Harvard and Berlin Universities.

Helen Keller's Later Life

Keller suffered a series of strokes in 1961, and spent the remaining years of her life at her home in Connecticut. Helen Keller died on June 1, 1968, at Arcan Ridge, a few weeks short of her 88th birthday.

Adapted from: www.afb.or

Glossary

- botched** – the past of **botch** /batʃ/ – to do something badly
- championed** – the past of **champion** /ˈtʃæm.pi.ən/ – to support, defend, or fight for a person, belief, or right
- crush** – /krʌʃ/ – pressure
- cum laude** – /ˌkʊmˈlɔː.di, kʊmˈlɑː.deɪ/ – a high level in universities; with praise
- garnered** – the past of **garner** /ˈgɑː.nər/ – to obtain something valuable or respected
- gushed** – the past of **gush** /gʌʃ/ – to flow a liquid suddenly
- mocked** – the past of **mock** /mɒk/ – to try to make someone or something seem foolish or ridiculous
- mug** – /mʌg/ – a large cup with a handle on the side

REFERENCES

* Alexander Graham Bell was an American/British scientist and inventor. Mark Twain was the pseudonym of an important American writer (Samuel Clemens).

Picture 1: Her first literary work was *The Story of My Life*.

Picture 2: Hellen Keller Vintage Print by *Inspirewood Prints*.

Picture 3: In 1904, Helen Keller graduated from Radcliffe College. While in College, she began writing her memoir, *The Story of My Life*.

Picture 4: Helen Keller often visited various schools for the blind to work with children. Here she is reading braille to students in Switzerland.

Picture 5: Helen and Anne traveled the world, involving themselves in many social causes and meeting famous leaders.

1. Mark the correct option about the text.

- A. The author presented a lot of information about Helen Keller's childhood.
- B. The organization of the text in sections, such as **Helen Keller's First Words** and **Helen Keller's Activism**, doesn't ease the presentation of ideas in the biography.
- C. The two main verb tenses employed in the text are the Simple Present and the Simple Past.
- D. Although the text is a biography about Helen Keller's life, in some parts of it Anne Sullivan's life is biographed.
- E. The text is a biography, with some opinions or points of view from whom wrote it.

3. Write the terms / ideas that are referred by the lexical items or expressions above.

A. its:

B. her:

C. this uncomprehending way:

D. her pupil:

E. to do so:

F. the achievement:

G. them:

UNIT 1 – ACTIVISM AND LEADERSHIP

4. Match the words to their meanings.

- | | |
|------------------------------------|--|
| 1. yearning /'jɜ:nɪŋ/ | <input type="checkbox"/> a continuous stream of liquid coming out of a pipe or tube |
| 2. wealth /welθ/ | <input type="checkbox"/> a person who is under the care of a legal guardian or a court |
| 3. infancy /'ɪnfənsɪ/ | <input type="checkbox"/> a sudden change in the blood supply to a part of the brain, which can result in a loss of some mental or physical abilities, or death |
| 4. childhood /'tʃaɪldhʊd/ | <input type="checkbox"/> a strong desire |
| 5. unruly /ʌn'ruli/ | <input type="checkbox"/> a great deal of money, property, or possessions |
| 6. ward /wɔ:d/ | <input type="checkbox"/> a victim of social or political injustice; a person in adversity or in a position of inferiority |
| 7. charge /tʃɑ:dʒ/ | <input type="checkbox"/> the state or period of being a baby |
| 8. pump /pʌmp/ | <input type="checkbox"/> the care of someone; someone or something given to one's care |
| 9. spout /spaʊt/ | <input type="checkbox"/> the time when a person is a child |
| 10. nightfall /'naɪt,fɔ:l/ | <input type="checkbox"/> not cooperative or well-behaved; disposed to disobedience or indiscipline |
| 11. underdog /'ʌn·dər,dɔ:g/ | <input type="checkbox"/> a piece of equipment that forces liquid, air, or gas to move from one place to another |
| 12. stroke /stroʊk/ | <input type="checkbox"/> the time at the end of the day when it becomes dark |

5. Check True or False for each idea presented in the table. Write the part of the text that supports your your choice.

Ideas	True	False
1. Helen was a kind and patient child.		
Part of the text:		
2. Educator Anne Sullivan played a decisive role in Helen's life.		
Part of the text:		
3. Anne Sullivan was a teacher specialized in physical disabilities.		
Part of the text:		
4. Helen Keller's activism was focused only on the rights of the blind.		
Part of the text:		

UNIT 1 – ACTIVISM AND LEADERSHIP

5. The method followed by Anne Sullivan was developed by scientists from that time.

Part of the text:

 Now answer the following text comprehension questions.

6. How did educator Anne Sullivan teach Helen how to spell words?

7. What was Mark Twain's opinion about Helen?

8. What topics did Helen write on?

9. Why did some people think that Helen's ideas were not her own?

10. What were the results of Helen Keller's activism?

Post-reading

After reading the biography, who do you consider a true leader – Helen or Anne? Support your answer.

UNIT 1 – ACTIVISM AND LEADERSHIP

GRAMMAR COMPREHENSION

Write the verb forms, from the biography of Helen Keller, in the correct column of the table.

LOST	ENTERED	BEGAN	SOUGHT	SPELLED	TOUCHED
BECAME	SUFFERED	HOPED	CONFUSED	HAD	DEMANDED
GREW	UNDERWENT	LEARNED	TOOK	KNEW	DECLARED
CHANGED	BELIEVED	EXISTED	PUT	MEANT	MOCKED
CAME	SAW	FOLLOWED	GUSHED	STOPPED	RECEIVED

Verbs in the past with ED (regular)	Verbs in the past without ED (irregular)

Now put the verbs from the table in their correct infinitive forms.

_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

Explain the two basic ways of constructing the past forms of verbs.

- ▶ Sentences with verbs in the Simple Past generally contains a past time expression or a clause expressing past, as you can see in the examples below.

Grammar Point 1

Last night I watched an interesting documentary.

Yesterday John came home from school crying.

Our school team got the first position in the last championship.

My parents started using natural medicine when they had a severe infection.

Malala Yousafzai wrote some texts, in her childhood, under a pseudonym.

While still a student at Radcliffe, Helen began a writing career that was to continue throughout her life.

- ▶ Observe that, for 1st and 3rd person, verbs in the past don't change.

I / You / He / She / We / They invited 20 people, but only 8 friends turned up.

UNIT 1 – ACTIVISM AND LEADERSHIP

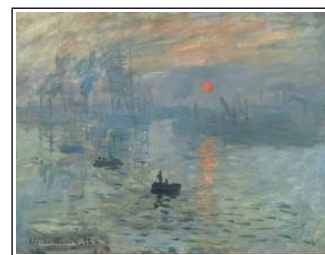
Complete the blanks in the text with the verbs in the past. Some verbs can be used repeatedly.

consult turn to gaze change put close see ask begin be

The Dawn of Impressionism

At 7:35 am on November 13, 1872, in the port city of Le Havre, France, the art world _____ forever. Claude Monet _____ out his hotel window and _____ to paint what he _____. The result _____ "Impression, Soleil Levant" – and the birth of a movement.

How do we know exactly when Impressionism began? Because of Donald Olson, a Texas State University astrophysicist who uses astronomy to solve art and literary mysteries. When art historian Geraldine Lefebvre and Marmottan Monet Museum deputy director Marianne Mathieu _____ Olson to help determine the painting's provenance, the self-styled "celestial sleuth" _____ by poring over maps and photos to identify Monet's hotel and room. Then he _____ astronomy – using the rising sun and the moon to determine the tide, season, and time of day – and _____ digitized 19th-century weather observations. The final clues _____ the smoke plumes in the painting, showing the wind blowing east to west.



Those findings – plus the "72" by Monet's signature – _____ the case and _____ a precise time stamp on a timeless work of art.

Glossary

Jeremy Berlin,
National
Geographic, April
2015

clue – /klu:/ – anything that guides or directs in the solving of a problem

gaze – /geɪz/ – to look at someone or something with great interest, in wonder or admiration

pore over – /pɔr 'oʊvər/ – to read or study about something a lot

Take a look at the verb forms underlined in the sentences below.

1. Quickly, she stopped and touched the earth and demanded its letter name and by nightfall she had learned 30 words. (STOP + ED = STOPPED / TOUCH + ED = TOUCHED)
2. She studied at the Cambridge School for Young Ladies for two years to prepare for Radcliffe College. (STUDY + ED = STUDIED)

What difference can you see in the process of formation of "stopped" and "studied" in relation to "touched"?

- When the regular verb has one syllable and is ended in the sequence CONSONANT, VOWAL, and CONSONANT (CVC), you must double the last consonant and then add "ed".

A strange fact occurred in that city.

The percentage dropped to 0.95%.

- When the regular verb is ended in "y", preceded by a consonant, you must change "y" into "i" and add "ed".

She studied German when she was in high school.

Grammar Point 2

UNIT 1 – ACTIVISM AND LEADERSHIP

Complete the blanks with the verbs in the adequate forms.

- A. I _____ my e-mail box yesterday and didn't _____ any new message. (open / see)
- B. When my brother _____ college, he always _____ to get the best grades. (attend / try)
- C. When the policeman _____ if he _____ there, he _____ nothing and _____ to cry. (inquiry / be / say / start)
- D. His friends _____ late, but _____ enough time to enjoy the game. (arrive / have)
- E. The musician's style _____ a lot during her career. Because of this, she _____ prizes in different categories. (vary / achieve)
- F. The athlete _____ people with his performance, but the team didn't _____. (astonish / win)
- G. Some difficult situations _____ him to find out creative solutions such in a way that he _____ in his project. (lead / succeed)
- H. Hey, what _____? Your mother _____ me you _____ alone. (happen / tell / stay)
- I. We _____ the song twice. It's really amazing how they _____ it! (listen / sing)
- J. As the family _____ so nervous, the doctor _____ that information. (be / omit)
- K. The staff _____ that the report _____ errors. (admit / contain)

Observe how the Simple Past was employed in the sentences below and answer the questions.

Did *Tyrannosaurus rex* have feathers?

Why didn't people smile in old photos? You asked Google - and here's the answer.

Inside the London megaport you didn't know existed.

From: <http://www.theguardian.com/>

A. In the interrogative and negative sentences, does the main verb change in relation to its infinitive form? How do we know that they are in the past?

B. How is the Simple Past used in interrogative and negative sentences?

7. Put the terms in the right order to form coherent sentences.

A. did / do / your group / last science fair / what (question)

B. people / she / did / to her theater presentation / invite / how many (question)

UNIT 1 – ACTIVISM AND LEADERSHIP

C. you / solve / did / how / the math problem (question)

D. each other / in that trip / they / meet / didn't (question)

E. in that country / and your family / you / live / did / how long (question)

F. the final test / you / didn't / miss (question)

G. his concentration / didn't / the match / lost / win / the athlete / he / because

H. yet / the text / didn't / our group / downloaded

Learning Log

What did I learn about the Simple Past Tense?

Its importance to some text genres

How it is generally formed

Some special cases with examples

UNIT 1 – ACTIVISM AND LEADERSHIP

PRONUNCIATION



In section GRAMMAR COMPREHENSION, you studied how to form the past of verbs in English. Now, you will practice the pronunciation of the ending ED in past verb forms.

There are three ways of pronouncing it: /d/, /t/, and /ɪd/. Your teacher will demonstrate how to pronounce them.

Ending of the verb	Pronunciation of ED
Vowel, diphthong, voiced consonant (except “d”)	/d/
Unvoiced consonant (except “t”)	/t/
“t” or “d”	/ɪd/

Put the verbs below in the Simple Past. Your teacher will read all the past forms. Repeat them and check if the pronunciation of ED is /d/, /t/, or /ɪd/. Then write the verbs in the right column of the table.

- | | | | |
|--------------|----------------|-------------|-----------------|
| start: _____ | arrive: _____ | open: _____ | remember: _____ |
| need: _____ | work: _____ | like: _____ | learn: _____ |
| play: _____ | change: _____ | talk: _____ | notice: _____ |
| clean: _____ | publish: _____ | stay: _____ | lay: _____ |
| love: _____ | argue: _____ | plan: _____ | call: _____ |

/d/	/t/	/ɪd/

Return to the texts of sections CONTEXTS AND EXPERIENCES and GRAMMAR COMPREHENSION and transcribe other verb forms in the past whose ED has the pronunciations /d/, /t/, and /ɪd/. Write three verb forms for each column.

UNIT 1 – ACTIVISM AND LEADERSHIP

SOCIAL PRODUCTION AND SPEAKING



In groups of five or six members, choose an activist or a leader from Brazil or other country. Do a research about that person and collect visual material for a short oral presentation about him/her to the whole class. Your group must present:

You can use as visual resources: images and photos; books, magazines, and newspapers; tracks of documentaries and films.

- BASIC PERSONAL INFORMATION;**
- HIS/HER IDEALS OR WHAT HE/SHE DEFENDS;**
- WHAT HE/SHE DID AS AN ACTIVIST;**
- RESULTS OF HIS / HER ACTIVISM.**

HOW TO DO IT

- 1 – Collect some material** (texts, pictures, videos) **about a leader**
- 2 – Read the texts and look for**
 - ➔ **PERSONAL INFORMATION** (date and place of birth; career; important facts of his/her life)
 - ➔ **IDEALS** (what he/ she defends or what he/she is against for)
 - ➔ **ACTIONS** (what he/she did in his/her activism)
 - ➔ **RESULTS** (what results his/her activism produced to society)
- 3 – Plan the presentation** (Who is going to present each part? What visual resources will the group use? / How much time will each member have to speak?)
- 4 – Simulate the presentation** (in the time the teacher will determine) **and make the final adjustments**

Our plan for the oral presentation

Activist or leader chosen:

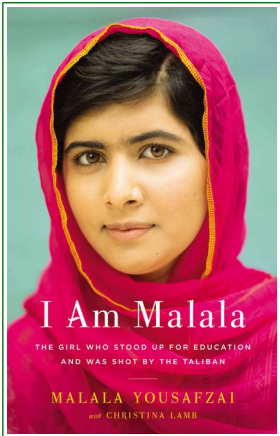
Group members:

Responsibilities for each member (What will each member do? What will each member talk about?):

Materials collected (texts / pictures / videos) about the activist / leader:

Visual resources the group will use:

UNIT 1 – ACTIVISM AND LEADERSHIP



WRITING AND TEXT PRODUCTION

Your school class will produce a magazine in English for the whole high school. In that magazine, there will be a section for short biographies of famous people. You are responsible for writing a short biography of Malala Yousafzai, presenting

BASIC PERSONAL INFORMATION (place and year of birth, important facts of her life, where she lives now, what she does now);

HER IDEALS OR WHAT SHE DEFENDS;

WHAT SHE DID AS AN ACTIVIST.

SITUATION OF TEXT PRODUCTION: writing a short biography about Malala Yousafzai for a school magazine in English

Some facts and information you can present in your text

- Birth: July 12, 1997; Mingora, Pakistan
 - First studies: in a school in her hometown (her father is the founder of the school)
 - 2008: speech in Peshawa, Pakistan - “How dare the Taliban take away my basic right to education?”
 - 2009: blogging for BBC (pseudonym “Gul Makai”)
 - 2011: International Children's Peace Prize and Pakistan's National Youth Peace Prize
 - 2012: attack in the school bus by a man from the Taliban; medical treatment in Birmingham, England
 - 2013: speech at UN on her birthday; starts studying in Birmingham, England
- autobiography - “I am Malala: the girl who stood up for Education and was shot by the Taliban”
- 2014: Nobel Peace Prize

Return to task 2 of LISTENING COMPREHENSION and get more information about Malala (what she defends, her ideals, what draws your attention in her activism) in order to use in your text.

UNIT 1 – ACTIVISM AND LEADERSHIP

II - SELF-REVIEW

Use the table below to review your first version.

Self-Review

Text Genre and Adequacy to the Task
Is the text adequate to its social purpose – to be published in a school magazine? Explain your answer.
<hr/> <hr/> <hr/> <hr/>
Content
Does the text present enough information to provide a general overview about the activist? Support your answer.
<hr/> <hr/> <hr/> <hr/>
Are the information presented in a coherent and logical order? Explain your answer.
<hr/> <hr/> <hr/> <hr/>
Language Use
Are there grammatical inadequacies in the text? If yes, underline the part(s) of the text with grammatical inadequacies.
Is the text well articulated, by means of varied cohesive resources? If yes, give examples. If no, what can be done to improve the text cohesion?
<hr/> <hr/> <hr/> <hr/> <hr/>

UNIT 1 – ACTIVISM AND LEADERSHIP

IV - PEER REVIEW

A classmate will review your text by using the table below.

Text Genre and Adequacy to the Task
Is the text adequate to its social purpose – to be published in a school magazine? Explain your answer.
<hr/> <hr/> <hr/> <hr/>
Content
Does the text present enough information to provide a general overview about the activist? Support your answer.
<hr/> <hr/> <hr/> <hr/>
Are the information presented in a coherent and logical order? Explain your answer.
<hr/> <hr/> <hr/> <hr/>
Language Use
Are there grammatical inadequacies in the text? If yes, underline the part(s) of the text with grammatical inadequacies.
Is the text well articulated, by means of varied cohesive resources? If yes, give examples. If no, what can be done to improve the text cohesion?
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

UNIT 1 – ACTIVISM AND LEADERSHIP



General Guidelines

Unit 1 – Activism and Leadership – is composed of seven sections – Contexts and Experiences, Listening Comprehension, Reading Comprehension and Text Analysis, Grammar Comprehension, Pronunciation, Speaking and Social Production, and Writing and Text Production. The sequence must be followed because each section is a preparation for the subsequent one.

We strongly recommend that educators use English language in classroom. It is perfectly possible to speak English with high school students in the teaching and learning process in a productive way. Various statements and questions can be employed to review contents, to give instructions, to remind tasks, and to conduct the pedagogical process.

Strategic statements and questions	
What did we do last class?	In this activity / task, we will read a text about _____.
What do you remember from last class?	In this activity / task, we will watch a video about _____.
What did we learn last class/unit?	In this activity / task, we will write (mention the text genre) about _____.
In this section, we will learn how to _____.	What will you do in this task?
In this section, we will study _____.	You have _____ minutes to do the task.
In this section, we will _____.	What is the video / text about? What ideas does Malala defend?
Do you have any questions about this section?	
What will you do in this task?	

It is important to start each section with a short review of the previous section. When we start in that way, students can easily see how sections are interconnected and interdependent. Take a look at the examples below and notice how each speech sample is connecting sections:

- ◆ In section READING AND TEXT ANALYSIS, we read a biography of Helen Keller. Now, in section WRITING AND TEXT PRODUCTION, we will produce a short biography. What characteristics of that genre do you remember? (TIME FOR STUDENTS TO RESPOND) What is a biography? (TIME FOR STUDENTS TO RESPOND) What does it present? What is its predominant verb tense? (TIME FOR STUDENTS TO RESPOND)
- ◆ In section LISTENING COMPREHENSION, we watched a video of Malala Yousafzai speaking on Commonwealth 2014. Now, in section WRITING AND TEXT PRODUCTION, we will write about Malala's life. We will produce a short biography about her.

Other aspect that we consider essential in the teaching and learning process is the exact clarification of what students will do in a task. In some situations, we recommend that teachers writes on the board or emphasize orally what students will do and check if they have understood the instruction.

UNIT 1 – ACTIVISM AND LEADERSHIP

Guidelines for the sections

CONTEXTS AND EXPERIENCES corresponds to an introduction to the theme Activism and Leadership. It is important to complete it before going to the other sections. It is recommended that the teacher starts the section by doing one item of the first task, as detailed above.

1. Ask students to scan/ skim the text.
2. Divide the text of Adib Ayay's initiative in parts and ask some students to read loudly.
3. Make questions about the text and let students respond (You can chose a student to respond each question).

What is the text about?

What is Fair Farming?

Who is Adib Ayay? How old is he? Where is he from? How did Fair Farming hep people in Morocco?
What did he do? What were the results of Fair Farming?

4. Fill in the first table jointly with the students. Ask students to do the other item (Initiative 2) of the task and check it collectively. Don't forget to motivate students to share their responses, fostering their oral participation in classroom.

Start LISTENING COMPREHENSION saying / reminding some guidelines for the section, such as: in the first exhibition, they have to watch carefully and to try to have a general understanding (context/situation, people, topic/subject of the listening, basic ideas of the oral text); in the second exhibition, they have to make a mental map about the video; in the third exhibition, they will confirm their understanding and get other details. The mind map must present: the topic of Malala's speech, the two issues, problems, and her ideals.

Explore the title of the listening, clarifying the meaning of each word of the title, constructing the understanding of the title and predicting what the video will present. You can follow the strategy above.

Title: Commonwealth Day: Malala Yousafzai

Who is Malala Yousafzai?

What information do you know about her?

What is Commonwealth Observance Day?

(There is an information box about it)

What does the title mean for you?

What is the video going to present?

READING COMPREHENSION AND TEXT ANALYSIS is a section that students will do as a homework. The teacher's role is to draw students' attention to the specificities of the genre (biography), to check if students have comprehended the most important information from the text, and to clear up their doubts. The following ideas are the most important in the text:

- ◆ Helen Keller learned to spell words with Anne Sullivan's creative method;
- ◆ The closeness of Helen and Anne's relationship led to accusations that Helen's ideas were not her own;
- ◆ Helen had extraordinary abilities and her teacher had unique skills;
- ◆ Helen championed the rights of the underdog and used her skills as a writer to speak truth to power;
- ◆ Helen's ideals found their purest, most lasting expression in her work for the American Foundation for the Blind (AFB);

UNIT 1 – ACTIVISM AND LEADERSHIP

- ◆ As a result of Helen's travels across the United States, state commissions for the blind were created, rehabilitation centers were built, and education was made accessible to those with vision loss;
- ◆ Helen brought encouragement to millions of blind people, and many of the efforts to improve conditions for those with vision loss outside the United States can be traced directly to her activism.

Show to students how they have to explore the text. Ask them to highlight the main ideas and the development/supporting ideas, by using different colors. We suggest the legend above:

 Red: main idea / primary idea  Blue: secondary idea / development idea / detailing idea

Chose a paragraph of the text and show how they have to work at home. Let them observe that a paragraph has a hierarchy of ideas. Generally, when the paragraph is deductive, the main idea is in the initial part. Take a look at the example that follows.

Helen's ideals found their purest, most lasting expression in her work for the American Foundation for the Blind (AFB). Helen joined AFB in 1921 and worked for the organization for over 40 years. The foundation provided her with a global platform to advocate for the needs of people with vision loss and she wasted no opportunity. As a result of her travels across the United States, state commissions for the blind were created, rehabilitation centers were built, and education was made accessible to those with vision loss.

We expect that students can do this activity successfully at home. The teacher has to correct the activity collectively in the classroom. Before starting the correction, we recommend that the teacher promotes a short conversation with the students about the text. Other suggestion is to read collectively some paragraphs of the text in case of the students are not responding the questions as we expect. The importance is to have a short fruitful conversation about the text, and not to read it mechanically, and to foster students' autonomy in the process of reading.

Verify if students executed the referencing operations correctly. The 3rd question brings some items that refer to terms in the text. The objective is to analyze some reference chains and to draw students' attention for the cohesion as an indispensable requirement for a full comprehension.

The grammar topic of the unit must be taught inductively. In this sense, students will construct their grammatical understanding by themselves, with the teacher's guidance and orientation. Section GRAMMAR COMPREHENSION must be divided into two parts: the first (until the question previous to Grammar Point 2), to be accomplished in the classroom, and the second (from Grammar Point 2 on), to be accomplished as a homework and to be collectively checked in classroom. In that checking, the teacher will verify if students have understood the grammar topic. There is a LEARNING LOG for students to fill in with their understanding about The Simple Past.

In PRONUNCIATION, the sounds must be practiced orally in classroom. Each sound (/d/, /t/, and /ɪd/) must be explained. The purpose here is to provide the opportunity for students to practice pronunciation. The section is centered on them. Motivate them to participate and try to make the task a nice experience. You can ask some students to demonstrate their pronunciation as well as divide the group into two halves and alternate practices. Other interesting idea is to share with them your own tips. Use the best possibilities as you can, but don't forget that this section is centered on the students. It means that they have to produce more than the teacher.

UNIT 1 – ACTIVISM AND LEADERSHIP

After completing the section PRONUNCIATION, students must be guided to produce their oral presentation about an activist or a leader in section SOCIAL PRODUCTION AND SPEAKING. The instructions for that oral presentation are as important as the activity in itself. Before the date of the event, the teacher must check with each group if it is accomplishing what was outlined in the table OUR PLAN FOR THE ORAL PRESENTATION.

The collaborative work is fundamental in this task. We recommend that, if possible, students have short meetings with the teacher to talk about the development of their work. A post-presentation meeting can be scheduled for the teacher to give feedback to the group. Four aspects must be reinforced with the students: they must speak English during the event and use verbs in the Simple Past; the individual talking time must be almost the same; they have to use visual resources to help them in their performance and not “to substitute their speech or ease reading in public”; each group will be assessed according to the requirements mentioned by the teacher.

The section WRITING AND TEXT PRODUCTION is the last of the unit. We expect that the previous sections provide students enough basis for a successful text production. If necessary, the teacher can ask students to write a forth version at home, after delivering to them their texts with personalized feedback. That step is optional and can be considered when students need to improve more or when they have not achieve the expected results.

The work outlined in this teacher's guide for the seven sections of unit 1 must be concluded within 9 classes, taking into consideration the workload for the discipline of English language in high school. The table below is a suggestion of time distribution/management. Nevertheless, teachers are free to adapt our suggestion to their own school contexts.

Contexts and Experiences	Number of class	Time
Contexts and Experiences	1 class	Around 45 minutes
Listening Comprehension	1 class	Around 45 minutes
Reading Comprehension and Text Analysis	Homework / 1 class	Around 45 minutes
Grammar	1 class	Around 45 minutes
Pronunciation	1 class	Around 45 minutes
Social Production and Speaking	2 classes	Around 80 minutes
Writing	2 classes	Around 45 minutes each one (90 minutes)

UNIT 1 – ACTIVISM AND LEADERSHIP

ANSWER KEY

CONTEXTS AND EXPERIENCES

1.

Adib Ayay's initiative

- ✔ **Name of the project and goal** – **Fair Farming** and its goal is to make agriculture more sustainable helps farmers become more productive and efficient, all resulting in less poverty.
- ✔ **Description of the initiative or project** – **Fair Farming** has a three prong method: mobile Farming (mFarming), which uses technology to help farmers, united Farming (uFarming), which leads farmers to form a union, and consultancy Farming (cFarming), which encourages farmers to get involved in new markets, trends and develop value-added products.
- ✔ **Results achieved** – Indigenous Moroccan fruit production increased its revenue by 800% in one year.

Alessandro Lauria's initiative

- ✔ **Name of the project and goal** – Malaria Defense Project – Nets in Action and its goal is to help others ward off the deadly illness that each day kills over 3,000 children under the age of five around the globe.
- ✔ **Description of the initiative or project** – The project distributes insecticide-treated nets to villagers in sub-Saharan African countries.
- ✔ **Results achieved** – Malaria Defense Project – Nets in Action has spread awareness about Malaria and the importance of eradicating it; has made an impact on Africa and in Alessandro Lauria's community in Colorado.

Alessandro Lauria's initiative helped a larger number of people because this project reached several sub-Saharan African countries. So, his initiative can be considered international.

2. 1 – Aung San Suu Kyi; 2 – Martin Luther King; 3 – Nelson Mandela; 4 – Benzair Bhutto

Leader's name	Important fact of her/his life	Contribution of her/his activism
Aung San Suu Kyi	She became the first female President of Pakistan.	Helped to achieve democracy in her country.
Martin Luther King	He gave the famous speech "I have a dream".	Inspired civil rights movement.
Nelson Mandela	He was elected the first President of democratic South Africa.	He abolished the apartheid.
Benzair Bhutto	Won the Nobel Prize for Peace.	Helped to move Pakistan to democracy.

LISTENING COMPREHENSION

1. Address

2. The audience has important people from areas, such as politics and religion. One example of her interlocutor is the Queen Elizabeth II. Her teachers and friends are also in the audience.

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3. She is talking about the necessity of equal social, economical, and educational opportunities for all people.

4. Gender abuse, inequality in salary for men and women, cultural intolerance, lack of access to schools, land property concentration, and child labor.

5.

Malala says that	True	False
it is necessary that all nations receive equal opportunities of economical, social and especially educational growth.	X	
it is necessary to protect women from violence and mutilation.	X	
it should be the top priority that each country in the Commonwealth only has a 100% of school attendance of both girls and boys.	X	
women own only 2% of the total land in the world.		X
women comprise, in the EU, only 3% of chief execs of major companies.		X

6.

1st: lack of education in many parts of the world 2nd: necessity of empowerment of women

Post-listening

Summary

- **Text genre and Place / Event/Context of the speech:** Address / United Kingdom, London, at Westminster Abbey / Commonwealth Day Observance 2014 / Very formal context, with important people in the audience
- **Two main issues mentioned by Malala:** Lack of education in many parts of the world and necessity of empowerment of women
- **Malala is against for:** Inequality between men and women; violence; gender abuse; terrorism; child labor; obstacles for school attendance for boys and girls in many parts of the world
- **Malala defends:** The idea that children – and people – are the most important resource of a nation; education needs more investment; women's rights must be protected; the top priority is to guarantee 100% of school attendance for boys and girls.

READING COMPREHENSION AND TEXT ANALYSIS

1. D

2. The correct order is: 9 – 6 – 12 – 1 – 2 – 11 – 3 – 7 – 4 – 5 – 8 – 10.

3.

A. its: the family

B. her: Hellen

C. this uncomprehending way: the way Anne taught Helen how to write: connecting objects and letters (by manually signing into the child's hand)

D. her pupil: Helen Keller

E. to do so: to enter Radcliffe College

F. the achievement: received a Bachelor of Arts degree *cum laude*

G. them: her manuscripts

UNIT 1 – ACTIVISM AND LEADERSHIP

4.

Ideas	Agree	Disagree
1. Helen was a kind, healthy, and patient child.		X
As Helen grew from infancy into childhood, she became wild and unruly.		
2. Educator Anne Sullivan played a decisive role in Helen's life.	X	
The achievement was as much Anne's as it was Helen's. Anne's eyes suffered immensely from reading everything that she then signed into her pupil's hand. Anne continued to labor by her pupil's side until her death in 1936, at which time Polly Thomson took over the task.		
3. Anne Sullivan was a teacher specialized in physical disabilities.		X
Anne was a 20-year-old graduate of the Perkins School for the Blind.		
4. Helen Keller's activism was focused only on the rights of the blind.		X
From an early age, she championed the rights of the underdog and used her skills as a writer to speak truth to power. A pacifist, she protested U.S. involvement in World War I. A committed socialist, she took up the cause of workers' rights. She was also a tireless advocate for women's suffrage and an early member of the American Civil Liberties Union.		

5. Anne taught Helen how to spell words by manually signing into the child's hand. Helen Keller touched an object with one hand and Anne Sullivan spelled the word into the other child's hand. She hoped to teach her to connect objects with letters.

6. Alexander Graham Bell and Mark Twain, two giants of American culture. Twain considered them as "The two most interesting characters of the 19th century are Napoleon and Helen Keller."

7. The Helen Keller Archives contain over 475 speeches and essays that she wrote on topics such as faith, blindness prevention, birth control, the rise of fascism in Europe, and atomic energy.

8. Probably people thought that a blind woman like Helen Keller did not have enough conditions to write literary works and essays. They could think that she copied texts and ideas or that her works were produced by Anne Sullivan.

9. Helen's ideals found their purest, most lasting expression in her work for the American Foundation for the Blind (AFB). Helen joined AFB in 1921 and worked for the organization for over 40 years. The foundation provided her with a global platform to advocate for the needs of people with vision loss and she wasted no opportunity. As a result of her travels across the United States, state commissions for the blind were created, rehabilitation centers were built, and education was made accessible to those with vision loss.

GRAMMAR COMPREHENSION

Verbs in the past with ED (regular)			Verbs in the past without ED (irregular)		
changed	existed	stopped	lost	saw	put
entered	followed	touched	became	began	had
suffered	confused	demanded	grew	sought	knew
believed	gushed	declared	came	took	meant
hoped	spelled	mocked	underwent		
learned		received			

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- **REGULAR:** change, enter, suffer, believe, hope, learn, exist, follow, confuse, gush, spell, stop, touch, demand, declare, mock, receive.
- **IRREGULAR:** lost, become, grow, come, undergo, see, begin, seek, take, put, have, know, mean.
- In order to form the past of a verb, we add the ending ED or we change the verb (if it is irregular). Examples: change, enter, suffer (regular); be, become, grow (irregular).
- The blanks must be completed with the following verbs in the past: changed – gazed – began – saw – was – asked – began – turned to – consulted – were – closed – put.
- In the form “stopped”, the consonant “p” was doubled. In the form “studied”, there is the letter “i” in the place of “y”.
- The blanks must be completed with: **A.** opened / didn't see; **B.** attended / tried; **C.** inquired / said / started; **D.** arrived / had; **E.** varied / achieved; **F.** astonished / didn't win; **G.** led / succeed; **H.** happened / told / stayed; **I.** listened / sang; **J.** was / omitted; **K.** admitted / contained.

A. No, the main verb does not change. We know the sentences are in the past because of the auxiliary DID / DIDN'T.

B. In negative sentences, we use “didn't” before the verb, with the verb in its normal form. In interrogative sentences, we use “did” in the beginning (after interrogative pronouns).

Sequences in the correct order

- What did your group do last school science fair?
- How many people did she invite to her theater presentation?
- How did you solve that math problem?
- Didn't they meet each other in that trip?
- How long did you and your family spend in that country?
- Didn't you miss the final test?
- The athlete didn't win the match because he lost his concentration.
- Our group didn't download the text yet.

PRONUNCIATION

/d/		/t/	/ɪ/
PLAYED	OPENED	WORKED	STARTED NEEDED
CLEANED	STAYED	PUBLISHED	
LOVED	PLANNED	LIKED	
ARRIVED	REMEMBERED	TALKED	
CHANGED	LEARNED	NOTICED	
ARGUED	LAYED		
	CALLED		

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

CONTEXTS AND EXPERIENCES

Initial Discussion	1. What kind of art do you like mostly?	3. How can art benefit society?
	2. Who is your favorite artist?	4. How does art affect your life?

1. There are various kinds of art. Match the definitions and the images that represent them.

1. _____



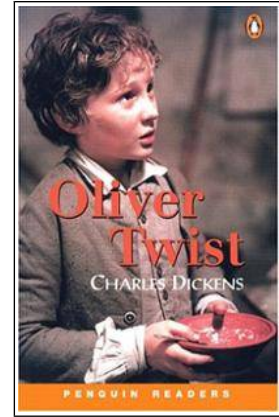
Portrait of Rosalba Pearl painted by her father Rembrandt Pearl

2. _____



Scene of Cinema Paradiso, by Giuseppe Tornatore

3. _____



Oliver Twist, Charles Dickens' novel (1837), is a book about the life of an orphan boy called Oliver Twist

8. _____



Marajoara Ceramic (from Brazil), an indigenous style of plastic art

Animation – a variant of cinema which basically includes drawn characters

Architecture – the art of projecting and designing buildings, and managing space

Cinema – the art of creating sensations with recorded movements and dialogues

Comic writing – the art of telling a story with drawings and scripts

Dance – the art of moving, either with music or without it

Digital art – art made with vectors and pixels in a computer

Drawing – the art of creating meaningful shapes from nothing, generally on paper

Music – the art of sounds, the art of silences

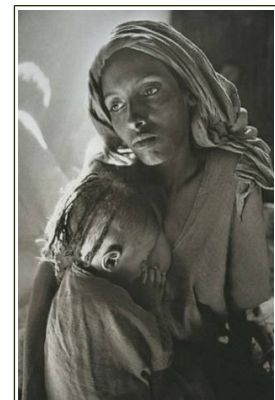
Opera – an art which combines singing, music, and theater

7. _____



Made with pencil by Shania McDonagh, Ireland

4. _____



Sebastião Salgado's Photo (Brazil)

5. _____



Brazilian violonist Marco Leonel (CE)

6. _____

Scene of Equivocation, play by Bill Cain, based on Shakespeare with the direction of Bill Rauch. Equivocation premiered at the Oregon Shakespeare Festival in 2009.



UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

9. _____

Maristela Gruber (MG) singing Los Canónigos, in Spain



10. _____

Aaron Loux and Rita Donahue in a scene from the Mark Morris Dance Group

17. _____



Anchorage Opera's production of Puccini

Painting – one of the oldest art known by man, the art of expressing things with color

Photography – the art of capturing a moment in a film or a computer file

Pottery – the art of transforming clay and mud into beautiful recipients

Sculpture, the art of giving shape in volumes

Sculpture – visual art that operates in three dimensions, generally producing durable sculptural process

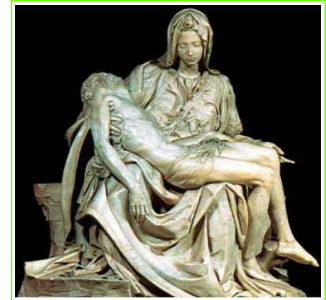
Singing – the art of human voice, solo or combined

Theater – the art of representing a story before an audience

Woodwork – the art of transforming wood into other forms

Writing – the art of telling stories only with words

11. _____



Michelangelo's Pietà

12. _____



Mestre Expedito's works (PI, Brazil)

13. _____



7-themes.com

16. _____



Cerro La Silla Observatory (Chile)

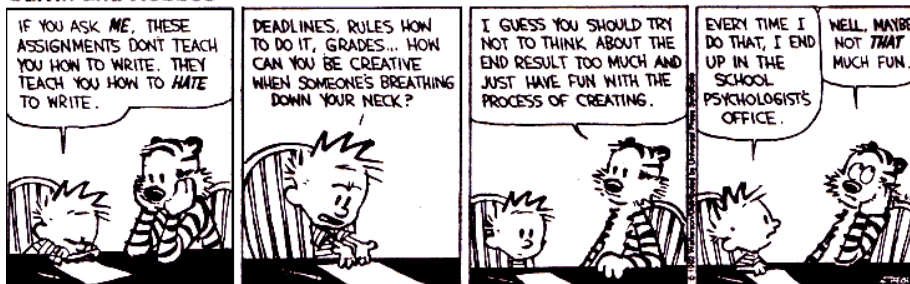
15. _____



3-D characters

14. _____

Calvin and Hobbes



UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

2. The texts describe Laura Kibel's style of art. Read it and complete the following information box.



Artist: Laura Kibel

Place of Origin: Verona, Italy

On stage Laura Kibel, hidden by a black robe, dresses her feet with elements designed and tailored by herself; feet that little by little become live characters with a defined identity ready to tell fantastic stories. On stage, the artist magically disappears living the characters she creates to interpret and tell the most hilarious stories.

Laura does not use words but simply gestures and music; her show, which is both hilarious and poetic, goes beyond the barrier of national languages taking on universal contents. Like that, her show may be appreciated by an audience of all ages, cultures and nationalities. What the audience sees before its eyes is Laura transforming parts of her body like the sole of her feet, her knees, her legs in expressive faces, funny bold heads and living characters who love, suffer, fight and amuse.

This original visual theater is supported by very suggestive music, which have the task to replace words. The large variety of sounds, themes and sound effects, contribute to make the show an extraordinary and unique event!

The music typologies used by Laura vary from traditional music to classic music, from simple melodies to the elegant and sophisticated music of Vivaldi, Ravel, Schubert, etc. The particular attention given to sound tracks derives from the music studies completed by Laura who is a professional violinist and plays numerous other musical instruments.

Old suitcases depicting fantastic themes and/or paintings copied from Botero, Magritte, Dali, Munch, etc. are used to make the scenography of Laura's show. Each suitcase contains a story. When opened they reveal costumes, noses, wigs and other accessories, which are used to create the various characters on the feet, knees and legs of the artist.

Available at: www.laurakibel.com

Glossary

hidden – the participle of **hide** /haɪd/ – to put something in a place where no one can see it

robe – /rəʊb/ – a piece of clothing like a long coat that you wear at home when you are not dressed

amuse – /ə'mju:z/ – to make someone smile or laugh

depicting – the gerund of **depict** /dɪ'pɪkt/ – to represent or show something in a picture or story

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

Laura Kibel's style of art

Style of art: _____

Description

Materials or resources used

LISTENING COMPREHENSION



Pre-listening

How can theater benefit people?

Available at: www.youtube.com

Listening

Your teacher will play the video of Jerome Davis, an artistic director of a theater company, talking about the importance of theater. His company is described in the text below.



Burning Coal is a small professional theatre company and an incorporated, non-profit organization in North Carolina, US.

Using the best local, national and international artists available, we produce explosive re-examinations of overlooked classics, modern and contemporary plays that address issues and themes poignant in our community. With this in mind, we strive to achieve high-energy performances with minimalist production values.

From the New Testament, Romans 12:20: "If your enemy is hungry, feed him; if he is thirsty, give him drink; for by doing so you will heap burning coals upon his head." We are interested in the idea of affecting change through theater. We also like the metaphor and imagery that 'burning coals' suggest: gritty, yet warm; hard work; forward movement.

Adapted from: www.burningcoal.org

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

1. Mark the option that presents the question used by the theater director to start his speech.

- What is the importance of theater?
- How would people live without theater?
- Why must we study arts?
- Why should people care about theater?
- What is theater?

 Take a look at the next tasks. Try to do them after you watch the video again.

2. According to Jerome Davis, how people will be successful individuals in 21st century?

3. Jerome Davis starts his speech with one question. That is a strategy of organizing ideas in a talk. Write, with you own words, the two central responses that he presented for that question.

1st response: _____

2nd response: _____

4. For each statement below, check TRUE or FALSE.

The theater director defends that	True	False
America, in 19 th and 20 th centuries, was a place where things were built.		
the difference between 21 st century and the others is that in the current century people think more.		
arts provide people skills of thinking in new ways.		
arts train our concrete thinking.		
arts are necessary in the school system in North Caroline and in the whole country.		
theater has the power of pushing out people of themselves		
when we are exposed to theater, we are pushed to look at the world in a broader sense.		
theater space fosters the thinking about the other		

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

Post-listening

Fill in the box below with information from the listening.

Summary	
<input type="checkbox"/> The question used by Jerome Davis to start his brief speech	_____
<input type="checkbox"/> The two answers given by the theater director	_____ _____ _____
<input type="checkbox"/> How art can benefit people for the theater director	_____ _____ _____

READING COMPREHENSION AND TEXT ANALYSIS

Pre-reading

What is an opinion article? Where it is generally published?

Reading

The text you will read is from website of The Guardian, an important newspaper of England. Read it carefully and answer the questions.



Let's talk about the civilising role of culture, says Arts Council chief Peter Bazalgette

Peter Bazalgette: 'Great art and culture really can be for everyone.' Photograph: Richard Saker for the Guardian Richard Saker/Guardian

Sir Peter Bazalgette is chair of Arts Council Englan

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?



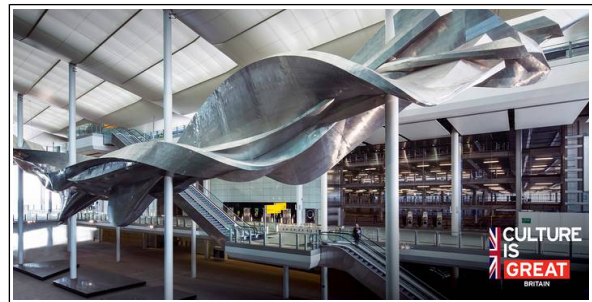
Last week I witnessed the unveiling of an extraordinary sculpture at Heathrow's new Terminal 2. Slipstream is inspired by the aerodynamic path of a stunt plane and it's an apparently fluid, 78-metre, 77-ton "whale" of riveted aluminium that's emerged from the imagination of its creator, Richard Wilson. It will certainly impress tourists and add lustre to Britain's creative image abroad.

Adapted from: www.theguardian.com

But its economic benefit is not really why many of us loved it. We found it exciting, elevating and romantically redolent of our flying and manufacturing past. **So** Slipstream reminded us that the primary reason we make both public and private investments in the arts is for the inherent value of culture: life-enhancing, entertaining, defining of our personal and national identities.

When I bang the drum for this investment, with national and local government, with philanthropists, charities and companies, a consensus is emerging as to why this is so important. It starts with the inherent value of culture, continues through all the social and educational benefits and only ends with the economic. **Otherwise** we fall into Oscar Wilde's celebrated definition of a cynic: knowing the price of everything and the value of nothing.

We instinctively know this. Imagine society without the civilising influence of the arts and you'll have to strip out what is most pleasurable in life – and much that is educationally vital. Take the collective memory from our museums; remove the bands from our schools and choirs from our communities; lose the empathetic plays and dance from our theatres or the books from our libraries; expunge



Slipstream, by renowned British artist Richard Wilson, which is set to become one of Britain's most viewed public sculptures, seen by 20 million passengers a year

our festivals, literature and painting, and you're left with a society bereft of a national conversation ... about its identity or anything else.

Then there's society – and I think we're all now agreed that there is such a thing. **Although** the arts do not pretend to be a frontline health service, we're coming to understand how they can function very effectively in a complementary role. Look at the work of orchestras such as the Royal Philharmonic, which runs workshops for people with dementia, or the collaboration between the Royal Liverpool Philharmonic and NHS Mersey Trust, which puts musicians in residence to work with adults with a complex range of mental health issues. There's the Sick! Festival (confronting, as they put it, the physical, mental and social challenges of life and death). There's the popularity of the Books on Prescription scheme in GPs' surgeries or the

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

work done by Colchester and Ipswich museums for homeless people.

All these projects are supported by Arts Council England. That is, by you and me, via our taxes or our purchase of lottery tickets. In 18 years, the national lottery has transformed arts provision across so many of our communities and has been particularly valuable while government funding has been under pressure. Great art and culture really can be, as it should be, for everyone.

There's a strong relationship between arts and cultural engagement and educational attainment. We see an improvement in literacy when young people take part in drama and library activities, and better performance in maths and languages when they take part in structured music activities.

That's partly why the Department for Education is including arts subjects with the core subjects in maths, science, languages and the humanities in the first round of reformed GCSEs in two years' time. And our universities are supporting art galleries (Northumbria/East Anglia/Teesside), theatres (Derby), craft centres (Sunderland), museums (Oxford/Cambridge) because they recognise the value of culture to their students and to their locality.

The inherent value of culture, its contribution to society, its symbiotic relationship with education and, yes, its economic power (but in that order) ... this is what we call the holistic case for public support of arts and culture. The Arts Council's annual survey of public attitudes

to this investment shows support rising significantly this year. Let's keep the debate going. I predict that in the run up to the next election, where economic issues will dominate, the arts will have more to say for themselves than ever before, particularly in relation to two intriguing elements: the creative industries and the thinking about our cities of the future.

The creative industries have been growing three times as fast as the national economy. Last summer, in an infamous list of priority sectors for growth, the Department for Business, Innovation and Skills left them out but included offshore wind turbines, for God's sake. They won't do that again. As the creative sector grows in importance, the role of arts and culture as an incubator of talent will be better understood. Think Steve McQueen going from Turner prizewinner, or Danny Boyle from apprentice directing at the Royal Court theatre, to delivering Oscar-winning movies.

It's increasingly accepted that cities are going to deliver our economy's growth in the future. Greg Clark from the Conservatives and Andrew Adonis from Labour are both doing some good thinking about how to turbocharge urban centres. They'll be aware of how the Turner Contemporary has led the regeneration of Margate, how the Nottingham Contemporary is at the heart of a creative quarter, how festivals drive tourism in Liverpool. The new city quarters where young people want to live, work and create companies need a soul as well as a sewer.

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

Glossary

unveiling – /ʌn'veɪlɪŋ/ – to show something or make it known for the first time

riveted – the participle of **rivet** – /'rɪvɪt/ – to unite parts by means of some piece or component

lustre – in American English, it is **luster** 'lʌs.tər/ – a very special, attractive quality that people admire

redolent – /'redəʊlənt/ – to make you have memories of something

enhancing – the gerund of **enhance** /ɪn'hɑːns/ – to improve the quality, amount, or strength of something

expunge – /ɪk'spʌndʒ/ – to cause something to be forgotten

bereft – /br'reft/ – not having something or feeling great loss

frontline – /'frʌntlɪn/ – crucial position

1. Fill in the box above with basic information about the text you have read.

<p><input type="checkbox"/> Topic of the text: _____</p> <p><input type="checkbox"/> Central opinion the author defends</p> <p>_____</p> <p>_____</p> <p><input type="checkbox"/> Two ideas that support his central opinion</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
--

2. What artistic work is there at Heathrow's new Terminal 2? Why is it an impressive work? Beyond its impressive visual design, what else does that artistic work represent?

3. How do arts benefit culture and education in a society? In your response, present some examples given by the author.

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

4. Match the words or expressions to their meanings.

- | | |
|--|--|
| 1. stunt /stʌnt/ | <input type="checkbox"/> the act of achieving something |
| 2. bang the drum /bæŋ ðə drʌm/ | <input type="checkbox"/> someone who has agreed to work for a skilled person for a particular period of time and often for low payment, in order to learn that person's skills |
| 3. attainment /ə'teɪn.mənt/ | <input type="checkbox"/> any general business activity |
| 4. apprentice /ə'prentɪs/ | <input type="checkbox"/> treating the whole of something or someone and not just a part |
| 5. holistic /hə'lɪs.tɪk/ | <input type="checkbox"/> to defend an idea or to clamour for something |
| 6. industry /'ɪn.də.stri/ | <input type="checkbox"/> to strongly develop something |
| 7. turbocharge /'tɜː.bəʊ,tʃɑː.dʒ/ | <input type="checkbox"/> the quality of a person or work of art that shows or produces deep good feelings |
| 8. sewer /'suː.ə/ | <input type="checkbox"/> a large pipe, usually underground, that is used for carrying waste water and human waste away from buildings to a place where they can be safely got rid of |
| 9. soul /səʊl/ | <input type="checkbox"/> a current of air behind a quickly moving object such as a car traveling extremely fast or an aircraft |
| 10. slipstream /'slɪp.stri:m/ | |

5. What statement(s) prove that arts play a fundamental role in political decisions?

- A. Cultural and artistic productions develop cities' economy because they strength businesses.
- B. Arts in general foster talents, as an incubator of skills, and that is decisive to economical growth.
- C. Creative industries have been growing slowly.
- D. Art is only a resource-consuming activity.
- E. It can be considered that art is a part of creative industry.
- F. Culture and art is a factor for educational attainment.

6. Write the arguments that the author presented to support each idea.

Idea 1: We instinctively know this. (forth paragraph)

Idea 2: Although the arts do not pretend to be a frontline health service, we're coming to understand how they can function very effectively in a complementary role. (fifth paragraph)

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

7. What is the author's opinion about the relation between arts and economy?

Post-reading

How do arts benefit your life and your local community or city?

GRAMMAR COMPREHENSION

LINKERS

For each linker, write the logical relation it establishes (such as time, condition, comparison, conclusion, and contrast) and the ideas it connects.

▶ Text “Laura Kibel's style of art”

but

Logical relation: _____

Idea 1 _____

Idea 2 _____

when

Logical relation: _____

Idea 1 _____

Idea 2 _____

Like that

Logical relation: _____

Idea 1 _____

Idea 2 _____

▶ Text “Burning Coal Theater Company”

if

Logical relation: _____

Idea 1 _____

Idea 2 _____

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

► Text “We have to recognize the huge value of arts and culture to society”

But

Logical relation: _____

Idea 1 _____

Idea 2 _____

So

Logical relation: _____

Idea 1 _____

Idea 2 _____

When

Logical relation: _____

Idea 1 _____

Idea 2 _____

Otherwise

Logical relation: _____

Idea 1 _____

Idea 2 _____

Although

Logical relation: _____

Idea 1 _____

Idea 2 _____

That is

Logical relation: _____

Idea 1 _____

Idea 2 _____

When

Logical relation: _____

Idea 1 _____

Idea 2 _____

As

Logical relation: _____

Idea 1 _____

Idea 2 _____

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

▶ Linkers connect parts of the text and express a logical relation, such as time, condition, comparison, proportion, cause, consequence, contrast or opposition, conclusion, addition, and other ideas. Examples: therefore, consequently, even though, although, though, however, nonetheless, nevertheless, in contrast, on the contrary, in order that.

▶ Identify the relation between the ideas and fill in the blanks below with the following options – and, but, when, however, if, as, because, therefore, although. Some of them can be used twice.

1. _____ the children were hungry, we decided to have a snack.
2. He didn't come last class, _____ he was sick.
3. _____ the risk is high, the directors will make the investment.
4. My brother doesn't like vegetables, _____ he knows they are good for healthy.
5. The company has the best technology; _____, it can produce more than the others.
6. They can't go to the game, _____ the test will be tomorrow. _____, they are very tired.
7. _____ I was in college, I didn't have any free time. _____, that effort was worth it.
8. _____ you lower the temperature of the liquid, it will freeze.
9. _____ my head aches, I immediately takes an aspirin.
10. They got married last year _____ are happy.

PRONUNCIATION

In this section, we will practice sounds /i:/, like in “eat” and /ɪ/, like in “did”? How do you pronounce the words **MEAT** - **SEE** - **KID**?

Observe that you can make an association between the written segment and the sound. That strategy will be helpful for you to remember the right pronunciation.

ea (in a written word) —————▶ generally /i:/ or /ɪ/

ee (in a written word) —————▶ generally /i:/

i (in a written word) —————▶ generally /ɪ/

Now read the words loudly and put them in the correct column of the table.

feet	disappear	see	given
live	hilarious	knee	each
with	music	expressive	reveal
fantastic	which	visual	wig
artistic	poetic	theater	week
magically	universal	classic	reason

/i:/	/ɪ/

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?



SOCIAL PRODUCTION AND SPEAKING

In groups of four or five members, choose a style of art shown in section CONTEXTS AND EXPERIENCES. Do a research about that style of art and collect visual material for a short oral presentation about it to the whole class.

You can use as visual resources: images and photos; books, magazines, and newspapers; tracks of documentaries and films.

Your group must present:

BASIC DESCRIPTION OF THE STYLE OF ART;

SOME RELEVANT HISTORICAL INFORMATION ABOUT IT;

EXAMPLES OF ARTISTS AND WORKS REPRESENTATIVE OF THAT STYLE.

HOW TO DO IT

1 – Collect some material (texts, pictures, videos) **about a style of art**

2 – Read the texts and look for

- **DESCRIPTION OF THE STYLE OF ART** (what artists do, materials and resources used, types or categories in the same style)
- **HISTORICAL INFORMATION** (when and where it started, its original purpose, its importance, some interesting facts)
- **ARTISTS** (examples of artists, basic information about them, their works)

3 – Plan the presentation (Who is going to present each part? What visual resources will the group use? / How much time will each member have to speak?)

4 – Simulate the presentation (in the time the teacher will determine) **and make the final adjustments**

Our plan for the oral presentation

Activist or leader chosen:

Group members:

Responsibilities for each member (What will each member do? What will each member talk about?):

Materials collected (texts / pictures / videos) about the activist / leader:

Visual resources the group will use:

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

WRITING AND TEXT PRODUCTION

Read again the opinion article of section **READING AND TEXT ANALYSIS** - “We have to recognize the huge value of arts and culture to society”, written by Arts Council chief Peter Bazalgette. After reading it, select one idea that you agree / disagree with and write a comment to be published at The Guardian's website.

🕒 SITUATION FOR TEXT PRODUCTION

Writing a comment about the opinion article We have to recognize the huge value of arts and culture to society, written by Arts Council chief Peter Bazalgette, to be published at The Guardian's website

Your comment must have:

- ▶ your basic personal introduction (name, place of origin, the name of your school and its location, the grade you are in);
- ▶ how you had contact the opinion article (by means of a school activity);
- ▶ your point about the idea you selected from the opinion article;
- ▶ your brief opinion of how arts can benefit you and other students, your community or city.

HOW TO DO IT

Write the paragraphs of your text according to the following suggestion:

1 paragraph – your basic personal introduction (name, place of origin, the name of your school and its location, the grade you are in);

1 paragraph – the idea you agree / disagree with and your point about the idea;

1 paragraphs – your brief opinion of how arts can benefit you and other students, your community or city

Example of comment

 **FurioGiunta** 10 Sep 2015 6:32 34 ↑

I really appreciated this article. I enjoyed your honesty and insight. And as a black African I view you as a brother.

Being white in Africa is not the same, say, as being black in Europe.

It's not just our love of this rich and varied continent, but the fact that, as much as we belong here, we will always be, on some level, outsiders.

I must say that you're right in regards to the above. White South Africans and Aussies et al are very welcome in Europe. I was born in London to black African parents. I have never worked in a place that doesn't have ethnic diversity problems. There is usually only 1 or maximum 2 token black people. But there are always loads of white South Africans, Aussies, Kiwis, etc. Black Africans from Africa are usually just cleaning the floor or the toilets - even if they earned degrees in the UK. To be a white South African is still quite a lucky feat compared to being a black Briton or a black African.

<http://www.theguardian.com/commentisfree/2015/sep/10/white-in-africa-outsider>

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

Content

Does the text present enough information to provide a general overview about the activist? Support your answer.

Are the information presented in a coherent and logical order? Explain your answer.

Language Use

Are there grammatical inadequacies in the text? If yes, underline the part(s) of the text with grammatical inadequacies.

Is the text well articulated, by means of varied cohesive resources? If yes, give examples. If no, what can be done to improve the text cohesion?

Personal Considerations

Write what you can do in order to improve your text.

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

Content

Does the text present enough information to provide a general overview about the activist? Support your answer.

Are the information presented in a coherent and logical order? Explain your answer.

Language Use

Are there grammatical inadequacies in the text? If yes, underline the part(s) of the text with grammatical inadequacies.

Is the text well articulated, by means of varied cohesive resources? If yes, give examples. If no, what can be done to improve the text cohesion?

Personal Considerations

Write your suggestions in order to improve your peer's text.

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?



General Guidelines

Unit 2 – What's the importance of art? – has a lot of interesting information about arts and culture in general. It is possible to integrate two disciplines in an interdisciplinary work. The contribution of educators from other areas, such as History and Artistic Education, will enlarge students' perception of the theme and will benefit the learning of the unit.

We recommend the reading of three short chapters of an online book that can help English language teachers acquire more concepts related to the theme. The title of the book is **ARTS, DESIGN, AND VISUAL THINKING – AN INTERACTIVE TEXTBOOK**, by Charlotte Jirousek. It is available at <http://char.txa.cornell.edu/>. The chapters **EVOLUTION OF THE FINE ARTS**, **PURPOSES OF ART**, and **EVOLUTION OF THE IDEA OF ART** present an overview of human artistic production.

Unit 2 is also composed of seven sections – Contexts and Experiences, Listening Comprehension, Reading Comprehension and Text Analysis, Grammar Comprehension, Pronunciation, Speaking and Social Production, and Writing and Text Production. Those sections must be followed in the sequence in which they are presented. The reason is simple: the previous section is a preparation for the subsequent one.

We strongly recommend that educators use English language in classroom. It is perfectly possible to speak English with high school students in the teaching and learning process in a productive way. Various statements and questions can be employed to review contents, to give instructions, to remind tasks, and to conduct the pedagogical process.

Strategic statements and questions	
What did we do last class?	In this activity / task, we will read a text about _____.
What do you remember from last class?	In this activity / task, we will watch a video about _____.
What did we learn last class/unit?	In this activity / task, we will write (mention the text genre) about _____.
In this section, we will learn how to _____.	What will you do in this task?
In this section, we will study _____.	You have _____ minutes to do the task.
In this section, we will _____.	What is the video / text about? What does Jerome Davis think about arts?
Do you have any questions about this section?	
What will you do in this task?	

It is important to start each section with a short review of the previous section. When we start in that way, students can easily see how sections are interconnected and interdependent. Take a look at the examples below and notice how each speech sample is connecting sections:

- ◆ In section Reading and Text Analysis, we read an opinion article Now, we in section Writing and Text Production, we will produce a comment about that text. What characteristics of a comment? (TIME FOR STUDENTS TO RESPOND) What is a comment? (TIME FOR STUDENTS TO RESPOND) What does it present? (TIME FOR STUDENTS TO RESPOND)

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

- ◆ In section Listening Comprehension, we watched a video of Jerome Davis speaking about the importance of art. Now, in section Reading and Text Analysis, we will read a text about the same topic.

Other aspect that we consider essential in the teaching and learning process is the exact clarification of what students will do in a task. In some situations, we recommend that teachers writes on the board or emphasize orally what students will do and check if they have understood the instruction.

Guidelines for the sections

CONTEXTS AND EXPERIENCES corresponds to an introduction to the theme The importance of art by means of short texts and lots of illustrations of artistic works. The objective of this section is to provide students a useful vocabulary basis to understand texts about the theme and to have successful in accomplishing the activities and tasks of the unit. It is important to complete it before going to the other sections.

Start LISTENING COMPREHENSION saying / reminding some guidelines for the section, such as: in the first exhibition, they have to watch carefully and to try to have a general understanding (context/situation, people, topic/subject of the listening, basic ideas of the oral text); in the second exhibition, they have to make a mental map about the video; in the third exhibition, they will confirm their understanding and get other details. The mind map must present: the topic of Jerome Davis's speech, the initial question, and the two answers.

Explore the title of the listening, clarifying the meaning of each word of the title, constructing the understanding of the title and predicting what the video will present. You can follow the strategy above.

Title: Burning Coal Theater - how theater is important

What is Burning Coal Theater?
What style of art is the video about?
What does the title mean for you?
What is the video going to present?

READING COMPREHENSION AND TEXT ANALYSIS is a section that students will do as a homework. The teacher's role is to draw students' attention to the specificities of the genre (opinion article), to check if students have comprehended the most important information from the text, and to clear up their doubts. The teacher has to check if students understand:

- ◆ What Slipstream represents to England's society;
- ◆ The importance of art to a society's identity;
- ◆ How can art and culture benefit education;
- ◆ Art as an incubator of talents;
- ◆ The relation between art and economy (how creative industries increase revenue);
- ◆ Impacts of art to modern cities.

Show to students how they have to explore the text. Ask them to highlight the main ideas and the development/supporting ideas, by using different colors. We suggest the legend above:

 Red: main idea / primary idea

 Blue: secondary idea / development idea / detailing idea

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

Chose a paragraph of the text and show how they have to work at home. Let them observe that a paragraph has a hierarchy of ideas. Generally, when the paragraph is deductive, the main idea is in the initial part. Take a look at the examples that follow.

Example 1

There's a strong relationship between arts and cultural engagement and educational attainment. We see an improvement in literacy when young people take part in drama and library activities, and better performance in maths and languages when they take part in structured music activities.

Example 2

But its economic benefit is not really why many of us loved it. We found it exciting, elevating and romantically redolent of our flying and manufacturing past. So Slipstream reminded us that the primary reason we make both public and private investments in the arts is for the inherent value of culture: life-enhancing, entertaining, defining of our personal and national identities.

We expect that students can do this activity successfully at home. The teacher has to correct the activity collectively in the classroom. Before starting the correction, we recommend that the teacher promotes a short conversation with the students about the text. Other suggestion is to read collectively some paragraphs of the text in case of the students are not responding the questions as we expect. The importance is to have a short fruitful conversation about the text, and not to read it mechanically, and to foster students' autonomy in the process of reading.

The grammar topic of the unit must be taught inductively. In this sense, students will construct their grammatical understanding by themselves, with the teacher's guidance and orientation. Section GRAMMAR COMPREHENSION must be accomplished in the classroom. There is a LEARNING LOG for students to fill in with their understanding about Linkers.

In PRONUNCIATION, the sounds must be practiced orally in classroom. Each sound (/i:/ or /ɪ/) must be explained. The purpose here is to provide the opportunity for students to practice pronunciation. The section is centered on them. Motivate them to participate and try to make the task a nice experience. You can ask some students to demonstrate their pronunciation as well as divide the group into two halves and alternate practices. Other interesting idea is to share with them your own tips. Use the best possibilities as you can, but don't forget that this section is centered on the students. It means that they have to produce more than the teacher.

After completing the section PRONUNCIATION, students must be guided to produce their oral presentation about a style of art in section SOCIAL PRODUCTION AND SPEAKING. The instructions for that oral presentation are as important as the activity in itself. Before the date of the event, the teacher must check with each group if it is accomplishing what was outlined in the table OUR PLAN FOR THE ORAL PRESENTATION.

We recommend that, if possible, students have short meetings with the teacher to talk about the development of their work. A post-presentation meeting can be scheduled for the teacher to give feedback to the group. Four aspects must be reinforced with the students: they must speak English during the event; the individual talking time must be almost the same; they have to use visual resources to help them in their performance and not “to substitute their speech or ease reading in public”; each group will be assessed according to the requirements mentioned by the teacher.

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

The section WRITING AND TEXT PRODUCTION is the last of the unit. We expect that the previous sections provide students enough basis for a successful text production. If necessary, the teacher can ask students to write a forth version at home, after delivering to them their texts with personalized feedback. That step is optional and can be considered when students need to improve more or when they have not achieve the expected results.

The work outlined in this teacher's guide for the seven sections of unit 2 must be concluded within 9 classes, taking into consideration the workload for the discipline of English language in high school. The table below is a suggestion of time distribution/management. Nevertheless, teachers are free to adapt our suggestion to their own school contexts.

Contexts and Experiences	Number of class	Time
Contexts and Experiences	1 class	Around 45 minutes
Listening Comprehension	1 class	Around 45 minutes
Reading Comprehension and Text Analysis	Homework / 1 class	Around 45 minutes
Grammar	1 class	Around 45 minutes
Pronunciation	1 class	Around 45 minutes
Social Production and Speaking	2 classes	Around 80 minutes
Writing	2 classes	Around 45 minutes each one (90 minutes)

ANSWER KEY

CONTEXTS AND EXPERIENCES

1. 1. Painting; 2. Cinema; 3. Writing; 4. Photography; 5. Music; 6. Theater; 7. Drawing; 8. Pottary; 9. Singing; 10. Dance; 11. Sculpture; 12. Woodwork; 13. Digital Art; 14. Comic writing; 15. Animation; 16. Architecture; 17. Opera.

Laura Kibel's style of art

➤ **Style of art:** Theater or specifically “Foot Theater”

➤ **Description**

Laura kibel promotes a very different kind of theater. She uses her feet to create characters. She dresses her feet with elements designed and tailored by herself; feet that little by little become live characters with a defined identity ready to tell fantastic stories. On stage, the artist magically disappears living the characters she creates to interpret and tell the most hilarious stories.

➤ **Materials or resources used**

She uses her own body, specially the sole of her feet, her knees, her legs in expressive faces. Her original visual theater is supported by very suggestive music, which have the task to replace words. The large variety of sounds, themes and sound effects, contribute to make the show an extraordinary and unique event! Laura uses from simple melodies to the elegant and sophisticated classic music. She also uses pictures from Botero, Magritte, Dali, Munch, etc.

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

LISTENING COMPREHENSION

1. Students must mark the forth option.

2. According to his opinion, people will be successful in the future if they come up with creative ideas. Therefore, art is a factor for people's success because it can foster the generation of those ideas.

3.

1st response: Theater can help people think or generate ideas.

2nd response: Theater enlarge people's view, pushing them out of themselves, and trains the abstract thinking.

4.

The theater director defends that	True	False
America, in 19 th and 20 th centuries, was a place where things were built.	X	
the difference between 21 st century and the others is that in the current century people think more.		X
arts provide people skills of thinking in new ways.	X	
arts train our concrete thinking.		X
arts are necessary in the school system in North Caroline and in the whole country.	X	
theater has the power of pushing out people of themselves	X	
when we are exposed to theater, we are pushed to look at the world in a broader sense.	X	
theater space fosters the thinking about the other.	X	

Summary

- The question used by Jerome Davis to start his brief speech
Why should people care about theater?
- The two answers given by the theater director
1st response: Theater can help people think or generate ideas and, in contemporary time, people need to come up with ideas in order to be successful
2nd response: Theater enlarge people's view, pushing them out of themselves, and trains the abstract thinking
- The artistic director Jerome Davis defends that
Theater has the power of pushing out people of themselves; Arts train our abstract thinking, arts provide people skills of thinking in new ways; When we are exposed to theater, we are pushed to look at the world in a broader sense; Theater space fosters the thinking about the other

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

READING COMPREHENSION AND TEXT ANALYSIS

1.

- Topic of the text and Central opinion: Relation between art and society; Art and culture are fundamental to society and their impacts can be seen in multiple field
- Opinions / ideas expressed by the author about the topic
 - An artistic work can represent the history of a society and has a symbolic value
 - There's a strong relationship between arts and cultural engagement and educational attainment
 - arts can improve literacy
 - Arts have a complementary role in the field of health
 - The creative industries have been growing fast and is a promising sector
 - Arts and culture has the role of an incubator of talent
 - Economy and arts has a strong relationship

2. Slipstream is an extraordinary sculpture at Heathrow's new Terminal 2. That work is inspired by the aerodynamic path of a stunt plane and it's an apparently fluid, 78-metre, 77-ton "whale" of riveted aluminum that's emerged from the imagination of its creator, Richard Wilson. It represents the identity of English people and has a symbolic value, in addition to its economic benefits, since that work attracts tourists.

3. There's a strong relationship between arts and cultural engagement and educational attainment. We see an improvement in literacy when young people take part in drama and library activities, and better performance in maths and languages when they take part in structured music activities. That's partly why the Department for Education is including arts subjects with the core subjects in maths, science, languages and the humanities in the first round of reformed GCSEs in two years' time.

4. The order is 3 – 4 – 6 – 5 – 2 – 7 – 9 – 8 – 10.

5. A – B – E – F

6.

Idea 1: We instinctively know this. (forth paragraph)

He supports that idea with suppositions of how life would be without art: Imagine society without the civilising influence of the arts and you'll have to strip out what is most pleasurable in life – and much that is educationally vital. Take the collective memory from our museums; remove the bands from our schools and choirs from our communities; lose the empathetic plays and dance from our theatres or the books from our libraries; expunge our festivals, literature and painting, and you're left with a society bereft of a national conversation ... about its identity or anything else.

Idea 2: Although the arts do not pretend to be a frontline health service, we're coming to understand how they can function very effectively in a complementary role. (fifth paragraph)

He supports that idea with concrete examples of initiatives in England: Look at the work of orchestras such as the Royal Philharmonic, which runs workshops for people with dementia, or the collaboration between the Royal Liverpool Philharmonic and NHS Mersey Trust, which puts musicians in residence to work with adults with a complex range of mental health issues. There's the Sick! Festival (confronting, as they put it, the physical, mental and social challenges of life and death). There's the popularity of the Books on Prescription scheme in GPs' surgeries or the work done by Colchester and Ipswich museums for homeless people.

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

GRAMMAR COMPREHENSION

▶ Laura Kibel's style of art

but

Logical relation: Contrast

Idea 1: Laura does not use words

Idea 2: She simply gestures and music

Like that

Logical relation: Conclusion, consequence

Idea 1: Laura does not use words but simply gestures and music; her show, which is both hilarious and poetic, goes beyond the barrier of national languages taking on universal contents

Idea 2: Her show may be appreciated by an audience of all ages, cultures and nationalities

▶ Burning Coal Theater Company

if

Logical relation: Condition

Idea 1: Your enemy is hungry

Idea 2: We found it exciting, elevating and romantically redolent of our flying and manufacturing past

▶ We have to recognize the huge value of arts and culture to society

But

Logical relation: Contrast

Idea 1: It will certainly impress tourists and add lustre to Britain's creative image abroad

Idea 2: We found it exciting, elevating and romantically redolent of our flying and manufacturing past

So

Logical relation: Conclusion

Idea 1: We found it exciting, elevating and romantically redolent of our flying and manufacturing past

Idea 2: Slipstream reminded us that the primary reason we make both public and private investments in the arts is for the inherent value of culture: life-enhancing, entertaining, defining of our personal and national identities

When

Logical relation: Time

Idea 1: I bang the drum for this investment, with national and local government, with philanthropists, charities and companies

Idea 2: A consensus is emerging as to why this is so important

Otherwise

Logical relation: Contrast

Idea 1: It starts with the inherent value of culture, continues through all the social and educational benefits and only ends with the economic

Idea 2: We fall into Oscar Wilde's celebrated definition of a cynic: knowing the price of everything and the value of nothing

UNIT 2 – WHAT'S THE IMPORTANCE OF ART?

Although

Logical relation: Contrast

Idea 1: The arts do not pretend to be a frontline health service

Idea 2: We're coming to understand how they can function very effectively in a complementary role

That is

Logical relation: Clarification

Idea 1: All these projects are supported by Arts Council England

Idea 2: All these projects are supported by you and me, via our taxes or our purchase of lottery tickets

When

Logical relation: Time

Idea 1: We see an improvement in literacy

Idea 2: Young people take part in drama and library activities, and better performance in maths and languages when they take part in structured music activities

1. As the children were hungry, we decided to have a snack.
2. He didn't come last class because he was sick.
3. Although the risk is high, the directors will make the investment.
4. My brother doesn't like vegetables, but he knows they are good for healthy.
5. The company has the best technology; however, it can produce more than the others.
6. They can't go to the game, because the test will be tomorrow. Besides, they are very tired.
7. When I was in college, I didn't have any free time. However, that effort was worth it.
8. If you lower the temperature of the liquid, it will freeze.
9. When my head aches, I immediately takes an aspirin.
10. They got married last year and are happy.

PRONUNCIATION

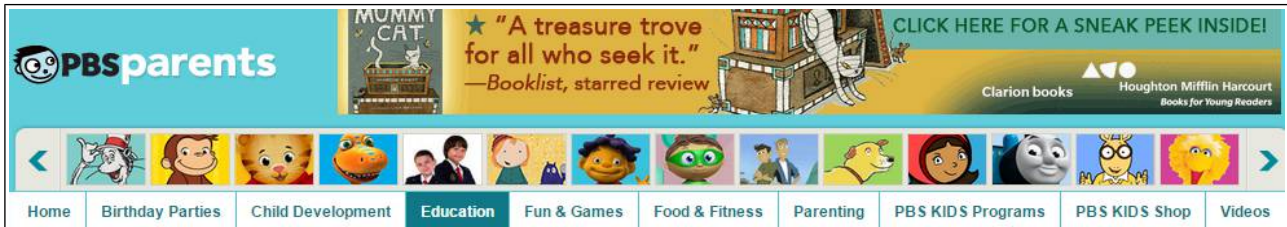
/i:/	/ɪ/	
feet	live	poetic
disappear	with	universal
see	fantastic	expressive
knee	artistic	visual
theater	magically	classic
each	hilarious	given
reveal	music	wig
week	which	
reason		

TEST BOOKLET FOR UNITS 1 AND 2

The purpose of this test is to assess your learning in Unit 1 - Activism and Leadership and Unit 2 - What's the importance of art?.

Text 1

PBS Parents is a project designed for helping parents in child education. You will read a text from the website of that project. After reading it, answer the questions that follow.



Grace Hwang Lynch*

The importance of art in child development

In recent years, school curricula in the United States have shifted heavily toward common core subjects of reading and math, but what about the arts? Although some may regard art education as a luxury, simple creative activities are some of the building blocks of child development. Learning to create and appreciate visual aesthetics may be more important than ever to the development of the next generation of children as they grow up.

_____ Many of the motions involved in making art, such as holding a paintbrush or scribbling with a crayon, are essential to the growth of fine motor skills in young children. According to the National Institutes of Health, developmental milestones around age three should include drawing a circle and beginning to use safety scissors. Around age four, children may be able to draw a square and begin cutting straight lines with scissors. Many preschool programs emphasize the use of scissors because it develops the dexterity children will need for writing.

_____ For very young children, making art—or just talking about it—provides opportunities to learn words for colors, shapes and actions. When toddlers are as young as a year old, parents can do simple activities such as crumpling up paper and calling it a “ball.” By elementary school, students can use descriptive words to discuss their own creations or to talk about what feelings are elicited when they see different styles of artwork.

_____ According to a report by Americans for the Arts, art education strengthens problem-solving and critical-thinking skills. The experience of making decisions and choices in the course of creating art carries over into other parts of life. “If they are exploring and thinking and experimenting and trying new ideas, then creativity has a chance to blossom,” says MaryAnn Kohl, an arts educator and author of numerous books about children’s art education.

_____ Drawing, sculpting with clay and threading beads on a string all develop visual-spatial skills, which are more important than ever. Even toddlers know how to operate a smart phone or tablet, which means that even before they can read, kids are taking in visual information. This information consists of cues that we get from pictures or three-dimensional objects from digital media, books and television.

TEST BOOKLET FOR UNITS 1 AND 2

“Parents need to be aware that children learn a lot more from graphic sources now than in the past,” says Dr. Kerry Freedman, Head of Art and Design Education at Northern Illinois University. “Children need to know more about the world than just what they can learn through text and numbers. Art education teaches students how to interpret, criticize, and use visual information, and how to make choices based on it.” Knowledge about the visual arts, such as graphic symbolism, is especially important in helping kids become smart consumers and navigate a world filled with marketing logos.

_____ When kids are encouraged to express themselves and take risks in creating art, they develop a sense of innovation that will be important in their adult lives. “The kind of people society needs to make it move forward are thinking, inventive people who seek new ways and improvements, not people who can only follow directions,” says Kohl. “Art is a way to encourage the process and the experience of thinking and making things better!”

_____ As we live in an increasingly diverse society, the images of different groups in the media may also present mixed messages. “If a child is playing with a toy that suggests a racist or sexist meaning, part of that meaning develops because of the aesthetics of the toy—the color, shape, texture of the hair,” says Freedman. Teaching children to recognize the choices an artist or designer makes in portraying a subject helps kids understand the concept that what they see may be someone’s interpretation of reality.

Studies show that there is a correlation between art and other achievement. A report by Americans for the Arts states that young people who participate regularly in the arts (three hours a day on three days each week through one full year) are four times more likely to be recognized for academic achievement, to participate in a math and science fair or to win an award for writing an essay or poem than children who do not participate.

* Writer, consultant, and mom based in the San Francisco Bay area. She blogs about Asian fusion family and food at HapaMama.com

From: <http://www.pbs.org/parents/education/music-arts/the-importance-of-art-in-child-development/>

1. Match the words with their right definitions.

- | | | | | | |
|---------------|-------------|---------------|--------------|---------------|------------|
| 1. luxury | 3. motion | 5. crayon | 7. dexterity | 9. crumple up | 11. clay |
| 2. aesthetics | 4. scribble | 6. milestones | 8. toddler | 10. blossom | 12. thread |

- () a young child, especially one just learning to walk
- () to write or draw something quickly or without thought, or to make meaningless marks
- () something enjoyable and often expensive but not necessary
- () thick, heavy earth that is soft when wet, and hard when dry or baked
- () the act or process of moving, or movement
- () a small stick of colored wax used for drawing or writing

- () the ability to use the hands skillfully in doing something
- () to crush a piece of paper until all of it is folded
- () a flower, or all the flowers on a tree or plant
- () an important event in the development or history of something or in someone’s life
- () something continuous that connects different ideas or thoughts together
- () the formal study of the principles of art

TEST BOOKLET FOR UNITS 1 AND 2

2. Fill in the table with information from the text.

Text Genre: _____

Main idea defended by Grace Hwang Lynch

Three arguments that support the main idea or thesis of the text

3. For each statement below, check TRUE or FALSE.

Idea	T	F
American school curricula have prioritized essential subjects for child development, like Arts.		
Art education can be promoted by means of many simple activities, which develop aesthetic sense.		
There is a close relation between art education and sociommunication learning.		
The need of interaction with many marketing logos currently is one reason for children to learn arts at school.		
Scientific studies have show that art education stimulates social interaction skill in children.		

4. The text is divided in six short parts. Each part is identified by a subtitle. Write in each blank in the text the correct subtitle.

Improved Academic Performance - Inventiveness - Cultura Awareness - Motor Skills - Visual Learning - Language Development - Decision Making

5. For each sentence, write the linker used, the logical relation that the establishes, and the ideas connected.

Although some may regard art education as a luxury, simple creative activities are some of the building blocks of child development.

Connector: _____ **Logical relation:** _____

Idea 1 _____

Idea 1 _____

TEST BOOKLET FOR UNITS 1 AND 2

When toddlers are as young as a year old, parents can do simple activities such as crumpling up paper and calling it a “ball.”

Connector: _____ **Logical relation:** _____

Idea 1 _____

Idea 1 _____

“If they are exploring and thinking and experimenting and trying new ideas, then creativity has a chance to blossom,” says MaryAnn Kohl, an arts educator and author of numerous books about children’s art education.

Connector: _____ **Logical relation:** _____

Idea 1 _____

Idea 1 _____

As soon as kids are encouraged to express themselves and take risks in creating art, they develop a sense of innovation that will be important in their adult lives.

Connector: _____ **Logical relation:** _____

Idea 1 _____

Idea 1 _____

As we live in an increasingly diverse society, the images of different groups in the media may also present mixed messages.

Connector: _____ **Logical relation:** _____

Idea 1 _____

Idea 1 _____

Many preschool programs emphasize the use of scissors because it develops the dexterity children will need for writing.

Connector: _____ **Logical relation:** _____

Idea 1 _____

Idea 1 _____

6. How can art education benefit people's communication skills?

TEST BOOKLET FOR UNITS 1 AND 2

Text 2

Read the following personal report and answer the following questions.

Zen Travel Advice: Remember to Get Lost The best experiences can't be planned.

By Jonathan Petrino from *Medium.com*
Also published in *Reader's Digest Magazine* February 2014

I recently traveled to San Francisco for some meetings and found myself with a half day to kill. My options: The 49ers' first game of the season, against the Green Bay Packers. The America's Cup sailing races. Or I could get lost.

After a horrendously long line at the car rental center, I was free. So I disappeared into the fog and clouds shrouding the Pacific Coast Highway and headed south with absolutely no destination in mind.

I drove through tunnels carved out of the mountains and stopped at a few state beaches; at one, I watched a wedding out on the cliffs among the crashing waves.

Back in the car, I drove toward San Gregorio, a town that you can easily miss. I know because I drove right through it and ended up on a pine tree-bordered ribbon of asphalt that felt like it would go on forever.

A few people milled around outside the San Gregorio General Store, smoking cigarettes and talking about the motorcycles *they've owned* over the years. Inside, I found a bar with regular patrons, a guitar duo, and, of course, a full-on store. I ordered a Pacifico, grabbed a seat, and watched the guitarists jam out. Then I congratulated them, threw a couple of wrinkled dollars in their bucket, and walked back out into the world.

The day could have been so different: crammed into a stadium or bar half-watching sports. But this was much more rewarding. Hours prior, I was on a flight with the masses, going through the motions. Then I was out on my own, having an unexpected and unrepeatabe experience. I learned something on September 8: Don't be afraid to get lost—on purpose or otherwise—and have zero expectations. It will be good for you. I promise.

1. Write the verb forms of the first five paragraphs in the correct column and their infinitive forms.

Verbs in the past with ED (regular)	Verbs in the past without ED (irregular)

TEST BOOKLET FOR UNITS 1 AND 2

2. Transcribe the verb forms with ED in the right column, according to the pronunciation of the ending ED.

/d/	/t/	/ɪd/

3. Use the verbs below to complete the sentences.

TRAVEL, FIND, WALK, WATCH, ORDER, BE, THROW, DRIVE

- a) When I am in a new place, I try to _____ interesting things to do.
- b) I love to _____. I love to visit different places and learn more about local culture.
- c) When I go to the coast, I like to _____ along the beach.
- d) I don't like to travel by plane. I prefer to _____.
- e) The tradition says that when you go to the Trevi Fountain in Rome you have to _____ a coin and then you will visit the place again.
- f) There is TV Channel called Discovery Travel & Living, I love to _____ it, because it shows many interesting places to visit around the world.
- g) When I travel, I like to eat in the most famous restaurants in the place and I like to _____ the best local food.
- h) I want to _____ a millionaire, so I can travel all over the world.

4. Why was Jonathan's travel unusual?

5. Is the statement "The best experiences can't be planned", immediately below the title, is adequate to describe what happened to Jonathan? Support your answer.

Rationale

In every sphere of language use, we can observe specific characteristics, which singularize that scenario like a place of discursive practices. According to Bakhtin (1997), each sphere of human activity has a repertoire of discourse genres which differs and expands at the proportion that the sphere turns complex. Therefore, the complexity of current globalized society reflects on more sophisticated sociocommunicative processes. On the face of it, foreigner language instruction must be constantly improved in order to provide students adequate learning experiences for them to develop essential linguistic competences for contemporary social life.

The two teaching units presented in this final paper, whose titles are **Activism and Leadership** and **What's the importance of art?**, were produced under the assumption that it is not possible to teach language without relating it to real sociocommunicative contexts, in which icons, images, numbers, signal, sounds, symbols, and other cultural resources are employed to achieve human being's communicative purposes. In this sense, an effective teaching of English language must be founded on the perspective of that language education aims at enabling students to participate knowingly in real discourse practices, characterized by the production of text genres - “communicative entities by which discourse comes true” (Marcuschi, 2003, p. 16).

Education in post-modern society is very complex because of the existence of multiple literacies, with a lot of text genres in coexistence. This phenomenon is the result of the evolution of human communication. Santaella (2007) makes a distinction among six cultural eras in six types of formation: the oral culture, the written culture, the print culture, the mass culture, the media culture and the digital culture. Lévy (1996) calls the digital culture as cyberculture. Language education for this era needs a different class planning and material design, not focused only on the content, but aimed at literacy competences.

Barton (1998) states that, before constituting a set of intellectual skills, literacy is a cultural, social and historically established practice, that allows students benefit from its advantages and participate effectively and decide, as a citizen of their time, the destinies of the community. This author adds that literate individuals see beyond the limits of the code. More competences are demanded from students because

the contemporary world requires advanced literacy skills and this includes the capacity of thinking critically, with contextualization, analysis, adaptation, translation of information in and beyond community (Brydon, 2011, p. 105).

Before this setting of a multiculturalism and large variety of text genres, how can English teachers promote literacy? They must foster students to participate in social situations that require literate individuals, by using authentic texts in learning experiments focused on real social contexts. Kleiman (2005) suggests a general answer that helps teachers in their work: to adopt the literacy project as a didactic model implies to use social practice as the structuring element of curricular activities. In other words, teachers must start their pedagogical planning not centered in the content itself, but centered in the social practices that students will do. In that perspective, English teachers must be agents who

can, by means of their leadership, articulate new actions, mobilizing the student to do what is not immediately applicable or functional, but what is socially relevant, what worthies to be learned for the student to be inserted in the literate society (KLEIMAN, 2005, p. 52-53).

For Marcuschi (2007), literate is the individual that participates significantly in literacy events and not only that one who makes formal use of writing. An example is a high school student that writes a comment in English language to express favorable or unfavorable ideas about transgenic products and publish it in a web forum organized by an international organism. When individuals are literate, they can take part in important public debates, deepen knowledge, discuss, and improve their life quality. In this sense, teachers must promote literacy practices in classroom.

In order to promote a significant language teaching, the work in classroom must be text-genre oriented. Authentic texts, from several genres, must be the starting point for planning all learning experiments. A text-genre oriented teaching can enable students to use language as aware social actors, with the necessary comprehension of that text genres truly constitutes social practices as well as many of those genres require some study and preparation. It develops linguistic skills and fosters citizenship, regarded as an individual's capacity of sociopolitical action.

When teachers employ discourse genres and literacy events to nurture instruction, students will have more chances to succeed in their performance as citizens inserted in a complex system of communicative interactions. We strongly agree with Adriana Tenuta and Ana Larissa Marciotto Oliveira, professors of Universidade Federal de Minas Gerais – UFMG, in Brazil, and researches of English language teaching in Brazilian school setting, when they state, in an article of 2011, that

o trabalho com gêneros textuais no ensino de uma LE aumenta também a consciência linguística do aprendiz, permitindo seu engajamento e atuação social nas comunidades nas quais ele se insere, já que se constitui em material autêntico, presente na vida social e, por isso, habilitado a extrapolar a soleira da porta da sala de aula (OLIVEIRA e TENUTA, 2011, p. 318).

An important characteristic of the two teaching units is the theoretical foundation underlying the section **Writing and Text Production**. A critical text production activity must lead students to produce a text genre for realistic social purposes. In the first unit, it was proposed that students would write a short biography for a school magazine. In the second unit, students would produce a comment about an opinion article and would post it on the website of a famous newspaper worldwide. Those contexts guide students in the activity. Contextualizing is indubitably necessary for students to perceive that writing in classroom is a preparation for real social life.

In a research about English language teaching textbooks presented for evaluation of PNDL-2011/LEM in Brazil (Programa Nacional do Livro Didático/Língua Estrangeira Moderna), professors Adriana Tenuta and Ana Larissa Marciotto Oliveira verified that no textbook collection complied with the requirements concerning the development of written production skills. Briefly, the requirements taken into consideration were: formation of a text producer, writing as a process, and diversity of genres. That is a worrying reality that must be changed. We agree with the following researchers' thought:

exige-se que o texto seja produzido com finalidades comunicativas definidas e não seja apenas proposto como um pretexto para a prática (mais ou menos) velada de determinada estrutura gramatical ou item de vocabulário (OLIVEIRA e TENUTA, 2011, p. 325).

In order to produce the section GRAMMAR COMPREHENSION, we sought foundation on inductive grammar teaching principles. This pedagogical proposal aims to conduct students to develop their own inner knowledge on functioning of grammatical resources of the target language. Furthermore, it goals to foster learners' declarativization of some rule or pattern instead of providing it to them without any previous cognitive attempt in this sense.

Therefore, induction applied to learning and teaching process favors learners' empowerment since they play a significant role as protagonists in observing and analyzing the employment of a specific grammatical item in real or realistic communicative situations. This observation and analysis will allow them to generate declarative knowledge by their own. Teaching inductively challenges learners to notice a phenomenon in English language system, to understand it, and to conceive a pattern that can represent it. Zhou Ke (2008) features a very important benefit of inductive teaching:

This inductive approach actively involves students in their grammar learning process, because they have to formulate grammatical rules by themselves and to check, test and revise these rules, rather than to receive them passively from their teachers without understanding the reasons behind them.

The teacher's role is to plan and to manage students' cognitive experience by means of pedagogical strategies, founded on theoretical approaches, which make learning be more efficient and reflective. Thus, teachers must not offer a ready map that covers an area of a vast territory. That is imposition of knowledge. Students must be agents in this map construction. Nassaji and Fotos (2011) remind us that

teachers should be eclectic in their pedagogical approach. That is, they should choose and synthesize the best elements, principles and activities of different approaches to grammar teaching to attain success. Thus, not only do teachers have to maximize opportunities for the students to encounter important target forms in communicative contexts, they also need to be flexible and use a variety of means to do so.

Other important aspect that must be emphasized in English language teaching is pronunciation. It is perfectly possible to insert pronunciation activities in order to provide students opportunities to develop oral skills and to practice pronunciation. The two units have a section entitled PRONUNCIATION, created according to the principles defended by Thaïs Christófaro-Silva, UFMG professor and researcher:

Argumento que a construção do sistema sonoro de língua estrangeira é baseada, primordialmente, no sistema sonoro da língua materna e tem interferência direta deste. No caso do/a falante brasileiro/a que aprende inglês como língua estrangeira, ele/a deve ter um referencial sólido do sistema sonoro do português. O aprendizado de língua estrangeira deve, essencialmente, priorizar o ensino de pronúncia da língua que está sendo aprendida. Argumento, ainda, que a familiaridade com os padrões sonoros da língua estrangeira oferecerá ao aprendiz a oportunidade de ter um desempenho significativamente mais acurado na língua que está sendo aprendida (Christófaro-Silva, 2003).

In addition to text-genre oriented teaching, it was sought for foundation on communicative approach. According to Nunan (1985 *apud* BROWN, 2000, p.85), there are five fundamental aspects in communicative approach: I – emphasis on learning to communicate through interaction in the target language; II – the insertion of authentic texts in learning situations; III – the provision of opportunities for students' participation; IV – consideration of students' personal experiences as important facts for learning; V – integration between classroom and real world.

Finally, it is valid to add that the two teaching units had a carefully visual design, with tables, images, colors, photos, layouts, and text boxes. All those components were distributed in order to motivate students to interact with the material in a pleasing and productive way. We believe that a good and planned visual treatment has a strong impact in the relation between student and material.

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