

UNIVERSIDADE FEDERAL DE MINAS GERAIS

FALE – Faculdade de Letras

POSLIN – Programa de Pós-Graduação em Estudos Linguísticos

CEI – Curso de Especialização em Ensino de Inglês

João Vitor Schade Paganini

SCHOOLIN' LIFE

(Material didático para o ensino de inglês)

Belo Horizonte

Maio de 2021

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

Professora orientadora: Prof^a. Dr^a. Marisa Mendonça Carneiro

Data da defesa: 25/05/2021

Belo Horizonte

Maio de 2021



Universidade Federal de Minas Gerais
Faculdade de Letras
Curso de Especialização em Ensino de Língua Inglesa (CEI/ELI)

ATA DA DEFESA DE TRABALHO DE CONCLUSÃO DE CURSO

Nome do(a) aluno(a): João Vitor Schade Paganini

Às 16 horas do dia 25 de maio de 2021, reuniu-se na Faculdade de Letras da UFMG a Comissão Examinadora indicada pela coordenação do Curso de Especialização em Ensino de Língua Inglesa (CEI/ELI) para julgar, em exame final, o trabalho intitulado *SCHOOLIN' LIFE*, requisito final para obtenção do Grau de Especialista em Ensino de Língua Inglesa. Abrindo a sessão, a banca, após dar conhecimento aos presentes do teor das Normas Regulamentares do Trabalho Final, passaram a palavra a(o) candidato(a) para apresentação de seu trabalho. Seguiu-se a arguição pelos examinadores com a respectiva defesa do(a) candidato(a). Logo após, a Comissão se reuniu sem a presença do(a) candidato(a) e do público para julgamento e expedição do resultado final. Foram atribuídas as seguintes indicações:

O(A) Prof(a). Ana Larissa A M Oliviera indicou aprovação do(a) candidato(a);

O(A) Prof(a). Edelvais Brígida Caldeira indicou a aprovação do(a) candidato(a);

Pelas indicações, o(a) candidato(a) foi considerado(a) APROVADO.

Nota: 85

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

Belo Horizonte, 25 de maio de 2021

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

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

Resumo

No centro deste trabalho estão duas unidades para o ensino de inglês como língua adicional: a primeira unidade se chama “Wanna go out?”; e a segunda, “Now the party don’t start ‘till I log in.” Ambas unidades contêm atividades que focam no desenvolvimento das habilidades de leitura, escrita, escuta e fala; além disso, são destinadas a alunos de nível B2 de acordo com o Quadro Europeu Comum de Referência para Línguas (CEFR). Essas unidades não são vinculadas tematicamente; ou seja, a ordem em que são abordadas não é relevante. Cada unidade tem o seu próprio Guia do Professor, com vista a garantir um bom fluxo durante cada atividade e transições harmoniosas entre as atividades. No Guia do Professor você também encontrará as transcrições dos exercícios de escuta. O material foi elaborado seguindo um referencial teórico que aspira a possibilidade e potencialidade em uma combinação criteriosa entre a abordagem comunicativa e o letramento crítico (MATTOS; VALÉRIO, 2010), conforme discutido no *rationale* (fundamentação).

Palavras-chave: Ensino da Língua Inglesa; Abordagem comunicativa; Letramento crítico.

Abstract

At the center of this work are two units for the teaching of English as an Additional Language: the first one is titled “Wanna go out?”; the second one, “Now the party don’t start ‘till I log in.” Both units contain activities that focus on the development of reading, writing, listening, and speaking skills, and are aimed at B2 level learners according to the Common European Framework of Reference for Languages (CEFR). These units are not thematically linked; that is to say, the order in which they are taught is not relevant. Each unit has its own Teacher’s Guide, with a view to ensuring a good flow during each activity and smooth transitions between activities. In the Teacher’s Guide you will also find the transcriptions to the listening exercises. The material was designed following a theoretical framework that aspires to possibility and potential in a judicious integration of Communicative Language Teaching and Critical Literacy (MATTOS; VALÉRIO, 2010), as is discussed in the rationale.

Keywords: English Language Teaching; Communicative Approach; Critical Literacy.

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Introduction

The chance to design language-teaching material (two teaching units, in this case) was an incredible and thought-provoking experience which led to a number of reflections, much questioning and reappraisal of beliefs – or, a lot of times, *hunches* – I have had about how to best learn a language and the most optimal ways of teaching it. I use the word ‘hunches’ with no guilt and little distress at this point, since in the field of additional language instruction one can, fortunately, come across such varied, oftentimes substantiated views on the many topics authors set out to cover.

Such theories and arguments can feed into classroom practices in one way or another. Granted no theory is perfect, and indeed authors do a great job of identifying flaws in the arguments of one another. Still, it seems that a more reasonable response would be to acknowledge the sketchy parts and keep the good ones, rather than rejecting altogether all points made by authors.

With all this in view and considering that I have, thus far, had more experience with intermediate-level classes, the units I designed target these “independent users”, i.e. B2 learners.

This material has not been made for commercial purposes. Thus it must not be used partially or as a whole without the consent of the author.

Unit 1 – Wanna Go Out?

1 Look at the sequence of pictures and tell a story based on it. You may want to use the word combinations and/or expressions below to help you tell the story.



Make/take an order | leave/take a message | make a compliment | leave a tip | pay for | “I’ll have (a sandwich and grape juice)” | “that’ll be (15 dollars)”

You will listen to the same part of a song three times (“You Don’t Know My Name” by Alicia Keys). Each time you hear the song, you will focus on one question or set of questions.

Available at <<https://www.youtube.com/watch?v=ST6ZRbhGiA>> Accessed in February 2021

> 1st listen:

What is the main idea in the song snippet?

- a) The narrator is complimenting a person.
- b) The narrating is making a complaint.
- c) The narrator is describing her work routine.
- d) The narrator is making an invitation.

> 2nd listen:

How does she introduce herself?

How often and at what time does she see her crush at her workplace?

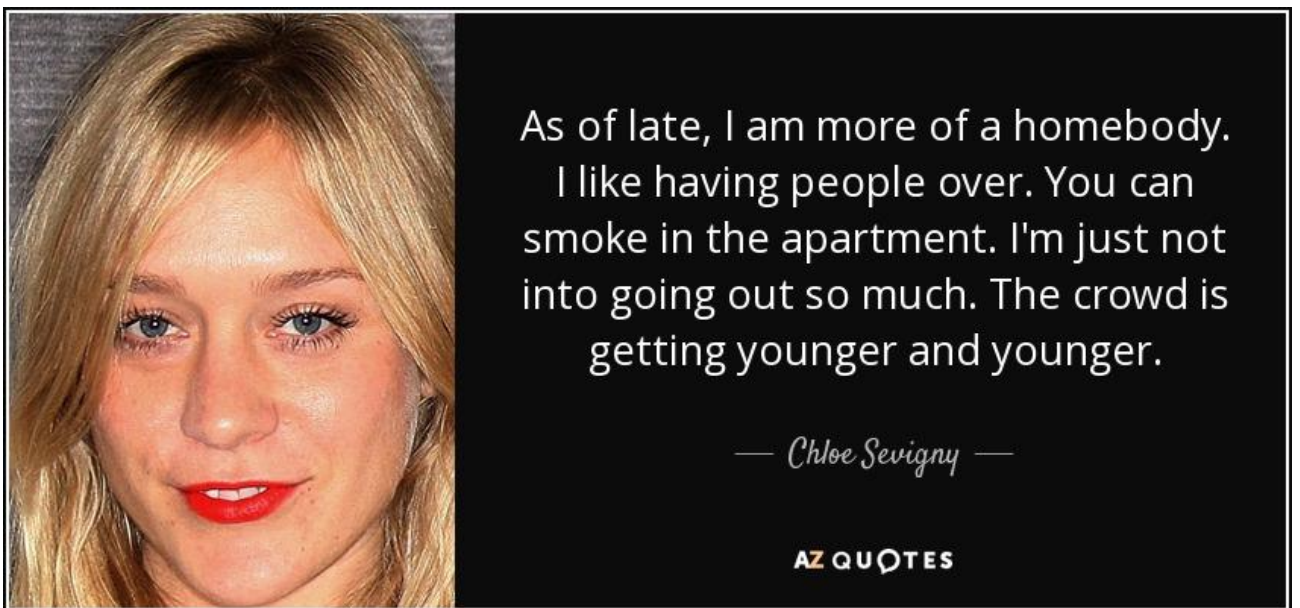
> 3rd listen:

What does he always order?

What place does she suggest they go to hang out?

What day do they settle on?

2.1 Read the quote by American actress Chloe Sevigny and answer the questions in pairs.



Available at <<https://www.azquotes.com/quote/887385>> accessed in February 2021

a) Do you like going out or are you a homebody?

b) What places do you usually go to when you want to relax and/or have fun? Homebody types: what activities relax and/or amuse you?

2.2 In groups of four, talk about the places you mentioned in the previous question. You may wish to talk about:

- The service; - The price; - How often you go there;
- Whether you go alone or with friends/family.

2.3 Answer the next questions with the whole class.

a) In 2014 Ibope Media's Target Group Index unveiled some eye-opening data about cinema in Brazil. The study reveals that despite the increasing popularity of movies, only 17% of Brazilians go to movie theaters. Do you know or imagine what factors contribute to this situation?

Available at <<https://www.meioemensagem.com.br/home/midia/2014/02/27/publico-de-cinema-cresceu-43.html>> accessed in February 2021

b) What are some possible interventions, in this case, to ensure access to this cultural medium, a right guaranteed by the 1988 Federal Constitution?

3 You will watch three movie scenes in which a character invites another to go out. Listen and complete the exercise.



Waves (2019 movie) screenshot by me

Cross out the expressions you did **not** hear in SCENE A.

- a) Total shot in the dark. Would you maybe want to, like, grab something to eat with me later?
- b) Well, uhm, I could take you to lunch, if you wanted...
- c) You know, we could get together some other time, some other place?



The Incredibles (2004 movie) screenshot by me

Cross out the expressions you did **not** hear in SCENE B.

- a) What about a movie after work?
- b) Let's watch a movie on Friday!
- c) Will— Would you, uhh... Do you think maybe you and I, you know, uh...? Do you— No?



Scott Pilgrim vs. the World (2010 movie) screenshot by me

Cross out the expressions you did **not** hear in SCENE C.

- a) Well, maybe do you want to hang out sometime?

- b) Are you free on Saturday? The band Haim is coming to town, I'm so excited about it.
 c) I was just wondering if maybe you wanted to go to the ball with me.

4.1 Read the example, then fill in the blank of the following question.

Hey, do you want to go to *Ay Caramba*, the Mexican food restaurant? That would be on Friday.

Hey, do you want to go to _____?

Restaurant / park / açai place / the square ...

4.2 Language tip: Following up your invitation with more details may help you convince the other person to accept it.

For example:

“Hey, do you want to come along to the Lorde show? Her latest record was so good and St Vincent is going to be the opening act. Come on! That’s a concert for the history books.”

“Did you hear the new Almodóvar movie premieres next Friday? We just have to go. It’s called *Parallel Mothers* and, you guessed it, it’s about motherhood – d’uh! Can you imagine if it’s *All About My Mother* good...? Oh, you don’t want to miss it.”

“Come along” they said. “It’ll be fun”
they said



“Come along” meme available at <<https://pbs.twimg.com/media/Cgvidd9WYAAGO5u.jpg>> accessed in March 2021.

4.3 In the previous exercise there were examples of language you can use to invite someone to go out. Here are some extra helpful phrases.

What do you say we go to the new pizza place downtown?

Why don't we go the Bjork exhibit at CCBB (Centro Cultural Banco do Brasil)?

Would you like to go to that play I told you about last month?

There'll be a free yoga class on the beach in two weeks. Are you interested to come?

Our teacher is releasing her book next month. *Let's* go to the book signing.

Come up with 3 examples of sentences that express invitation.

4.4 The phrases below are just some examples of how to accept invitations. Study them and then give your own example.

Oh yes, absolutely.

Sure.

I'd like that.

I'd love to. When/what time/where?

MY EXAMPLE:

4.5 Now study some phrases you may use to decline invitations. Then give your own example.

Sorry, I can't. I have to look after my brother's little girl this weekend.

I don't think I'll be able to. Some relatives will come over that day.

Unfortunately, I can't: I have a dental appointment.

Shoot! I'll be studying for a Monday test over the weekend.

Is it alright if I take a rain check?

MY EXAMPLE:

5 Grammar – modals *have to*, *got to*, and *must*.

The example sentences below are apologies accompanied by explanations. Read them and do the exercise.

- Hi, Lucia. I won't be able to go to your dinner tonight anymore. I'm very sorry. I know this is important to you, but my son has come down with a bad fever and so I *have to* be home for him.
- So... I know it's a bummer but my parents are super strict and that's past the curfew in my house. We *got to* be at home by 11 pm.
- Unfortunately, I *must* stay in tonight... Oh god, this sucks. It's just that I'm currently translating an article from a different area, so I'll be doing a lot of research over the whole weekend actually.
- Hm, I'm afraid I can't make it. I'm moving out on the weekend so I *gotta* be home. The movers will show up at 3 pm and the whole thing will very probably take a long time. Sorry, sweetheart.
- Damn, I'd love to come, I really would. The thing is, I'm so behind the schedule with some school assignments – they keep on piling up! I really *have to* stay home and work that out. Rain check on that?



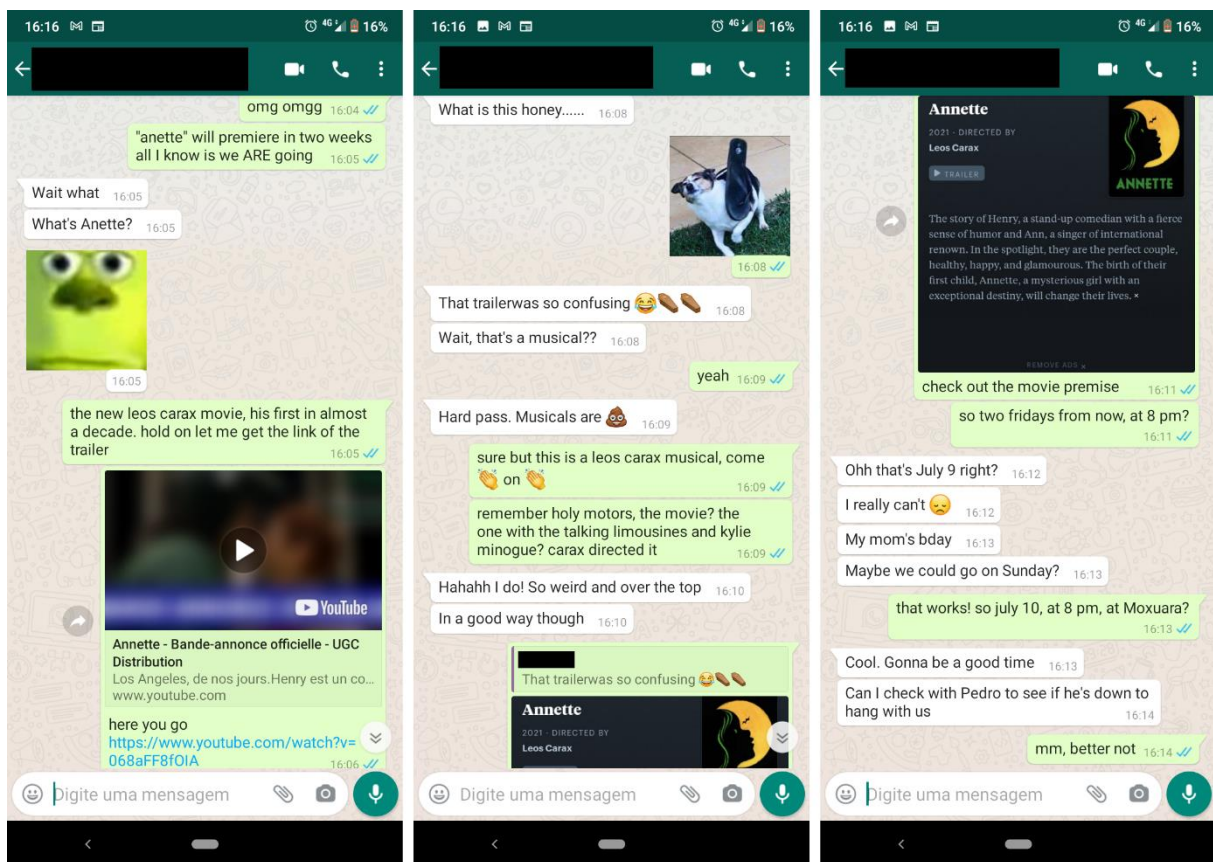
Underline the correct option: In the previous examples, the modals *have to*, *got to* (sometimes spelled ‘*gotta*’ in informal contexts, mirroring its pronunciation in casual interactions) and *must* denote _____. [ability / necessity / prohibition]

Do you feel that some of the apologies from the examples are more indirect than others? If so, how?

6.1 Answer the following questions in groups of four.

- Do you use WhatsApp/Telegram?
- Would you rather facetime or text someone? Why?
- Do you send/receive voice messages? Are there specific contexts for them, do you think?
- Do you use emojis/stickers? Why(not)? Give examples.

6.2 Read the WhatsApp interaction and answer the questions that follow.



High-resolution ‘WhatsApp interaction’ screenshot, uploaded by me on Imgur, available at <https://imgur.com/a/odgj7MU> accessed in April 2021

a) What are the similarities between this WhatsApp interaction and a face-to-face interaction?

b) What about the differences? What characteristics are specific to a WhatsApp interaction and what characteristics are specific to face-to-face interaction, in this context of invitation?

c) In this WhatsApp exchange, the participants are arranging to meet up for a movie. The first date that is proposed does not work for one of them. Why not? How does this participant explain that? What strategies does the participant use to make this situation feel less disappointing?

7 Speaking. Invite a friend to go out. Together you should negotiate the place, day, time and make other relevant arrangements.

8 Apology text 🙄😭

Now you will draw upon the previous activities, your life experiences and you can also refer to the 5.1 section. Imagine you are texting a friend on WhatsApp. Imagine yourself in the situations described below and give four examples of apologies, followed by some explanation. If it feels appropriate/natural, include *have to*, *got to/gotta*, or *must* in your response.

Situation a) This is the third time you and a good friend of yours are trying to hang out. The two previous times, when the day/time of your hang out was close, something different came up and you two had to cancel. Now it's the third time something comes up and spoils your plans to meet up. What is that something, this time? Explain it in your apology.

Situation b) One week ago you were invited to a friend's birthday dinner and you had confirmed you were going. But yesterday you found out your ex will also be present...with his new partner. Unfortunately, you still feel a little heartbroken. Will you open up and tell your friend the truth? Will you make up an excuse?

Situation c) Recently you befriended a real outdoorsy type – she loves to go hiking, canoeing, bike-riding. You love her vibe, but that’s not exactly your idea of fun. She invites you to go hiking at 8 on a Saturday. What’s your response?

9.1 Do you think it is easier to ask someone out personally or online, via WhatsApp, etc.? Explain.

9.2 Read the text and answer the questions according to it.

The screenshot shows the top portion of a USA Today news article. The navigation bar includes categories like News, Sports, Entertainment, Life, Money, Tech, Travel, and Opinion. The article title is 'Is it a date? Or hanging out? Survey reflects confusion' by Sharon Jayson, published on January 21, 2014. Below the title is a 'Story Highlights' section with three bullet points. The main text begins with the question 'Is it a date? Or are you just hanging out?' and discusses a survey by Sara Svendsen about dating confusion.

USA TODAY

COVID-19 **Comparing vaccines** HERE COME THE CICADAS **Tracking Brood X** COVID-19 BY STATE **Track vaccinations**

News Sports Entertainment Life Money Tech Travel Opinion

NEWS

Is it a date? Or hanging out? Survey reflects confusion

Sharon Jayson USA TODAY
Published 12:06 a.m. ET Jan. 21, 2014 | Updated 3:32 a.m. ET Jan. 21, 2014

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Story Highlights

- Dating survey shows 69% of singles ages 18-59 are at least somewhat confused about the status
- One-on-one hangouts might be a date - or not
- Who pays on the first date? Most men and women say the man but many women offer to split the costs

Is it a date? Or are you just hanging out?

Sara Svendsen, 25, has asked herself that question when she’s been out with guys — and says she’s been wrong "on both sides of that." So have her friends.

"A date is someone personally asking you out — that sometimes can get confused with a one-on-one hangout, depending on the way they mention it or which medium they use to ask you or if it happens to be a group hangout," she says.

Svendsen, a marketing manager who lives in New Lenox, Ill., is among today’s singles trying to navigate ¹ dating with fewer rules. Courtship ² has become casual, with texts, ³ hookups and hangouts. For Millennials in particular, who view a "date" as too much of a ⁴ commitment — both in time and emotional connection — the ⁵ vagaries of dating can be especially confounding.

New data, provided exclusively to USA TODAY, bear⁶ out just how muddy⁷ the landscape can be. An online survey of 2,647 singles, ages 18-59, illustrates that level of ambiguity: 69% are at least somewhat confused about whether an outing with someone they're interested in is a date or not. Although 80% agree that a date is "a planned one-on-one hangout," almost one-quarter (24%) also think it is "a planned evening with a group of friends," and 22% agree that "if they ask me out, it's a date." The survey, conducted in September, was commissioned by dating websites ChristianMingle.com and JDate.com.

"It comes up often. 'I hope she doesn't think this is a date. I just want to have fun,' " says Tayo Rockson, 24, a first-year MBA student at Fordham University in New York. "If it's someone that you just met recently and consistently have one-on-one hangout sessions, that's sort of⁸ a date."

New York City psychotherapist Rachel Sussman says getting past⁹ the notion that a date is a planned event between two people still leaves mixed signals.

"A planned evening with a group of friends or a 9 o'clock text — 'I'm at this bar. Want to come?' — that is now more considered a date or something romantic," she says.

Clinical psychologist Sonya Rhodes, also of New York, says a date today "transcends this sort of 'hanging out culture.' "

"A date shows some special interest in a special person. A date takes it to a new level," says Rhodes, author of *The Alpha Woman Meets Her Match*, to be published in April.

Being asked out means it's a date, but there is still uncertainty, says Emily Zurrow, 25, of Los Angeles, who works in retail.

"A lot of us date our friends, and that can be somewhat¹⁰ confusing. Anytime a friendship grows into something more, it's not an on-and-off switch. It's not so black and white. It's a friend with potential," she says.

For that first date, the survey found 69% of men believe the man should pay, while 55% of women agree.

"If I'm asking the individual out, I will be paying for it," says Aaron Atkins, 28, of Santa Monica, Calif., a recruiter for a consulting firm.

Among the survey participants, 23% said who pays for a date "depends on who initiates" and another 18% said costs should be equally split.

"I always offer just because I don't know whether they think it necessarily constitutes it as a date, but I let them know I don't expect them to pay," says Kim Soward, 24, of New York, who works in public relations and marketing.

But that kind of gesture also could be ¹¹misconstrued. "I do it out of respect and just to be polite — not intentionally to send a signal that I don't want to consider this a date," she says.



Available at <<https://www.usatoday.com/story/news/nation/2014/01/21/date-hangout-relationships/4397601/>> accessed in April 2021.

a) In the text, some words and phrases are enumerated. Write the number of each word/phrase in the parentheses according to each word's or phrase's corresponding definition.

- () to progress through something
- () a little; more or less
- () a casual sexual encounter
- () unpredictable developments, occurrences, or actions
- () to interpret mistakenly
- () unclear; confusing
- () confirm
- () in some way or other; a more or less definable example; kind of
- () the state of being emotionally devoted to another person
- () to become less focused on something; to overcome
- () romance; the seeking of someone's affection

b) What is the main difficulty reported in the article?

c) According to the articles, what is it about a "date" that worries Millennials (people born from 1982 to 1996)?

- d) A comment by one of the women surveyed shows that the way the expenses of a date are paid may send an important message. What is it?

- e) How do you feel about who should pay on a date? Is it relevant? Do you see it as just an act of chivalry? Would you prefer to go Dutch? Explain.

Unit 2 – Now The Party Don't Start Till I Log In

1 Listen to the song “A Deeper Understanding” by English pop artist Kate Bush and fill in the blanks with the missing words.

Available at <<https://www.youtube.com/watch?v=JVU6eFBvQ0g>> accessed in March 2021

As the people here grow _____
I turn to my _____
And _____ my _____ with it
Like a friend

I was loading a new programme
I had ordered from a _____:

"____ ____ lonely, ____ ____ lost?
This voice console is a _____"
I press 'Execute'

"Hello, I know that you've been _____ tired
I bring you love and deeper understanding
Hello, I know that you're unhappy
I bring you love and deeper understanding"

Well, I've never felt such _____
_____ seemed to matter
I _____ my bodily needs

I ____ ____ eat, I ____ ____ sleep
The intensity increasing
'Till my _____ found me and _____

But I was lonely, I was lost
Without my little black box
I _____ ____ the phone and go, 'Execute'

"Hello, I know that you've been _____ tired
I bring you love and deeper understanding
Hello, I know that you're unhappy
I bring you love and deeper understanding"

I turn to my computer like a friend
I need deeper understanding
Give me deeper understanding



2.1 Based on the song lyrics, mark true or false

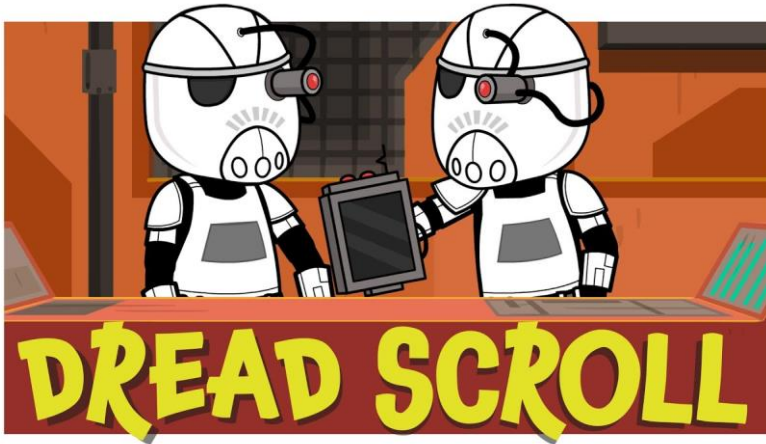
- () The promises made by the “little black box” are appealing to the speaker.
- () Overall, the situation described is a positive one.
- () The speaker of the song turns to their computer for comfort.
- () The speaker does not receive outside help.

2.2 Answer the next questions with the whole class.

- > Kate Bush’s “Deeper Understanding” was released in 1989. Do you think its lyrics could still be considered relevant? Relatedly, how would you describe the tone of the message: is it realistic, cynical, absurdist, etc.? Explain.
- > Do you spend much time on your computer? What do you use it for?
- > What are some pros and cons of your favorite social networking site?
- > How can you tell if someone is addicted to social media?
- > What kind of help would you suggest to someone who is addicted to social media?

3 In the video you are about to watch, two stormtrooper-like soldiers, Larry (left) and Rich (right) start discussing a popular social networking site. After watching the clip, answer the questions according to what you heard and saw.

Available at <<https://www.youtube.com/watch?v=5tzY4y8kQ2I>> accessed in March 2021



'Dead scroll' Picture available at <<https://i.ytimg.com/vi/5tzY4y8kQ2I/maxresdefault.jpg>> accessed in March 2021

Stormtrooper picture available at <https://static.wikia.nocookie.net/starwars/images/c/ca/Anovos_Stormtrooper.png/revision/latest/top-crop/width/360/height/360?cb=20160407220950> accessed in March 2021

> 1st listen:

- a) Who was Rich stalking at the beginning of the clip?

- b) How does Rich feel after he has done some stalking? Why?

- c) What's Rich's initial advice to Larry? How does he elaborate on his point?

> 2nd listen:

- d) Does Larry agree with Rich's advice? How does he reply?

- e) What's the name of the social networking site in the clip?

> 3rd listen:

f) How is happiness measured in the story?

g) What is the great irony revealed at the end of the video?

4 Vocabulary

4.1 Expressing agreement

You can say that again.

My thoughts exactly.

Absolutely.

100%.

Amen.

This guy gets it.

Exactly.

It's your turn. Give three examples of words and expressions that show agreement.

4.2 Expressing disagreement

Actually...

I don't think so.

Not necessarily.

Nah.

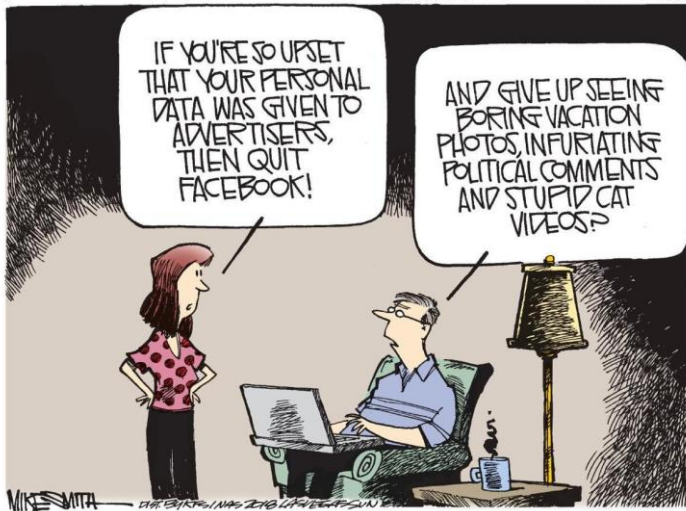
Hm, I disagree.

I'm not so sure about that.

That's one way to look at it. Another way is...

It's your turn. Give three examples of words and expressions that show agreement.

5 Read the cartoon and answer the questions that follow.



Available at

<<https://bloximages.chicago2.vip.townnews.com/lompocrecord.com/content/tncms/assets/v3/editorial/e/60/e6047315-c5b0-5fe4-8838-b656813455d2/5c0b0c1bc1c7b.preview.jpg?resize=1200%2C873>> accessed in April 2021

Based on what the characters say, how does each of them feel about social media platforms?

6 Read the text and answer the questions that follow based on your reading.

Teens trick Instagram algorithm in privacy techlash



Kieran Smith 13 Feb 2020, 15:04 UTC

Instagram

Privacy

Techlash

As more of the world wakes up to¹ the value of personal data, the tech-savvy younger generation is exploring innovative ways to protect their online privacy.

In the U.S. state of Maryland, one group of teens are outsmarting² the Instagram algorithm, and throwing a spanner³ in Zuckerberg's data collection machine.

Their strategy, as revealed by ringleader⁴ Samantha Mosley in a presentation at the hacker conference Shmoocon, entails flooding the Instagram platform with user data that can't be linked to any one person.

One person creates an Instagram account, then requests a password reset⁵ and sends that link to a trusted friend without closing their own session; resulting in both friends having active sessions.

When this is repeated several times, you end up with a single account that is controlled by several different people. And when photos are uploaded, the Instagram tracking triggered⁶ by different people scrambles⁷ the algorithms, yielding a mishmash of data that provides no insight⁸ into the behavior of any one person.

"We fluctuate who's sending to what account," said Mosley to CNET. "One week I might be sending to 17 accounts, and then the next week I only have four."

The Techlash

Though this particular rebellion might be little more than a gesture—destined to be quashed⁹ by the next round of "Terms of Service" updates, it speaks to¹⁰ a growing movement known as the techlash.

A portmanteau of the words "technology" and "backlash", it describes a growing discontent with the privacy violations and monopolies of big tech.

This manifests in the form of regulations¹¹ like the California Consumer Privacy Act, which takes effect on January 1st, 2020, and the uptake¹² of cryptographic protocols—from decentralized media platforms to anonymous cryptocurrencies—that empower users to take control of their data.

Privacy expert Alain Desmier, who founded marketing transparency and online data fraud firm Contact State, suggests we are now moving towards a situation where having more control over data will be the norm:

"The future of online data consent will revolve around a receipt-based exchange whereby a data processor sends the consumer what data they are storing¹³, how it will be used and when it will expire," said Desmier to Brave New Coin. "These receipts will then be used by the consumer as an audit trail of who is storing their data, in much the same way you might receive a receipt for an offline retail purchase."

Share

Source: <https://bravenewcoin.com/insights/teens-trick-instagram-algorithm-in-privacy-techlash> accessed in April 2021.

f) In the text, some words and phrases are enumerated. Write the number of each word/phrase in the parentheses according to each word's or phrase's corresponding definition.

- () to mix together in confusion
- () principles, rules, or laws designed to control or govern conduct.
- () to be of greater intelligence than
- () to be indicative or suggestive
- () to frustrate or ruin a plan, a system, etc.
- () to become aware or alert
- () to suppress; to destroy; to put an end to
- () to initiate; to set off
- () a person who leads others, especially in unlawful or rebellious activities
- () to keep, set aside, or accumulate for future use
- () to change or readjust a secret word or expression used to gain access
- () discernment; perception
- () the act of using or taking advantage of an available opportunity, service, etc.

g) Describe Samantha Mosley's strategy to trick the Instagram algorithm.

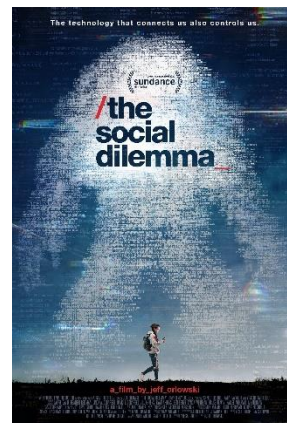
h) What do *you* think about her strategy?

- i) Go back to the cartoon at the beginning of this exercise. Do you agree with the woman and think that “quit[ting] Facebook” is the best solution? Explain and/or discuss other alternatives.



Available at <<https://image.cagle.com/208282/750/208282.png>> accessed in April 2021

Here are two recommendations of recent documentaries about data mining and its implications: 2019’s *The Great Hack* and 2020’s *The Social Dilemma* (both available for streaming on Netflix).



The Great Hack poster available at <https://m.media-amazon.com/images/M/MV5BMGVzZWwOGItMGZlMC00YzE1LTk5ZWItMGYxYjhhMjBmNDMwXkEyXkFqcGdeQXVyNDg4NjY5OTQ@._V1_.jpg> accessed in March 2021

The Social Dilemma poster available at <https://miro.medium.com/max/2000/0*yaCPZZjmmPLhNwcf.jpg> accessed in March 2021

The Great Hack offers an alarming glimpse of the way data is being weaponized for political gain – and what it might mean for future elections. [Read critic reviews](#)

Source: https://www.rottentomatoes.com/m/the_great_hack

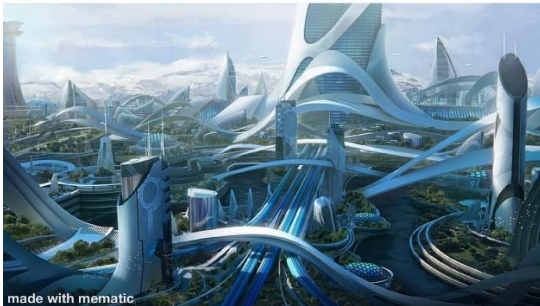
Clear-eyed and comprehensive, *The Social Dilemma* presents a sobering analysis of our data-mined present. [Read critic reviews](#)

Source: https://www.rottentomatoes.com/m/the_social_dilemma

7.1 Grammar – second conditional

Check out the following “Society if…” memes and study them to answer the questions that follow.

What society would look like if the other side of the pillow was always cold:



Society if all 10 dentists could agree on one brand of toothpaste



‘Society if’ memes available at <<https://i.redd.it/vfeiyzweyqv41.jpg>>, <<https://i.kym-cdn.com/photos/images/newsfeed/001/854/554/371.png>>, <<https://i.imgflip.com/5216i6.jpg>>, <https://img.memecdn.com/how-the-world-would-look-if_o_3377699721005915.jpg>, <<https://memezila.com/wp-content/Society-if-all-10-dentists-could-agree-on-on-brand-of-toothpaste-meme-4711.png>> accessed in May 2021.

- a) When someone says “this is what society *would* look like...”, are they describing a current situation or describing a hypothetical situation?
-

- b) Mark true or false.

In the message “This is what society would look like if the other side of the pillow was always cold”, “if the other side of the pillow was always cold” is the *condition* for the hypothetical situation described in the other part of the sentence.

TRUE

FALSE

In the message “If trans people were respected, loved and supported, society would be much better,” “society would be much better” represents the condition of a hypothesis.

TRUE

FALSE

- c) In 2006 Justin Timberlake sang (and the world sang along), “If I wrote you a symphony just to say how much you mean to me, what would you do? / If I told you were beautiful, would you date me on the regular?” and “Now if I wrote you a love note and made you smile at every word I wrote, what would you do? / Would that make you wanna change your scene and be the number one in my team? Tell me, would you?”

Circle the right answers to complete the explanation:

In the aforementioned lines, the speaker makes a series of (affirmations / suppositions), based on some (conditions / certainties)

- d) On Beyoncé’s “If I were a Boy,” the greatest pop artist of the 21st century lamented “If I were a boy, even just for a day / I’d roll out of bed in the morning, throw on everything I wanted and go / Drink beer with the guys and chase after girls [...]”

In the aforementioned lines, the speaker is:

- i. Contemplating a hypothetical scenario
 - ii. Describing her habits
 - iii. Expressing remorse about the past
- e) In a scene from *Little Women* (the 2019 movie adaptation of the 1868 novel of the same title), Amy explains to Laurie her point that “marriage is an economic proposition.” She argues, “If I had my own money (which I don’t), that money would belong to my husband the moment we got married.”

Mark true or false. In order to make her point, Amy gives some hypothetical examples to support her argument.

TRUE

FALSE

7.2 Give complete answers to the next questions.

a) What would your three wishes be if you found a magic lamp?

b) If you could time travel, what time and place would you go to? Explain.



c) If you were asked to give a 10-minute presentation right now about whatever topic you decide, what would you talk about? Why?

'Genie' picture available at <https://media.istockphoto.com/vectors/arabian-magic-fairytale-arms-crossed-genie-lamp-smoke-cartoon-wish-vector-id1130866991?k=6&m=1130866991&s=612x612&w=0&h=eiR9edXvHH_OPKZn2JyUHWv_911zVJGw-aaxmVJKvHc=>> accessed in May 2021

7.3 Underline the correct option to complete the explanation.

This is how we form the 2nd conditional:

We use the (past simple / present simple) after the *if* clause, and *would* + the bare infinitive of a verb in the clause that expresses the result of a condition.

The order of the clauses (is / is not) important.

7.4 Sometimes when people are trying to make a point, they ask their interlocutor(s) to put themselves in a specific situation as a way to appeal to a sense of empathy.

In the two examples that follow, a speaker is defending their opinion using such a strategy. Pay close attention:

“Ok, please hear me out and be very honest. If you were a girl, would you like to have a bunch of guys making intimate comments – look, this is not about a guy saying “good morning,” alright? We’re not naive, let’s not pretend we don’t know the difference and act in bad faith; I mean, *sexually* suggestive comments – or if they made sexual gestures as you walked by them? Or maybe if that happened to your little sister, if you had one – try to imagine. How would you feel knowing she gets wolf-whistled at? Wouldn’t she find the whole situation embarrassing? Because, you see, it’s a guy – actually, usually a group of guys – the girl does *not* know making comments like they were very, very intimate. Isn’t that, I don’t know, completely uncalled for? It’s not a compliment, man. it’s harassment.”



“So you think gay people want privileges and not equal rights? Uh, then let’s just consider a couple of situations: if you were out on the street now, holding your girlfriend’s hand, would you get beat up for that? Because that could happen and that does happen to gay couples. And what if you heard people making cruel comments, teasing you, calling you names on your way to work, because of the way you dress or the way you walk – how would you feel? Did you know that Brazil is the country where LGBTQ+ folks get killed the most? Raped, or spanked to death, or burned alive just for being who they are. Really. That’s all there is to it. If you Google it, you’ll find that info from serious, reliable sources. To go to work, to walk around, to exist safely is not a privilege – we’re talking about a right.”

‘Catcalling’ picture available at <<https://i1.wp.com/www.womensrepublic.net/wp-content/uploads/2017/02/Catcall.jpg?fit=2280%2C2280&ssl=1>> accessed in May 2021.

Now it’s your turn: Think of an issue you feel strongly about and defend your point your view. Try to employ the second conditional in a part of your argument.

Racism Ableism Ageism LGBTQ+phobia
 (Cyber) Bullying Elitism Sexism Other: _____

8 Go back to the “Society if...” memes from the grammar section (6.1). Now you will create your own “Society if...” meme. You can edit the meme using Microsoft Paint or on a cellphone. After your meme is done, post it on your WhatsApp stories.



“Society if” meme template available at <<https://i.imgflip.com/2z712o.jpg>> accessed in March 2021

Teacher's Guide – Wanna Go Out?

Communicative situation

Going out

Communicative functions

Greeting

Making an invitation

Accepting and refusing

Apologizing

Grammar

Modal verbs

1 Read the exercise for the students and answer questions students may have. The purpose of this activity is twofold: one is to emphasize certain collocations (e.g, leave/take a message, make a compliment, leave a tip, etc.) as students practice speaking, drawing on their storytelling skills and creativity to develop narratives; the other – which, in fact, can be related to the first if students' narratives get close to the account given in the song lyrics – is to build students' schemata for the listening activity.

Tell students that they will listen to the audio three times. They will focus on one question or one set of questions *before* hearing the recording each time.

For the first set of questions and first listen students engage top-down processing (listening for gist). For the second set of questions and second listen students engage bottom-up processing (listening for details).

Lyrics to the song can be found at: <https://genius.com/Alicia-keys-you-dont-know-my-name-lyrics>

Answer key:

1st listen: d)

2nd listen:

“This is the waitress from the coffee house on 39th and lennox. You know, the one with the braids?”

“You come in every Wednesday on your lunch break, I think.”

3rd listen:

“You always order the special with the hot chocolate.”

“I mean, we could just go across the street to the park right here.”

“Thursday’s perfect, man.”

2.1 Give students two minutes to silent read the entire 2.1 exercise. Ask for a volunteer to read the Chloe Sevigny quote. Have students write down the answers to the questions and walk around the classroom to monitor students’ work and answer their questions.

2.2 Pair up students to discuss this exercise’s questions and walk around the room providing help when necessary. The teacher should also take some notes of mistakes or make other important observations (paraphrases, tips; for example if the teacher can sense what a student is trying to say and you know an expression that would be suitable for the specific context) in order to provide feedback later on.

After students finish discussing, have students report each other’s responses.

2.3 Have students silent read the 2.3 exercise for one minute. Ask them to jot down some arguments in response to the questions and in order to prepare for a discussion to be had with the whole class.

In discussing the topic of access to movie theaters we are talking about different realities. In this particular case, what is perhaps a mundane leisure activity for some people (perhaps taken for granted), unfortunately is not the same for all. Why is that? What effects does that create? What can be done to change that?

3 Read only the introduction of the exercise to the class. Give students time to read in silence and focus on the ‘Scene A’ part of the exercise. Play the ‘Scene A’ part. Repeat the same procedure for the ‘Scene B’ and the ‘Scene C’ parts.

Go back to ‘Scene A’. Before playing it a second time, ask students to focus on the following questions to be answered:

- a) Does he invite her to go out right away? Why (not)?
- b) What word does she use to show she accepts his invite?
- c) Where does she suggest they go? Where is this place, according to her?
- d) What are their names?

Play ‘Scene A’ a third time. Now students should focus on the following set of questions:

- e) Before asking her out, he makes some small talk. What are the topics of such small talk. what are the reasons for this small talk, in your opinion?
- f) As they work out the arrangements of their hang (where they will go, where the place is, the time), what words do they use to show the arrangements work for both of them?

Answers:

- a) No, because he’s nervous – hands in his pockets, swaying as he talks to her.
- b) “Sure!”
- c) “Um, there’s a diner down the street that we could go to.” Besides the “Um”, point out her rising intonation, as if her affirmative statement were a question, signaling her hesitancy and uncertainty about his reaction (*will he think the diner is a good idea?*). Of course he thinks it’s a good idea: he replies “Great!” *right away*.
- d) Luke and Emily.
- e) He apologizes for bumping into her earlier. He then asks her if she’s the lip sync final judge and if she has a lot to do today. He wants to know if she’s free to hang out.
- f) “Awesome!”, “great!”, “cool!”, “alright!”

Go back to ‘Scene B’. Before playing it a second time, ask students to focus on the following questions to be answered:

- a) Tony tries to make small talk with Violet before asking her out. What comment does he make?

- b) Is it easy or difficult for him to ask her out? Why is that, in your opinion?

Play ‘Scene B’ a third time. Now students should focus on the following set of questions:

- c) How does Tony feel, as he tries to make the invitation? What aspect What aspects of the language he uses give this impression?
- d) How does Violet feel in this situation? What aspects of the language she uses give this impression?
- e) In the clip, Tony is trying to make the first move, but it turns out it’s Violet who pulls it off. Is girls making the first move in this situation what is usually expected? Does the movie show that in a positive way?

Answers:

- a) “You look different” and “Hey, different is great.” He compliments her to make asking her out easier to do.
- b) He feels intimidated by Violet. He notes she looks different and is visibly a confident person.
- c) He feels very nervous. He pauses all the time, starts over his sentences, can’t finish his questions. He looks down constantly, avoiding eye contact so that he feels less crushed by a possible rejection. In short, he’s feeling vulnerable – as is normal for a lot of people in this situation.
- d) She feels confident and relaxed. Her sentences are short, the rhythm of her speaking is also regular, she slows down when she feels it’s appropriate (“is different...okay?”) and overall she sounds enthusiastic. Maybe that enthusiasm has also something to do with her noticing he’s struggling a little bit and she wants to be the most accommodating she can be.
- e) For a long time, it was expected from boys/men to make the first move. Girls/women making the first move were frowned upon and disparaged. Things are slowly changing, but that still happens nowadays. It is a clear case of a double standard: when men do it, they are praised for it; when it’s women, their reputation may be tarnished. The movie portrays Violet’s demeanor in a positive light: she is a confident girl, who believes in her potential, and who isn’t interested in playing the damsel in distress routine to inflate the male ego. She is in control and that’s OK.

Go back to ‘Scene C’. Before playing it a second time, ask students to focus on the following questions to be answered:

- a) Does he invite her to go out right away? Why (not)? What does that say about Scott’s personality?
- b) How does she reject Scott Pilgrim’s invitation? What does that say about Ramona’s personality?
- c) Scott really wants to go out with Ramona. What comments does he make to convince Ramona?

Answers

- a) Yes. He’s silly, bubbly when talking to her, and funny. He can use his sense of humor to his advantage in this situation.
- b) “Um, no.” She’s cool (whereas Scott sounds effusive) and not remotely interesting.
- c) “I just woke up and you were in my dream. I dreamt that you were delivering me this package is that weird?” (Trying to amuse her with small talk). “You’re the new kid in the block, right? I’ve lived here forever, so... There are reasons for you to hang out with me” (Trying to convince her to hang out with him).

Discussing speakers’ attitude: Now engage the class in a discussion about how the speakers from each clip are probably feeling, and how the students can intuit the speakers’ feelings from the linguistic clues they have (you may also talk about how body language betrays our emotions). This is your cue to talk about the importance, give and elicit examples of conversation fillers (e.g. like, you know, um, well), re-starts (Will— Would you, uhh... Do you think maybe you and I, you know, uh...? Do you— No?), hedges (Well, *maybe* do you want to hang out sometime?), which are all extremely common in spoken every-day language.

Note: I have cropped scenes A, B, and C transcripts from their respective movie screenplays. The original files – the movie screenplays – were in pdf format and can all be found online.

Scene A transcript available at <https://imgur.com/a/7qKOCZn>

Scene B transcript available at <https://imgur.com/a/5GUS031>

Scene C transcript available at <https://imgur.com/a/guvqyRz>

4.1 Write on the board: “Hey, do you want to go to *Ay Caramba*, the Mexican food restaurant? That would be on Friday.” Read that aloud.

Now write on the board: “Hey, do you want to go to _____?” Elicit examples from students. The more varied the examples are, the better. If students give proper names, ask them to explain what those places are (an açai place? a steak house? a vegetarian restaurant?), just as modeled in the previous example.

Have students write down some of the examples they gave or that they heard from their classmates.

4.2 Now read aloud the tip about trying to convince your interlocutor to accept your invitation and the example for such tip. After that, give students some minutes to study the examples in silence. Call on two students to read each example. Discuss the examples and answer questions students may have. Finally, have students add to the examples they have just written down so as to persuade their interlocutor/s to say ‘yes’ to their invitation, effectively following the tip.

4.3 Give students one minute to silent read the invitation questions from this exercise. Encourage students to pay close attention to the examples they are about to read and tell them that if they finish reading all examples before time is up, they may as well re-read the sentences, so that they can ask any questions they may have. These examples feature frequent language chunks (e.g., *Would you like to...*, *what do you way [we]...*, *how about [we]...*) which are used in the context of making invitations but may be used in other different contexts. The goal, here, is not to start a grammatical discussion, but rather to (re)introduce useful chunks that students can use in a number of situations they see fit.

Ask different students to read aloud the example sentences. If necessary, give pronunciation and/or vocabulary feedback after every student has read. Have students come up with their own example sentence individually. Monitor students’ work, answering any questions related to the exercise that they may have, making adjustments to their answers, and so on. Ask students to share their answers with the class.

4.4 Repeat 4.3’s procedure.

4.5 Repeat 4.3’s procedure

5 Give students ten minutes to study, individually and in silence, this section. They will read and analyze the examples and complete the exercise at the end of the section

Students will not be asked to produce their own sentences with any modals now. They will receive more contextualized input in the upcoming activities and then will do some exercises which target the communicative functions of the units. At such point students will (hopefully) employ those modals in their written/oral production. Maybe not all students will, but some probably will. In 5.1 students had a series of examples of refusal combined with an apology and an explanation which featured modals. In 6.2, as exemplified in the WhatsApp interaction, it is totally possible to express refusal combined with an apology and an explanation without using a modal (“My mom’s bday” – it is implied the person means “I *have to* be present for my mom’s birthday”). These are spontaneous choices we, language users, make naturally. In language, there is never only one option; there is what feels more appropriate, that which you sense will have a better outcome. Thus it is not the purpose of this material to necessarily have students use certain structures. It is its purpose to show that learners can use a certain structure in a certain context and to show how that *typically* happens.

Also point out to students how the second, third, and fifth examples scan as apologies, even though they do not include the word “sorry”. Ask students: “Are they good enough apologies in your opinion?” These can be formally considered indirect apologies. The 1st and 4th examples can be labeled “direct appologies” because they approximate the canonical form “I’m sorry.” Example 1 contains the modifier *very*; on example 4, a ‘straightforward’ *sorry* only came after a tactful and matter-of-fact explanation and was followed by the vocative *sweetheart*, i.e. a term of endearment – an attempt to tug at the interlocutor’s heartstrings because the speaker knows he/she is walking on thin ice.

Ask students to explain – if they know – or try to guess, from the context, the meaning of the idiom *take a rain check*.

6.1 Have students discuss this exercise’s questions in trios. As students interact, walk around the room to monitor their work: that is, taking notes and answering questions they ask directly ask you, the teacher; in other words, do not intervene now, unless students ask.

After students have finished, have them report their exchange. You may take notes now to provide feedback to the whole class after they finish.

6.2 Give students two minutes to silent read the pictured WhatsApp interaction. Discuss the questions that follow with the whole class. WhatsApp interaction is something practically all students are very familiar with, so it should not be so difficult to elicit really useful insights from students about the topic. Plus, their contributions in this exercise (discussing aspects of WhatsApp interactions) also serve as pre-speaking, pre-writing, and pre-reading work for the next three exercises.

In discussing letter c, in particular, you should talk about how no one feels good getting a “no” because it stirs feelings of rejection— and the person saying “no” *knows* that, from their life experience. So *usually* in a situation like this one, some repair work follows: the person who needs/feels it is best to decline the invitation will likely do it in a tactful way, trying their best to repair the whole situation, and cause less emotional damage to the person receiving the refusal and also the speaker themselves.

Ask students, “In face-to-face interactions, what does declining an invitation in a tactful way mean, in practical terms?” (You can refer to section 5.) Providing an explanation or a justification, besides being direct with an apology like “Sorry,” “I’m *so* sorry,” “I’m *really* sorry.”). In a digital environment, people do all that too. “And what else?” ask your students. So given the ‘refusal’ situation is a potential emotional minefield, discuss with students about the use of emojis to “save face,” to mitigate the situation, and maximize the illocutionary force of the speech acts refusal, apology, and explanation. (Oliveira, Cunha and Avelar 2018)

7 Pair up students. Read aloud the exercise and answer students’ questions. Give students 10 minutes to prepare. Afterward have them role-play.

8 If students have their cellphones at the moment, they can do this exercise on WhatsApp straight away. If not, they will do their writing on the space provided in the material. Emphasize to students that their ‘answers’ for this exercise are actually *responses* and that they should *really* do it as if it were a WhatsApp message. That means students who do not have a cellphone at the moment can even draw emojis or stickers in the lines reserved for their writing. Also, remind students: just as it would happen were these situational prompts real situations, it is important to be spontaneous, and plan (but do not overthink) their response. Writing, even in

the form of very casual text messages, *tends* to be a little more stable than, say, an audio message. It is, of course, possible to mimic or reproduce characteristic features of spoken language (like hesitancy, restarts, conversation fillers) through writing, and emojis help convey feelings and attitudes.

Those who could not write their responses on the phone in class will have to turn their responses into WhatsApp texts when they get home. All students should then get a screenshot of their text and send it to your e-mail address for feedback.

9 After some students share their answers to this exercise's questions, draw the following table on the board:

	who	where	motivations
a hang out			
a date			

Pair up students, have them draw the table on a separate piece of paper to discuss and complete it in pairs. After some time, get contributions from students to complete the table you have on the board. This preparatory work will reveal whether students' views align with those on the text they are about to read. If there is disagreement, all the better. The text is, after all, about the confusion in regards to what constitutes a date. In order to facilitate reading comprehension of the upcoming text on both top-down and bottom-up levels, try to use phrases like *making a commitment*, *showing interest*, *being clear about your intentions*, and *misinterpretation* throughout the discussion. You may want to write some of these words and expressions on the board from time to time; it is not going to hurt the flow of the discussion. We will do this to (re)introduce the concept and vocabulary related to **asking someone out**, **going on a date**, or just **hanging out**.

Another pre-reading work aimed at, again, setting off top-down and bottom-up processes in students: play the *Incredibles* (2004) movie clip just one more time – it is a very short clip, anyway.

Write on the board the following questions on the board (underline the words specified) before playing:

- Does Tony have romantic intentions when he asks Violet out on a date?

- Tony is very indirect in asking her out. Why do you think he avoids saying something like “do you want to go on a date?”

The second question, in particular, will be a good transition to the text. Ask about the implications of using the word ‘date’ to refer to this outing: “could it, to some ears, sound like too *serious a commitment*?” “May the word scare off the person being asked out, so it’s better to avoid it?” “Are we just overcomplicating this? Or are interactions (esp. ones of this sort as it is our focus) complex processes when we stop to think about it?”

Have students silent read the text and answer letters a through d.

Answer key:

- a) 1; 10; 3; 5; 11; 7; 6; 8; 4; 9; 2.

Ask students to scan the text and find the example of invitation in it (“I’m at this bar – want to come?”)

- b) Millennials can not tell a date and a hang out apart. The lines seem to be blurred.
- c) Many of them don’t want to feel committed to anyone.
- d) Who pays for *all* of a date’s expenses may be interpreted as a confirmation that it *was* an actual date. One of the implications would be that the other party may feel they are supposed to ‘pay back’ by showing more commitment, for example. That’s why some people prefer to split the bill: one less thing to read in between the lines.
- e) Discuss letter e) with the whole class.

You may also talk about consent and how simple it is: no means no. For example, if someone asks a person on a date and the invite gets refused, or someone gets a “no” to a second date, the best thing to do is to just move on, and not insist.

Teacher’s Guide – Now The Party Don’t Start Till I Log In

Communicative situation

Discussing a topic (social media being the starting point)

Communicative functions

Expressing conditions

Developing and supporting an argument

Grammar

Second conditional

1 Explain to students they will listen to a song and they have to try to complete the missing parts of the lyrics. Before playing the song, give students two minutes to read and reread the incomplete lyrics. Emphasize that they should really take the time to pore over the lyrics, not just skim the text. Even with some words missing, it is possible to get a vague idea or an OK guess about the song's meaning. Ask students to predict what the missing words are, based on the neighboring words. (lexical approach – collocations)

2.1 Give students five minutes to read and answer the questions.

T

F

T

F

2.2 Pair up students to discuss this exercise's questions. Help students whenever they ask and take notes of anything you should provide corrective feedback later on – especially if it is a recurring and common mistake among learners

3 The introduction of this exercise is basically topic preparation. The students are given the premise of the situation, the names of the characters, and even a picture of them. Also ask students: "What does '*stalking* someone' mean, in the context of socials like Twitter or Instagram? What are the purposes of stalking on social media?"

Tell students you will play the video three times. For each time the video is played, students should focus on a set of question. Students will tell the answers of all questions after the three plays.

Ask random students to read each question from the 1st set. Play the video the 1st time.

Ask random students to read each question from the 2nd set. Play the video the 2nd time.

Ask random students to read each question from the 3rd set. Play the video the 3rd time.

Answers:

1st play:

- a) Larry.
- b) He feels awful because Larry's life is apparently much better than his.
- c) "You can't compare yourself to other people." "I don't even know these people." "What do they even have to do with me." "Everyone's on their own path."

2nd play:

- d) "Yeah... Yeah, I guess not." Besides the language he uses, his intonation, not to mention his 'body language' (scratching his head) all indicate tentativeness in Larry's agreement.
- e) Parallelogram.

3rd play:

- f) Happiness is measured by the score the user get. It is basically the number of likes. (This is your cue to start a discussion about how it's common for people on social media to fall prey to the idea that you are worth the number of likes you get. A lot of times this contributes to feelings of low self esteem, depression, body dismorphia, envy, etc.)
- g) Rich is a hypocrite whose words are empty. First he lectures Larry, "you can't compare yourself to other people", but he does the opposite of what he preached. All of the other troopers posting about how awesome their lives are aren't really being honest. It's all social media performance. (Write on the board Real life X Instagram feed. Discuss with your students how these two things are similar and how they are diferente.

We know there are good days and bad ones, exciting days and a lot of routine. It is obviously more appealing for people to show Only the most positive aspects of their life on their socials – the interesting places they go to, their nice clothes, their cool friends, exciting travel clips in their stories – but that is *not* life 24/7.)

Note: You can turn on the video’s subtitles on YouTube

<https://www.youtube.com/watch?v=5tzY4y8kQ2I>

Replay the 0:20-0:34 video bit. In this bit Rich admonishes Larry, “you can’t compare yourself to other people!” Larry replies, “Yeah... Yeah, I guess not.”

Ask students: Was that a way of showing agreement? Was that a clear agreement?

Why was Larry so tentative in expressing his agreement?

Discuss if Larry might have been hurt by Rich’s labeling him a “compare and despair man” or if Larry did not want to outright disagree with Rich, a close friend, and hurt Rich’s feeling. Might Larry’s hesitant agreement betray some of his shame for caring about something so trivial? Does his hesitant agreement communicate “easier said than done”?

4

Knowing your students, some of their interests/things they feel strongly about, make a comment you believe will probably elicit an immediate response from them. Try to say both something that will elicit positive responses in the form of agreements and then offer something.

Before having students silent read the examples, ask them: “what would you say after a friend says something you agree with?” Write their responses on the board. Some students may say they just nod their head in agreement, which is a valid contribution, although the focus is obviously on verbal language.

Give students half a minute to silent read the agreement expressions in 4.1. Ask some random students to read them aloud. Answer any questions students might have about the examples. Talk about how language is always evolving, and because we language users are so creative, new meanings are constantly being attributed to words or expressions. Also, as is the case with

every trend, there is a point it reaches a high level of popularity – some will start complaining about its overuse – and then it starts to fade out.

Ask students if they can think of a similar example in Portuguese. *This guy gets it = esse manja dos paranuê?* You can also mention this recontextualized usage of *Amen*.

Repeat the same procedure for 4.2.

5 Have students read the cartoon and answer its corresponding question individually.

This work is meant to build or activate (in case of those who already knew or had an idea about the concept of data privacy) schema for the upcoming reading text.

Have some students volunteer to share their answers.

6 Before reading:

(For the 2018 Enem test-takers had to write on the topic of user behavior manipulation via data mining and control, so there is a chance some students are familiar with the topics of techlash and data mining.)

Write “Techlash” on the board and ask students: Have you ever heard about it? Read about it somewhere? What do you think it refers to? What are the possible reasons for this backlash against big tech companies?”

Write “Data mining” on the board and ask similar questions to the previous ones.

Before asking students to read the text, explain – or expand on students’ explanations – what techlash data mining are.

Throughout this explanation/discussion, try to use such words as “algorithm,” “privacy,” “post,” “upload,” “tracking,” for example, and briefly explain them (or elicit students’ explanations) because that should facilitate comprehension of the reading that is to come.

Recommended reading about data mining / techlash:

<https://languages.oup.com/word-of-the-year/2018-shortlist/>

<https://www.internetlawyer-blog.com/data-mining-privacy-concerns/>

<https://www.consumidormoderno.com.br/2020/01/21/techlash-ameaca-industria-digital/>

<https://www.dictionary.com/browse/techlash>

<https://www.brookings.edu/techstream/covid-and-the-future-of-techlash/>

https://www.cartoonstock.com/directory/d/data_mining.asp < data mining cartoons

Have students read the text in silence and answer letters a, b c, and d.

After you see most students have finished the exercise, call on different students to give their exercise answers.

Answer key: the letter c) sequence is: 7; 11; 2; 9; 3; 1; 10; 6; 4; 13; 8; 12.

For exercise letter d, you will open the discussion to the whole class.

Discuss how misinformation in ‘the digital world’ can influence public opinion and damage democratic processes.

The 2019 Netflix documentary “The Great Hack” presents a great exploration on this subject. It focuses on the USA’s 2016 presidential race, but it also mentions a startling campaign that disrupted election results in Trinidad & Tobago in 2009 and the connection between conspiracy theories and misinformation spread through WhatsApp – which Facebook bought up in 2014 – on Brazil’s 2018 election.

Discuss possible interventions: stronger regulation of social media platforms to combat disinformation, websites asking for consent before collecting user data and explaining for what purposes it will be used, and so on.

7.1 Ask students to take a look at these memes and if they are familiar with this meme format. Ask them where they saw it (Twitter? Pinterest? Facebook? Instagram stories?), and if they remember a specific example.

Ask them what the main idea of these memes are. (The main idea is that society would advance greatly if something happened/a certain condition were met)

Have students read the memes in silence for a minute. Then ask random students to read each meme aloud. If students mispronounce certain words, take notes, and after all students have read, ask them to repeat those words after you in chorus.

Explain to your students that now they must be *language detectives*: for exercises 7.1, 7.2, and 7.4 (all three of which they will do now as a sequence to be corrected later on as a sequence), they will work on their own in analyzing the examples provided (reading and re-reading) and answering the corresponding questions, and they should do so not in a rush, but attentively.

After some time start walking around the room to check students' progress (you will not answer students' questions now; it is their time to make hypotheses based on the evidence they have).

When you realize most students have answered most of the 6.1 exercise, you will do the second part of letter e) as a class. Although the second part is not in the student's material, it is to be expanded into a two-part exercise.

Students will answer the first part of letter e) by themselves letter (the true/false exercise); the second part are questions they will answer after watching the clip three times. Students may want to write down their answers on a separate piece of paper or on some space in the material itself.

“Economic proposition” scene clip available at <<https://www.youtube.com/watch?v=i10aNmmXYsQ>> accessed in April 2021

Before students watch the video the 1st time, write on the board: What is Amy's opinion about love?

Before students watch the video the 2nd time, write on the board: Does Laurie agree or disagree with her? What does he say?

Before students watch the video the 3rd time, write on the board: What sentence comes immediately after Amy says “If I had my own money [...] the moment we got married”?

When you see all students have finished, start correcting by asking different students to read the exercises and their answers. Write students' answers on the board. If a student gives the wrong answer, write it on the board anyway. Ask for a show of hands to see how many other students gave the same or a different answer. Write that on the board, too. Do the same thing if a student gives the right answer. You will not give the right answer right away. The idea is that with more examples one is better prepared to make a better guess. When you have three answers which are 'in harmony,' so to speak, you can contrast it some the odd answer. From this point on you can start asking students and writing on the board the right answers only.

7.2 This is an open answer exercise, but the **If clauses** in students' answers should not be much from the following:

- a) I would/I'd ask for if I found a magic lamp.
- b) If I could time travel, I'd go because
- c) If I had to give a 10-minute presentation right now, I'd talk about _____ because _____.

7.3 Answer:

Underline the correct option to complete the explanation.

This is how we form the 2nd conditional: we use the (past simple / present simple) after the *if* clause, and *would* + the bare infinitive of a verb in the clause that expresses the result of a condition. The order of the clauses (is / is not) important.

7.4 Give students ten minutes to study the examples. Once again, remind to read attentively. After they finish, discuss the examples in terms of form and meaning.

- Was the person able to defend their point of view in a respectful way?

(Elicit from students pieces of language from the examples that support their answer. For example: after a student says "yes," they could refer to the use of expressions such as "OK,

please hear me out,” “look,” “try to imagine,” “you see,” “Isn’t that, I don’t know, ...?”, “Uh, then let’s just consider a couple of situations,” “Did you know...?”)

- What strategies were used in the examples?

(In the first example, the speaker asked their interlocutor to imagine themselves or someone they care about in a hypothetical situation. In the second, the speaker does that, too, and also asks their interlocutor to compare the possible outcomes of two extremely similar hypothetical situations – i.e. public display of affection –, provides some facts and encourages their interlocutor to do some serious reading.)

Catcalling recommended reading:

https://www.salon.com/2014/10/30/americas_catcalling_madness_what_michael_che_co_keep_on_missing/

Discuss with students if they think catcalls are a compliment. Comments by the girls/women in the classroom will be of extreme importance. Discuss what is a compliment or a greeting, and what is crossing the line. Discuss the context for a compliment. Talk about the argument of “she’s asking for it (with her red lipstick, with her skirt, etc.).”

8 Explain to students they will draft their memes in the classroom, individually, and when they get home they can edit the meme using Microsoft Paint or on a cellphone.

Rationale

The teaching profession comes with a number of challenges but also offers many possibilities. There is an undeniable socio-political dimension to the act of teaching in the sense that it is a process that nurtures citizenship, can be emancipatory and bring about social change. In that regard, it can be argued that the language teacher, specifically, is in a particularly propitious position as it is *through language* that meanings are negotiated, identities are (re)shaped, narratives and world views are advanced and/or contested (Weedon, 1987, apud Kumaravadelivelu, 2001). As Pennycook (1990, apud Pessôas & Freitas, 2012, p. 4) once memorably put it, “the world is always/already in the word.”

Kumaravadelivelu (2001, p.537) talks about “a long-felt dissatisfaction with the concept of method as the organizing principle for L2 teaching and teacher education” as an important factor leading to the emergence of a postmethod pedagogy. This signals a shift towards a kind of pedagogy that markedly champions “teacher beliefs, teacher reasoning, and teacher cognition.” Such a shift does not entail forsaking teaching/learning theories or perspectives we have come to embrace over time. Rather, language teachers can still acknowledge the contributions of such frameworks to our teaching/learning experiences, while making some fine-tuning that is often necessary so as to suit particular contexts, each with its specific characteristics. This effectively makes for the emergence of *personal theories*, which Kumaravadelivelu (p.540) defines as “those that teachers develop by interpreting and applying professional theories in practical situations while they are on the job.”

Communicative language teaching (CLT), a teaching approach that appeared in the 1970s and that still enjoys popularity, was particularly innovative for highlighting and prioritizing the development of learners’ communicative competence, rather than linguistic competence, which was the focus of previous approaches that upheld structuralist views of languages. CLT advanced a functional understanding of language; consequently, in communicative classes there should be a focus on negotiation of meaning, language study and practice bearing in mind its specific contexts/situations of usage, questions of appropriateness, and the like.

It was not long until the fluency-accuracy dichotomy was brought up. The concern was/is that such focus on communicative competence may produce fluent speakers whose accuracy would be jeopardized. However, there is a place for grammar work in CLT, i.e in its so-called weak version, the one that has proved prevalent (Mattos and Valério, 2010, p. 137).

Mattos (2014) discusses the importance of language teaching that sets its sights on social justice and aims at social transformation. The author points out the fact that (p. 126) Critical Literacy and citizenship education have been “suggested by the National Curriculum Guidelines for High School Teaching” in 2006 and explains that (p.128) “Critical Literacy is not a methodology per se, but a perspective[...], a way to look at the world and to interpret it through diverse lens.” Her article also reports a struggle EFL teachers face in implementing Critical Literacy that mostly stems from the fact teachers themselves had never experienced such a teaching model as learners, drawing on the notion of “apprenticeship of observation,” (Bailey et al, 1996, apud Mattos, 2014) well documented in the Language Teacher Education literature. Janks (2013, p. 227) puts forward a good summary of Critical Literacy:

Critical literacy is about enabling [...] people to *read* both the word and the world in relation to power, identity, difference and access to knowledge, skills, tools and resources. It is also about *writing* and rewriting the world.

In an insightful 2010 article by Mattos and Valéria, the authors discuss CLT and Critical Literacy, with a view to exploring strategies that allow the integration of both. In order to foster both communicative competence and critical thinking, Mattos and Valéria (p.149) have suggested, in a summary, activities comprising the following sequence: first, students master the linguistic code, and then students are encouraged to think critically and take a stand. In other words, students’ roles as not only questioners but also, very importantly, as agents of change is reasserted. Therefore, classroom discourse does not shy away from addressing socio-political issues that may be conveniently (to whom?) overlooked, and fomenting change-oriented discourses. Going beyond problematizing is an essential step, so as to avoid a sense of pessimism when addressing inequitable conditions. As Pennycook (1999, p. 335) states:

A more useful approach to critical work, particularly in education [...] needs some vision both of what a preferable state of affairs might be and of how one might start to work towards it. Thus, a second crucial element of a critical approach to TESOL is the inclusion of a means of transformation.

It could be argued that exchanging ideas and especially *meaning-making* lie at the heart of both Critical Literacy and CLT. Granted, meaning-making in CLT is underpinned by a functional view of language and the idea of how we get things done, while in Critical Literacy meaning-making has socio-political implications as it involves reflecting on the “the representations we make of ourselves and others” through language (Jordão, 2013, p. 81, apud Mattos, 2014, p. 129). Still, the process of meaning-making may be deemed a *point of convergence*.

As mentioned in the introduction, these units were designed with intermediate-level or B2 learners in mind. According to the Common European Framework of Reference for Languages, learners at this level can, for instance, “understand extended speech and lectures and follow

even complex lines of argument provided the topic is reasonably familiar” and “take an active part in discussion in familiar contexts, accounting for and sustaining [their] views.” This is, of course, the *ideal* B2 learner. But while it may not be realistic to expect every intermediate-level student to have masterfully reached this level, students and teacher co-build their knowledge in the classroom. Besides, the process of language learning tends to be quite recursive and often happens in fits and starts. Gabrielatos (1994, p. 4) has argued:

Language learning does not follow a straight line of development. As a result, learner output may not show evidence of learning, or may even suggest regression of some sort. It cannot be stressed too emphatically that EFL teachers should afford time for gradual development to take place.

Vocabulary

In a 2008 article about approaches to the lexis and the lexical approach, Zaidan had some undergraduate EFL student-teachers answer a set of questions for lexical analyses. She reports these participants came up with odd phrasal combinations and had no difficulties with grammar. In other words, the issues in the participants’ answers were of lexical nature and there were no grammar issues per se (verb tenses, aspect, conjugation, etc.). It may not be a stretch to assume that these participants are likely to be at least B2 level language users.

The lexical approach places an emphasis on probable language, rather than possible language. Indeed, language is a creative affair, but the contribution of the lexical approach lies in the fact that by pointing out common patterns, learners can become aware of which words commonly go together, students can learn helpful phrases and expressions, and such things promote fluency and an idiomatic feel to the learners’ output.

A common and valid criticism of the lexical approach is that, in its emphasis on routinized language chunks, it engages learners’ “formulaic, exemplar-based” system. One of the implications is the following: although the learning of “pre-assembled patterns [and] formulaic frameworks” (Widdowson, 1989, p. 135, apud Thornbury, 1998, p. 8) may be beneficial as far as fluency is concerned, one of the hazards of an overdependence on the lexical approach is that “[the accumulation of] such holes can not be adapted easily for the expression of more complex meanings” (Skehan, 1998, p. 89, apud Thornbury, 1998, p. 12). More pressingly, a learner who relies too much on a lexical approach may not engage “syntactisization processes” (p. 12), hence impoverishing their “rule-based, analytic system” (p.8). It is worth pointing out that the phrases presented in vocabulary work activities (see, for instance, exercises 4.1, 4.2 and 4.3 from “Wanna go out?”) are built from tenses which are not among the most complex (mostly simple present and simple past) and which, at this stage, students have likely come across and practiced quite a few times. In effect this

makes for reinforcement, which one could argue lends itself well to the recursiveness of language learning.

Moreover, at this level, students have already been introduced and practiced many high-frequency structures of the target language. They should also have a solid vocabulary range. Therefore it is a great time to gauge (by eliciting), revisit, refine and add to previous knowledge.

Here is an example of a vocabulary activity from the “Wanna go out?” unit, which was designed so as to make the most of students’ vocabulary base and familiarity or easy understanding of adaptable phrases (employing tenses that are not so complex). First, it asks students to complete the following question: “Do you want to go to _____?” If students fill in the blank with the proper name of an establishment, I would ask them to explain what that is, in order to elicit vocabulary referring to places where people go to have fun, relax, socialize, etc.

Then there are some example sentences that include helpful, adaptable phrases in the context of making invitations, such as *why don't we...*, *what do you say...*, *let's...*, *would you like to...*, etc. After studying and discussing the examples, students are asked to make up three invitation sentences.

The goals of the units are to deal with emergent language, encourage meaning negotiation, and guide the students as best as possible by providing them with comprehensible input that will hopefully convert into intake through communicative activities based on relevant topics.

Grammar

As an English teacher it has always been very important to show my students that language is dynamic, full of possibilities, and that language users can and will get very creative with it. It is important to encourage learners to experience the target language – both through exposure and as active participants – also outside the classroom. And so, the use of corpora, which archives actual-use language samples, has seemed an interesting proposition. This is not to say language engineered for pedagogic purposes is without value; there certainly is a place for that, depending on the context. However, it is undeniably appealing to examine and learn from instances of language use that have not been calibrated. Also, considering that it is possible to get linguistic data from “successful users of English” (Prodromou, 2003, apud Mccarthy & O’Keeffe, 2004) is arguably empowering for English as a Foreign Language (EFL henceforth) learners. Corpora are also excellent tools for vocabulary work. Quite sadly, I am not, at present, familiar enough to explore and present corpora platforms to my students.

However, it is not uncommon for language teachers to be listening to a song, watching a movie, reading a book, and suddenly happen upon something they deem worth sharing with their groups of students later on. It is a great way of showing what the students have studied being used in an authentic context and it is exciting touch to any class.

More importantly, by doing so the teacher is planting the ‘inquisitive and attentive learner’ seed. It may encourage learners to experience English (in and outside class) in a more optimal way. As language users and interlocutors we are naturally inclined to primarily extract meaning from situations to which we are exposed. Hopefully, by drawing students attention to form, while simultaneously stressing its communicative function(s), learners may start paying closer attention to how meanings are constructed (in the comic books they read, in the lyrics to the songs they enjoy, in the helpful expressions they learn from their favorite shows, etc.) and that should help strengthen syntactic processing.

Gabrielatos (2005) notes that “Text-based refers to the use of a single text, or a small number of short texts, as language data.” The author also points out one of the most obvious problems with a text-based approach: “authentic texts do not conveniently contain enough instances of the patterns or structures on which teachers may want to focus.” That is certainly very often the case and it makes sense: after all, authentic texts are not produced for pedagogic purposes, hence no need for making salient certain forms on which the language teacher may wish to focus.

But then again, once in a while, one will come across exceptions. Beyoncé’s song “If I Were a Boy” is a fine example. By now a staple in certain ELT circles, the record prominently illustrates possible constructions of the second conditional (there is clearly a poetic effect to that, as the many variations on the structure highlight the speaker’s feelings of despondency) – and, to boot, the meanings encoded by such form, i.e. the song’s message, is one that is likely to bring about an important discussion.

For the reasons outlined above, although a corpus-based approach was not viable, the more conventional text-based approach for carrying out grammar instruction was employed. Furthermore, connected texts were prioritized over isolated sentences when giving examples (see: sections 4.2 and 5.1 from the “Wanna go out?” unit; sections 6.1 and 6.4 from the “Party don’t start...” unit) as a way of highlighting that grammar can not be divorced from “semantic and pragmatic aspects” (Oliveira, Carneiro and Azevedo, 2016, p. 444). These authors point out that grammar learning is influenced by social interactions out of and in the classroom, attention to input and they trust a type of grammar instruction that involves the teacher’s

appreciation of the data to which students will be presented and from which they will work, considering “the interface between syntactic, semantic and pragmatic aspects” to yield better results.

Students, then, move through a deductive grammar learning framework. In Schaffer’s words (1989, p. 396), through an inductive approach “the students’ attention is focused on the structure being learned; and [they] are required to formulate for themselves [...] the underlying pattern.” Grammar work also involves communicative activities (for example, 7.4 from “Party don’t start...”) that prompt learners to take into account “contextual and discursive aspects” (Oliveira, Carneiro and Azevedo, p. 444).

Listening

Chang and read (2006, p. 376) reminds us that “given their lack of everyday experience with the spoken language, foreign language listeners have a particular need to be tuned in (Underwood, 1989), rather than being plunged straight into a listening task without any orientation to it.” Understandably listening work is usually a stressor for many EFL students. Therefore, so as to reduce high levels of anxiety and have a more valid measure of students listening comprehension ability, such listening supports as topic preparation, the previewing of questions, and input repetition were utilized.

Topic preparation prompts students to tap into their prior knowledge, including knowledge of the world, derived from experiences they have lived or have seen, heard or read about. In case topic preparation demands a complete introduction, topic discussion may as well ensue. Learners benefit from question preview since “[it] gives students an idea of passage content, thus serving as an advanced organizer and providing 'schema' for comprehension.” (Omaggio, 1986, p. 143, apud Berne, 1995, p. 318). Finally, repeated input gives students more opportunities to clarify their understanding, besides reducing listening anxiety (Kurita, p. 39)

An example of an activity observing those principles is Unit 2’s exercise 3. In the introduction to the exercise, students learn the premise of the situation and who the characters are (topic preparation). Students, then, had to concentrate on the first set of questions to be answered after their first video watch/listen (question preview). After that, students studied the second set of questions to be answered and the video was played once more (repeated input).

Reading

When reading, we engage bottom-up and top-down processing: the former refers to “lexical access (word recognition), syntactic parsing, semantic proposition formation and working memory activation;” the latter, “text model of comprehension, situation model of reader interpretation, [...] and inferencing and executive control processes” (Grabe and Stoller, 2002, p. 19, apud AlKialbi, 2015, p. 14). In addition, informed by the much discussed and influential ‘psycholinguistic model of reading’ spearheaded by Goodman and Smith in the late ‘60s and early ‘70s (Grabe, 1991, p. 376), reading scholars have argued that readers (including additional language learners, naturally) leverage their prior background knowledge to manage their reading texts.

Such a notion is associated to schema theory. On schema, Nuttall (1996, p. 7) elaborates:

The kinds of assumption we make about the world depend on what we have experienced and how our minds have organized the knowledge we have got from our experiences. A useful way of thinking about this is provided by schema theory. A schema (plural schemata) is a mental structure. It is abstract because it does not relate to any particular experience, although it derives from all the particular experiences we have had. It is a structure because it is organized; it includes the relationships between its component parts.

However, sometimes students may not have (enough) background knowledge on which to draw. For this reason, Carrell (1987) states it is a role of the EFL reading teacher to facilitate the “acquisition of appropriate [...] content knowledge.” Therefore, schema building or activating should aid student’s reading comprehension. Special attention was given to schema building/activating for unit 2’s written text, given the topics – data-mining and techlash – might not be one all students are familiar with. The topics have, nonetheless, become part of mainstream discourse (“Techlash” appeared in 2018 word of the year lists by the Financial Times and the Oxford Dictionary) and were addressed in Enem 2018. Students will discuss data mining and see that there is more to it than meets the eye: it goes way beyond advertising; many recent cases have shown the correlation between data mining and the proliferation of extremist propaganda, the spread of disinformation, hate speech, etc. Through after-reading discussion students will be asked to work out and propose possible interventions.

Through this before-reading exercise, the aim is to attend not only to schema-building (i.e. a top-down process), but also to introduce and reinforce (new) vocabulary, which is very important for reading comprehension as we have learned from authors and/or our own experiences. In fact, as reported by Grabe, the ‘psycholinguistic reading model’ has been

challenged for its overemphasis on top-down processes. On the all too familiar experience of reader-learners being “stuck” on words, he comments (p. 391):

Previous perspectives on this language problem argued, in keeping with the psycholinguistic model of reading, that students were not sampling rapidly enough and were afraid to make guesses, to take chances. More current views of this learner problem argue that students are word-bound precisely because they are not yet efficient in bottom-up processing. The problem is that students do not simply recognize the words rapidly and accurately but are consciously attending to the graphic form (and in many second language texts there are often far too many new forms for students to attend to efficiently). No amount of guessing, which many poorer students actually seem to be good at, will overcome this deficiency and lead to automatic word recognition.

It seems, then, a sensible approach might be one that sees reading as a combination of language and thinking processes.

Speaking

According to the Common European Framework of Reference for Languages, B1-level learners are able to “enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life.” The topics dealt with throughout the designed units are both up-to-date and mainstream. Topic familiarity may, in fact, facilitate more thorough and critical examinations of topic-related issues. In order to achieve that, the units provide discussion questions that prompt students to dig deeper (i.e., to question what may have been taken for granted, to check their own privileges, to discuss possible interventions) and take a stand, and the interaction patterns (paired up students, small groups of students, teacher-students) varies.

Overall, the goal to develop students’ oral skills was planned based on an integration of ‘direct’ and ‘indirect’ approaches to speaking pedagogy (Richards, 1990, apud Burns, 1998), seeing both as complementary rather than opposing. Of direct approaches, Burns (p. 103) explains:

Direct or controlled approaches are those that include 'skill-getting' (Rivers and Temperley 1978), 'pedagogic' (Nunan 1989), 'pre-communicative' (Littlewood 1981) [...] practice where learners focus on specific elements of communicative ability which are isolated and practiced. These activities [...] serve to develop enabling skills that can be further facilitated through 'language awareness' (Carter 1996, van Lier 1995) and 'consciousness-raising' practice (Ellis 1993, Fotos 1994, Rutherford 1987, Rutherford and Sharwood Smith 1985). Such activities might involve analyses of the typical structures of spoken genres, the learning of formulaic lexical phrases and institutionalized routines”

It is important to point out that the “specific elements of communicative ability” were pointed out after being introduced through contextualized, meaningful examples. For instance, on exercise 3 from the “Wanna go out?” unit, the teacher has the opportunity to guide students on an exploration of the use and effects of hedges (a very common feature of everyday spoken language) in the context of making invitations. It may not be a stretch to claim that through such an activity – analyzing dialogue from movies set in our contemporary time, whose selected scenes were casual, hence employing day-to-day language and language habits, as it were, such as pauses, conversation fillers, sentence restarts, etc. – students are engaged in conversation analysis. By doing that, it is possible to show how language betrays speakers’ feelings, attitudes and intentions. In scene A the speakers are in an awkward situation and that translates into the language they produce via conversation fillers, hedges and small talk. Students will be guided to point out and try to explain why that was happening (e.g.: what was the purpose of the small talk? What was the probable effect of the expression “total shot in the dark”? Why say that? To show confidence? To save face?)

Along similar lines, Hinkel (2006, p. 116) advocates for the explicit instruction of “communication tactics” and states:

At present, pedagogy on L2 sociopragmatic norms of speaking typically incorporates effective communication strategies; discourse organization and structuring; conversational routines (e.g., small talk); conversational formulae (e.g., forms of address); and speech acts, such as requests, refusals, compliments, or clarification questions (e.g., McKay, 2002; Yule & Tarone, 1997).

Of Indirect approaches to the teaching of speaking, Burns (p. 103) elaborates:

Indirect or transfer approaches [...] presuppose increased learner autonomy with a focus on the production of more 'authentic' and functional language use. The essential focus is on tasks mediated through language, negotiation, and the sharing of information. Theoretical concepts that underpin indirect approaches are related to 'skill-using' (Rivers and Temperley 1978), 'real-life' (Nunan 1989), 'communicative' (Littlewood 1981), and 'whole-task' (Littlewood 1992) practice. There are a range of activities proposed in the second language teaching literature to promote oral communication, including discussions (Ur 1981), information gaps (Yorkey 1985), project work (Fried-Booth 1986), role plays (Ladousse 1989), simulations (Crookall and Oxford 1990), and talking circles involving discussion of personal experiences based on narratives, anecdotes, news personal events, and so on (Ernst 1994).

Exercise 7 from “Wanna go out?” is a role play activity which promotes “functional language use.” Before said activity students had been presented, had discussed, and practiced the grammar point and vocabulary which they may wish to use to carry out the targeted communicative functions of the unit (i.e. making an invitation, accepting, or declining). In summary, there was a move from skill-getting to skill-using.

It should be noted that modal verbs were deliberately avoided in presenting examples that expressed declinal. That was done in hopes that a student might ask, when trying to come up with their own example of declinal, something along the lines of: “Teacher, how do I say ‘*tenho que...*’ in English?” Dealing with this instance of emergent language would be an interesting segue to the unit’s grammar work.

Throughout the units there were a lot of activities that sought to promote “negotiation, [...] the sharing of information” and discussions (to name a few: unit 1’s exercises 2.2, 2.3, 6.1; unit 2’s 2.1, 2.2). As previously noted, the interaction patterns of speaking activities are varied, but when teacher and students are engaged in whole-class discussions, one of the goals is to foster reflective and questioning attitudes in students (Pessoa & Freitas, 2012), as the group problematize and propose interventions to the topics the questions address (see: unit 1’s 2.3; unit 2’s 2.1).

Writing

The ultimate goal of writing work is to foster the development of writers who are socially aware. Given students bring their life experiences and word knowledge into the classroom, the writing activities aimed to explore two genres with which students are very familiar – namely, WhatsApp interaction and a meme – and about which they can make insightful contributions.

Yet, beyond a look at the linguistic particularities of such genres, the writing activities prompt students to reflect on some “conditions of text production,” such as: who the text author is; who the text addresses; what the communicative intentions are; where the text will appear. (Tenuta & Oliveira, 2011, p. 324). For example, the writing assignment of Unit 2 is a meme that students will: 1) write as themselves; 2) share with their classmates; 3) create with the intent of being critical or funny; 4) post as their WhatsApp story, so their classmates can view and reply if they want to.

Unit 1’s 5.2 activity, based on situational prompts. Concerning discourse completion tasks (DCTs), McCarthy and Anne O’Keeffe (2004, p.28) argue they “may be construed as a condensation of the informant’s prior experience with language,” and as such, they can also be helpful tools for addressing pragmatic competence. There are oral and written DCTs. Not quite surprisingly, Yuan (2001, apud McCarthy and Anne O’Keeffe 2004) has found that oral DCTs “generate more natural speech features than written DCTs.” However, a written DCT was

proposed because students had been discussing the characteristics of a WhatsApp interaction between friends.

To carry out such a genre-oriented task, the WhatsApp apology text, students were guided through a discussion on how we go about refusals, apologies, and explanations, corroborating a functional view of language. The purpose is to reflect on the implications thereof and how different variables affect those speech acts. Regarding power asymmetries: is it an exchange with close friend? Someone you have just met? Will the apology be a long one—when? The strategy of using emojis in a digital environment to develop some repair work, and not only denote feelings or attitudes – in the absence of body language which one will rely on in face-to-face interactions – but also to reinforce the aforementioned illocutionary acts (Oliveira, Cunha and Avelar 2018).

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