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TCC – TRABALHO DE CONCLUSÃO DE CURSO



MUSICAL CULTURE AND CELEBRITIES' BEHAVIORS

LEVEL – ADVANCED

Zélia Pimenta

2013

ZÉLIA PIMENTA

MUSICAL CULTURE AND CELEBRITIES' BEHAVIORS

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Trabalho de Conclusão de Curso apresentado junto à Universidade Federal de Minas Gerais – UFMG Faculdade de Letras - FALE: CEI - como um dos requisitos para a obtenção do Título de Especialista.

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BELO HORIZONTE
2013

À minha mãe: Maria Zózima

MÃE, muito obrigada pelo amor incondicional demonstrado ao longo desses anos. Minha profunda gratidão por tudo que a Senhora fez por mim - e faz. Obrigada por ter me ensinado que SABEDORIA, DISCIPLINA e PERSISTÊNCIA são infalíveis para todos que almejam a VITÓRIA.

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A cada dia que se finda é possível perceber como vale a pena acreditar no ser humano e perseverar em busca dos nossos objetivos. Quando estamos CRIANDO, se atentos estivermos, percebemos como PESSOAS ESPECIAIS se aproximam e colaboram conosco nesse processo de CRIAÇÃO. Por esse motivo, jamais deixaria de expressar toda minha gratidão aos que de forma direta ou indireta participaram dessa conquista. Em primeiro lugar, agradeço aos meus familiares, especialmente minhas irmãs Selma Pimenta pelo suporte e Rosemari de Souza, uma irmã muito especial – meiga e gentil – que com muito amor foi presença constante nessa minha trajetória. Ao meu irmão e amigo, Baltazar Pimenta, pelas opiniões inteligentes e valiosas. Aos professores do CEI meus sinceros agradecimentos, em particular, à Professora Doutora Júnia Braga, que através da sua competência, entendeu a ideia inicial desse projeto e, pacientemente, me incentivou a prosseguir. Agradeço, tanto quanto, à Professora Doutora Vera Menezes por suas aulas interessantes e pela gentileza de ceder-me um artigo inédito para que eu o utilizasse no embasamento teórico desse trabalho e à Professora Doutora Ana Larissa Adorno Marciotto pela cooperação e atenção. E, claro, aos meus colegas de classe que motivaram a minha jornada, cada um, com a sua forma particular e especial de ser. Obrigada!

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Belo Horizonte – 2013

Zélia Pimenta

INTRODUCTION

Over time, educators have addressed the importance of innovative methods to teach foreign language. It means that an interesting method added to a motivating learning process can bring effective results. However, throughout English courses is very common to observe that songs are usually used as gap filling exercises, which work mostly with vocabulary and grammar. Therefore, the aim of the MUSICAL CULTURE AND CELEBRETIES' BEHAVIORS UNITS is to show different activities through which songs can be used not as a superficial appeal, but as an effective and powerful pedagogical resource to enhance the language learning process in the classroom. The expectation is that foreign language can be learned through authentic materials that express the exceptional high level of music creation, expanding students' vision about the music artistic world in general. So, the idea is to bring more the content – the obvious – but joy and pleasure to be in the classroom. Indeed, students' motivation emerges as a strong ally in order to attain the good results. Therefore, the central teaching resource will be the MUSIC through songs produced by three BANDS known worldwide for its incredible legacy in music entertainment: THE BEATLES, PINK FLOYD and GREGORIAN BANDS. In the UNIT ONE the center will be the ROCK and ROLL music and in the UNIT TWO the GREGORIAN CHANT, PROGRESSIVE ROCK and PSYCHEDELIC MUSIC styles.

In both UNITS students will enhance the four English Language skills – reading, writing, listening and speaking – as well grammar; general vocabulary; music basic vocabulary; computer-mediated communication and general cultural knowledge over the past 50 years in many artistic areas. Furthermore, learners will exchange personal information and discuss collective interests with the purposes to accumulate greater awareness about how to express clearly and develop confidence to reinforce critical thinking when dealing with controversial subjects related with human beings' behaviors – especially on the addiction issue that serious problem which societies are being forced to face and in somehow try to solve. The lessons of the TWO UNITS will also provide different interactions among students and it will have – as above-mentioned – the most motivating and stimulating way that is already established as a success between students and in any learning process: MUSIC. The MUSICAL CULTURE AND CELEBRETIES' BEHAVIORS UNITS are followed by a TEACHER'S GUIDE that brings the answers to the activities, few suggestions, tips and some additional resources. There is also a TEST BOOKLET and supplementary cultural information. At the end will be attached a DVD containing a DIGITAL VERSION of the UNITS including all the MP3 AUDIOS and VIDEOS. This material is not allowed to be commercialized without permission. It can be reproduced for educational purposes, partially or as a whole only with the consent of the author.

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UNIT ONE

THE BEATLES



Available at: <http://goo.gl/gQcCW> Accessed on January 13, 2013

THE LEGENDARY ROCK AND ROLL BAND

LEVEL – ADVANCED

UNIT 1 – THE BEATLES: THE LEGENDARY ROCK IN ROLL BAND

ACTIVITY 1: READING SKILL – TIMELINE (MUSICAL CULTURE I)

1.1 – TIMELINE: THE BEATLES' SONG SENSATION

A. Read the artistic events in the timeline and underline the year and the song that transformed “The Beatles” in a sensation known as the “British invasion” and the “Beatlemania”.

| |
|---|
| 1948 – Columbia Records introduces the "long playing" vinyl record. |
| 1951 – Cleveland disc jockey Alan Freed coins the term "rock and roll." |
| 1955 – Elvis Presley becomes the first rock star. |
| 1957 – Leonard Bernstein's musical <i>West Side Story</i> debuts. |
| 1958 – Billboard magazine begins their Hot 100 chart listing popular songs. |
| 1959 – The National Academy of Recording Arts and Sciences presents the first Grammy Award. |
| 1959 – Berry Gordy, Jr., founds Motown record company; in the 1960s Motown stars include the Supremes, Stevie Wonder, and Marvin Gaye. |
| 1961 – Country singer Patsy Cline becomes a mainstream pop music hit. |
| 1964 – The Beatles' "I Wanna Hold Your Hand" is a sensation, igniting the "British invasion." |
| 1969 – The Woodstock Music and Art Fair, featuring such artists as Janis Joplin, Jimi Hendrix, The Who, and Joan Baez, are attended by hundreds of thousands of fans. |
| 1971 – <i>The Sonny and Cher Comedy Hour</i> popularize such hits as "I Got You Babe." |
| 1975 – CBGB (Country Bluegrass & Blues) club in New York showcases "punk rock." |
| 1977 – The movie <i>Saturday Night Fever</i> popularizes disco music. |
| 1978 – Hip hop, a blend of rock, jazz, and soul with African drumming, is born in the South Bronx. |
| 1981 – MTV music television debuts with nonstop music videos. |
| 1982 – <i>Cats</i> begin its 18-year run on Broadway. |
| 1983 – Compact discs begin to replace vinyl records; Madonna releases her debut album; the single "Holiday" becomes a hit. |
| 1984 – Cyndi Lauper's "Girls Just Wanna Have Fun" moves up the charts; Twelve-year-old Ricky Martin begins his five-year stint with Menudo. |
| 1985 – Michael Jackson releases <i>Thriller</i> ; the video becomes a classic. |

Available at: <http://goo.gl/LZCZp8> Accessed on January 13, 2013

B. Do you recognize any artist or artistic events in the timeline above? Underline each one.

C. Look at the following pictures. Who is the artist? _____



Available at: <http://goo.gl/vrpBF> Accessed on January 13, 2013



Available at: <http://goo.gl/IT86n>
Accessed on January 13, 2013

1.2 – JOHN LENNON'S BIOGRAPHY

A. Access <http://www.biographyonline.net/music/john-lennon.html> and read the biography about the musician and singer-song writer who rose to worldwide fame as one of the founding members of The Beatles: **John Lennon**.

1.3 – THE BEATLES' HISTORY

The Beatles were an English rock band, active throughout the 1960's and one of the most commercially successful and critically acclaimed acts in the history of popular music. Formed in Liverpool, by late 1962 the group consisted of John Lennon (rhythm guitar, vocals), Paul McCartney (bass guitar, vocals), George Harrison (lead guitar, vocals) and Ringo Starr (drums, vocals). Rooted in skiffle and 1950's rock and roll, the group later worked in many genres ranging from pop ballads to psychedelic rock, often incorporating classical and other elements in innovative ways. The nature of their enormous popularity, which first emerged as "Beatlemania", transformed as their songwriting grew in sophistication. They came to be perceived as the embodiment of ideals of the social and cultural revolutions of the 1960s.



Available at: <http://goo.gl/dKINn> Accessed on January 13, 2013

Initially a five-piece line-up of Lennon, McCartney, Harrison, Stuart Sutcliffe (bass) and Pete Best (drums), they built their reputation playing clubs in Liverpool and Hamburg over a three-year period from 1960. Sutcliffe left the group in 1961, and Best was replaced by Starr the following year. Molded into a professional act by manager Brian Epstein, their musical potential was enhanced by the creativity of producer George Martin. They gained popularity in the United Kingdom after their first single, "Love Me Do", became a modest hit in late 1962, and acquired the nickname the "Fab Four" as "Beatlemania" grew in Britain over the following year. By early 1964 they had become international stars, leading the "British Invasion" of the United States pop market. The band toured extensively around the world until August 1966, when they performed their final commercial concert. From 1966 they produced what many critics consider to be some of their finest material, including the innovative and widely influential albums *Revolver* (1966), *Sgt. Pepper's Lonely Hearts Club Band* (1967), *The Beatles* (1968) and *Abbey Road* (1969).

After their break-up in 1970, the ex-Beatles each found success in individual musical careers. Lennon was murdered outside his home in New York City in 1980, and Harrison died in Los Angeles of cancer in 2001. McCartney and Starr remain active. The Beatles are the best-selling band in history, and over four decades after their break-up, their recordings are still in demand. They have had more number one albums on the UK charts and have held the top spot longer than any other musical act. According to the RIAA, they have sold more albums in the United States than any other artist, and they topped Billboard magazine's list of all-time Hot 100 artists in 2008. They have received 7 Grammy Awards from the American National Academy of Recording Arts and Sciences and 15 Ivor Novello Awards from the British Academy of Songwriters, Composers and Authors. They were collectively included in Time magazine's compilation of the 20th century's 100 most influential people.

Available at: <http://goo.gl/EX1O> Accessed on January 13, 2013

ANSWER THE QUESTIONS

1. Where is the band from? _____
2. How many music genres did the band work with? _____

3. How many members did the band have and who were they? _____

4. What did change the Beatles' fame status?

5. How many Grammys did the Beatles receive in the United States? _____
6. What exactly happened in 1980? _____

1.4 – TIMELINE CREATION

A. Create a timeline scoring amazing details about the Beatles (use the linear timeline scale).



Available at: <http://goo.gl/6q11aC>
Accessed on January 13, 2013.

ACTIVITY 2 – LISTENING, WRITING, SPEAKING SKILLS AND GRAMMAR

2.1 – THE BEATLES' 1964 SONG SENSATION

Listen to the Beatles' song "I Wanna Hold Your Hand" that was a great sensation in 1964.



The Beatles - I Wanna Hold your Hand.mp3

2.2 – STANDARD ENGLISH INFORMAL CONTRACTIONS

A. Listen to the phrases on the left side and match with the phrases on the right side.



PHRASE 1.mp3



PHRASE 2.mp3



PHRASE 3.mp3



PHRASE 4.mp3



PHRASE 5.mp3



PHRASE 6.mp3



PHRASE 7.mp3



PHRASE 8.mp3



PHRASE 9.mp3



PHRASE 10.mp3

() You'll let me let me hold your hand

() I can't hide

() Yeah, you've got that something

() I'll let me hold your hand

() Oh yeah, I'll tell you something

() When I'll say that something

() I think you'll understand

() I wanna hold your hand

() You'll let me be your man

() It's such a feeling that my love

2.3 – SONG VERSE TRANSCRIPTION

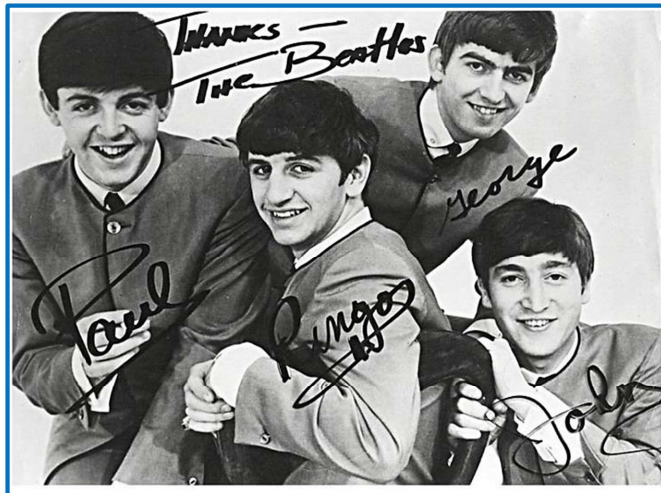
A. Listen to the Beatles' song and write down the first verse song transcription.



The Beatles - I Wanna Hold your Hand.mp3

THE BEATLES
I Wanna Hold Your Hand
(John Lennon/Paul McCartney)

FIRST VERSE TRANSCRIPTION



Available at: <http://goo.gl/YnNIHM> Accessed on January 13, 2013

2.4 – THE MUSIC RHYTHM

A. Watch the video and rewrite the Beatles' song by removing all the contractions. Afterward discuss with your group the implications those changes can bring to the original melody.



I Wanna Hold your Hand.mp4

Available at: <http://goo.gl/Ul5aV> Accessed on January 20, 2013

THE BEATLES
I Wanna Hold Your Hand
(John Lennon/Paul McCartney)

LYRICS PART I

Oh yeah, _____ tell you something
I think _____ understand
When _____ say that something
I _____ hold your hand

I _____ hold your hand
I _____ hold your hand

Oh please, say to me
_____ let me be your man

And please, say to me
_____ let me hold your hand
_____ let me hold your hand
I _____ hold your hand

And when I touch you I feel happy (Inside)
_____ such a feeling that my love

I _____ hide
I _____ hide
I _____ hide

LYRICS PART II

Yeah, _____ got that something
I think _____ understand
When _____ say that something
I _____ hold your hand

I _____ hold your hand
I _____ hold your hand

And when I touch you I feel happy (Inside)
_____ such a feeling that my love

I _____ hide
I _____ hide
I _____ hide

Yeah, _____ got that something
I think _____ understand
When _____ feel that something
I _____ hold your hand

I _____ hold your hand
I _____ hold your hand
I _____ hold your hand

Available at: <http://goo.gl/ixFKg> Accessed on January 20, 2013

ACTIVITY 3 – INTEGRATING THE FOUR SKILLS AND GRAMMAR

3.1 – THE FIRST IMPRESSIONS ABOUT THE BEATLES' HISTORY

A. Make a list and share with your partner your impressions about the Beatles' Band.

3.2 – THE TOP TEN BEATLES' WEBSITES

A. Visit the website <http://www.the-top-tens.com/lists/best-beatles-songs.asp> and write two paragraphs (at least five sentences and a maximum of six each one) addressing the points in common that you and your partner found out about the Beatles.



Available at: <http://goo.gl/qTZ0T> Accessed on February 3, 2013

3.3 – THE CONTROVERSY SONG

INTRODUCTION – THE LUCY IN THE SKY WITH DIAMONDS' SONG CONTROVERSY



Available at: <http://goo.gl/BXcp1> Accessed on February 3, 2013

The song "Lucy in the Sky with Diamonds" is a song written primarily by John Lennon and credited to Lennon-McCartney for The Beatles' 1967 album Sgt. Pepper's Lonely Hearts Club Band. Lennon's son, Julian, inspired the song with a nursery school drawing he called "Lucy in the sky with diamonds". Shortly after the song's release, speculation arose that the first letter of each of

the title's nouns intentionally spelled LSD. Lennon said was surprised at the idea that the song title was a hidden reference to LSD: *"It was purely unconscious that it came out to be LSD. Until someone pointed it out, I never even thought of it. I mean, who would ever bother to look at initials of a title? It's not an acid song. The imagery was Alice in the boat"*.

Available at: <http://goo.gl/SCKo4> Accessed on February 3, 2013

3.4 – THE LUCY IN THE SKY WITH DIAMONDS' VOCABULARY

A. Watch the Lucy in the Sky with Diamonds' animation video.



Lucy in the Sky with Diamonds.mp4

Available at: <http://goo.gl/sWqj9t> Accessed on February 3, 2013

B. Read the song lyrics and underline all unfamiliar words.

LUCY IN THE SKY WITH DIAMONDS LYRICS (1967)

(John Lennon/Paul McCartney)

Picture yourself in a boat on a river
With tangerine trees and marmalade skies.
Somebody calls you; you answer quite slowly
a girl with kaleidoscope eyes.

Cellophane flowers of yellow and green
Towering over your head
Look for the girl with the sun in her eyes
and she's gone

Lucy in the sky with diamonds
Lucy in the sky with diamonds
Lucy in the sky with diamonds
Ah... Ah...

Follow her down to a bridge by a fountain
Where rocking horse people eat marshmallow pies
Everyone smiles as you drift past the flowers
That grow so incredibly high

Newspaper taxis appear on the shore
Waiting to take you away
Climb in the back with your head in the clouds
and you're gone

Picture yourself on a train in a station
With plasticine porters with looking glass ties
Suddenly someone is there at the turnstile
The girl with kaleidoscope eyes

Available at: <http://goo.gl/YBzPZ> Accessed on February 3, 2013

3.5 – THE INTERVIEW

A. Watch the interview video and answer: What is the subject? Exchange information with your group about the story issue.



Lucy in the Sky with Diamonds.mp4

Available at: <http://goo.gl/7vW7HP> Accessed on February 3, 2013

3.6 – OPINION ESSAY

A. Do you believe that John Lennon's polemic song has any implicit message? Why? Share the conclusions with your classmates.

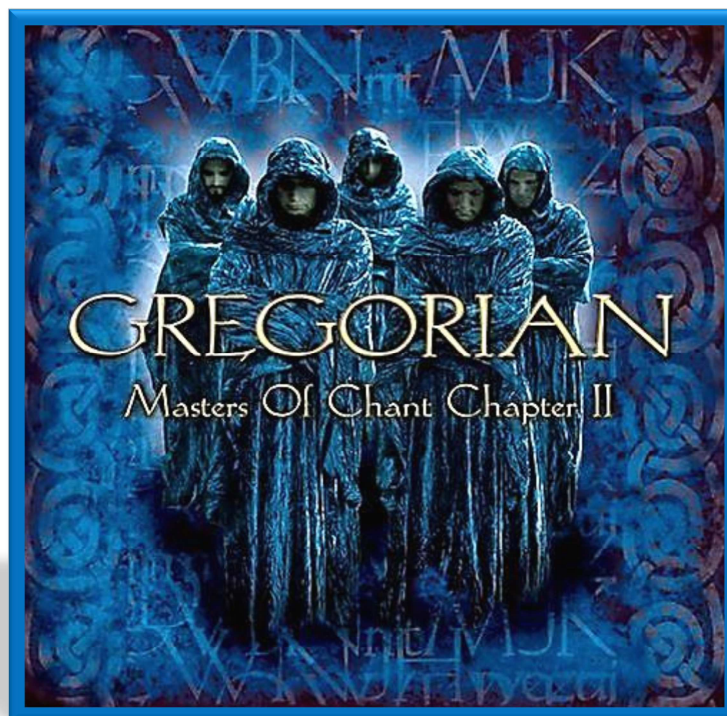


TIP: LEARN MUCH MORE ABOUT THE BEATLES' BAND ACCESSING THE WEBSITES:

<http://www.thebeatles.com/>
<http://www.thebeatlesrockband.com/>
<http://www.alwaysontherun.net/beatles.htm>

UNIT TWO

PINK FLOYD AND GREGORIAN BAND



Available at: <http://goo.gl/YcWp2> Accessed on March 10, 2013

MUSIC STYLE FUSION AND ADDICTION

LEVEL – ADVANCED

UNIT 2 – PINK FLOYD AND GREGORIAN BAND (MUSIC STYLE FUSION AND ADDICTION)

ACTIVITY 1 – READING, LISTENING AND WRITING SKILLS (MUSICAL CULTURE II)

INTRODUCTION – SHEET MUSIC DEFINITION

The term sheet music is a handwritten or printed form of music notation that uses modern musical symbols. The term "sheet" is intended to differentiate written music from an audio presentation as in a sound recording, broadcast or live performance.

Available at: <http://goo.gl/iOxRx> Accessed on March 10, 2013

1.1 – PINK FLOYD'S WISH YOU WERE HERE SONG AND MODERN SHEET MUSIC

A. Listen to the Pink Floyd's song and notice below a piece of its modern sheet music.



Pink Floyd - Wish You Were Here.mp3

WISH YOU WERE HERE – MODERN SHEET MUSIC

Words and Music by
ROGER WATERS and DAVID GILMOUR

$\text{♩} = 125$

So how I wish you were here

so you think you can tell me Heav-en from hell_ We're just

two lost souls swim-ning in a fish bowl_ Year af - ter year_

Can you tell a green field_ Run-ning o - ver the same_ from a cold steel old ground

© 1982 by ROGER WATERS MUSIC OVERSEAS LIMITED/PINK FLOYD MUSIC PUBLISHING LTD
All Rights Reserved

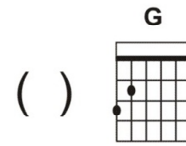
1.2 – MUSICAL SYMBOLS, NOMENCLATURES AND DEFINITIONS

A. Match the definition from column one with the musical symbols from column two.

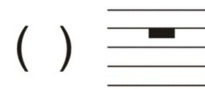
(1) **STAFF** – The staff is the fundamental latticework of music notation, upon which symbols are placed. The five staff lines and four intervening spaces correspond to pitches of the diatonic scale.



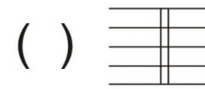
(2) **G CLEF (TREBLE CLEF)** – The centre of the spiral defines the line or space upon which it rests as the pitch G above middle C, or approximately 392 Hz.



(3) **F CLEF (BASS CLEF)** – The line or space between the dots in this clef denotes F below middle C, or approximately 175 Hz. This clef appears nearly as often as the treble clef.



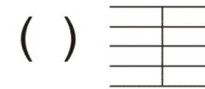
(4) **QUARTER NOTE** – It is a note played for one quarter of the duration of a whole note (or *semibreve*). Quarter notes are notated with a filled-in oval note head and a straight, flagless stem.



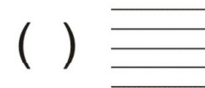
(5) **BEAMED NOTES** – Connect eighth notes (quavers) and notes of shorter value, and are equivalent in value to flags. In metered music, beams reflect the rhythmic grouping of notes.



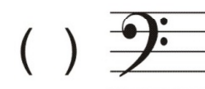
(6) **TABLATURE (OR TAB FOR SHORT)** – It is a form of musical notation indicating instrument fingering rather than musical pitches. Tablature is commonly used in notating rock, pop, folk, ragtime and blues music.



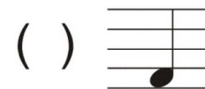
(7) **DOUBLE BAR LINE/DOUBLE BARLINE** – Used to separate two sections of music. Also used at changes in key signature, time signature or major changes in style or tempo.



(8) **REST** – It is an interval of silence in a piece of music, marked by a symbol indicating the length of the pause. Each rest symbol corresponds with a particular note value.



(9) **ACCOLADE/BRACE** – Connects two or more lines of music that are played simultaneously. Depending on the instruments playing, the brace, or accolade, will vary in designs and styles.



(10) **BAR LINE** – Used to separate measures Bar lines are extended to connect the upper and lower staves of a grand staff.



MUSIC

MUSIC

MUSIC

1.3 – THE MUSIC CONCEPT AND GREGORIAN CHANT MUSIC STYLE

A. Listen and read along with the text.



The Music Concept and Gregorian Chant Music Style.mp3

According to Wikipedia the “creation, performance, significance, and even the definition of music vary according to culture and social context. Music (Greek word which means mousike: "art of the Muses") ranges from strictly organized compositions (and their recreation in performance), through improvisational music to aleatoric forms. Music can be divided into genres and subgenres. However, one of the music concepts is summarized as “an art form whose medium is sound and silence. Its common elements are pitch (which governs melody and harmony), rhythm, dynamics and the sonic qualities of timbre and texture”.

Nevertheless, in music styles, one is known as Gregorian chant which “is the central tradition of Western plainchant, a form of monophonic liturgical music within Western Christianity that accompanied the celebration of Mass and other ritual services. It is named after Pope Gregory one (590 to 604) who is traditionally credited for having ordered the simplification and cataloging of music assigned to specific celebrations in the church calendar, although it is known now that he could not have done it as a system for notating music had not been established at the time. The resulting body of music is the first to be notated in a system ancestral to modern musical notation”.

Available at: <http://goo.gl/qKFSb> and <http://goo.gl/0pDm4> Accessed on March 17, 2013

B. List the most relevant information from the text upward.



1.4 – THE GREGORIAN CHANT MUSIC STYLE AND CHANT SHEET MUSIC ELEMENTS

A. Listen to the Gregorian chant music style and pay attention to the singer's performance.



hymme_veni_creator gregorian chant.mp3

GREGORIAN CHANT SHEET MUSIC DOMINICA II PASSIONIS SEU IN PALMIS – INTROITUS

Intr.
8.

D O-mi-ne, * ne longe fá-ci- as auxí-li- um
tu- um a me, ad de-fensi- ó-nem me- am
áspi- ce : lí- be- ra me de o- re le- ó-
nis, et a córni- bus u- ni- cornu- ó- rum hu-mi- li-
tá- tem me- am. *Ps.* De- us, De- us me- us, ré-spi- ce
in me, * qua- re me de- re- liquísti? longe a sa- lú te me- a
verba de- lictó- rum me- ó- rum.
Repetitur : Dómine, ne longe.

Available at: <http://goo.gl/E7Dyn> Accessed on March 17, 2013

B. List the six similarities between the Gregorian's sheet music and the Pink Floyd's modern sheet music (next page). Use the musical nomenclatures learned in the prereading to achieve this task.

| | |
|-------|-------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

1.5 – MODERN MUSIC SCORE (FRAGMENT)

WISH YOU WERE HERE

Words and Music by
ROGER WATERS and DAVID GILMOUR

$\text{♩} = 125$

So —
How I wish —

so you think you can tell — Heaven from hell —
how I wish you were here — We're just

two lost souls swim-ming in a fish bowl — Blue skies from pain — Year af - ter year —

Can you tell a green field — Run-ning o - ver the same — old ground. steel

© 1982 by ROGER WATERS MUSIC OVERSEAS LIMITED/PINK FLOYD MUSIC PUBLISHING LTD
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PINK FLOYD

ACTIVITY 2 – INTEGRATING THE FOURS SKILLS (PINK FLOYD’S BAND)

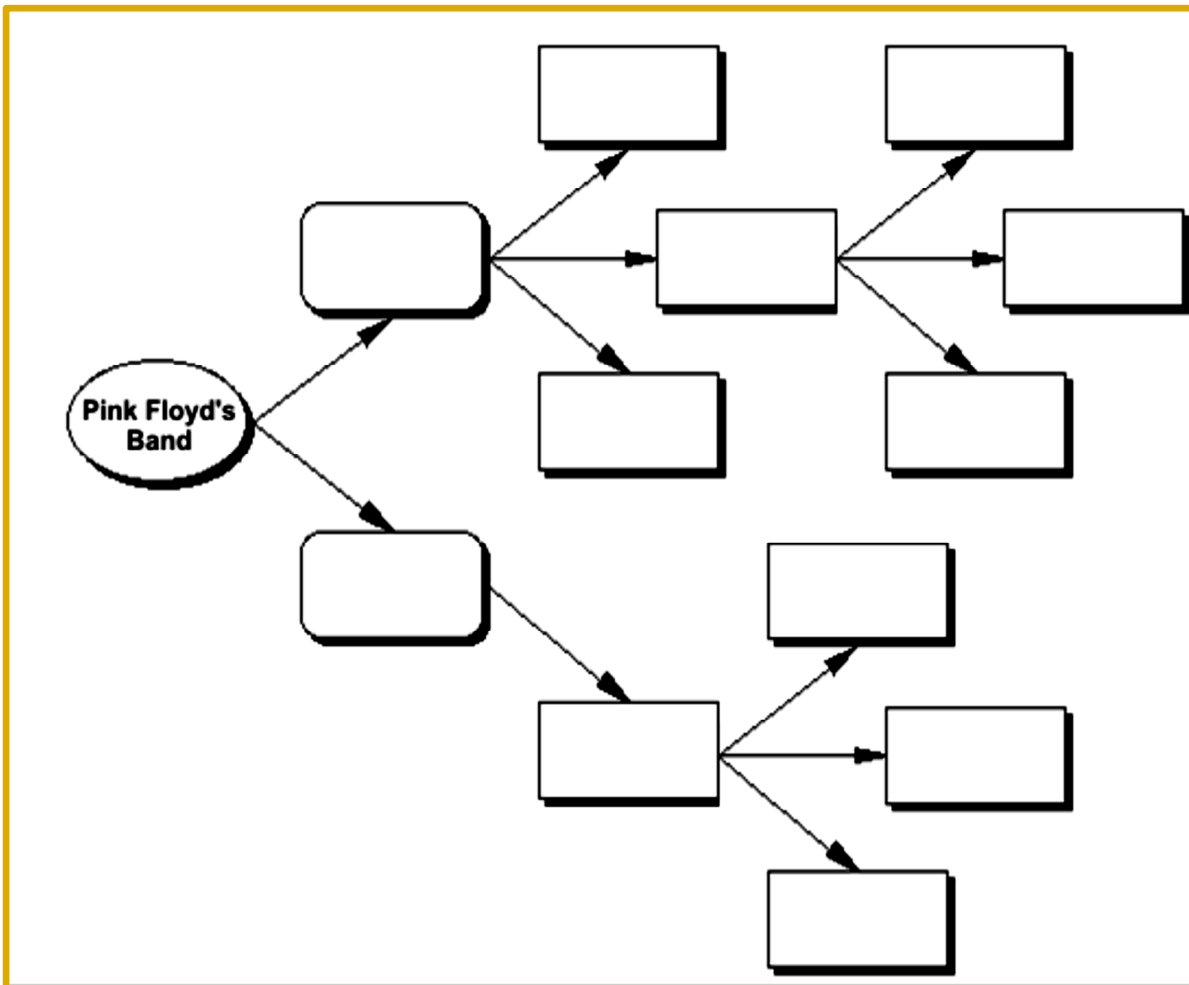
2.1 – THE PINK FLOYD’S INTERESTING FACTS

A. Access and read the Pink Floyd’s Website <http://www.pinkfloyd.com/> and fill in the chart below with the most interesting facts about the band’s history.



Available at: <http://goo.gl/7EiSK> Accessed on April 7, 2013

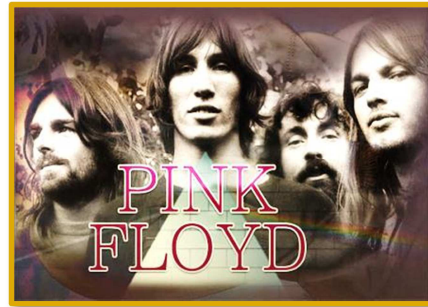
2.2 – THE BAND’S SUMMARY INTERESTING FACTS



2.3 – PINK FLOYD’S BRIEF HISTORY AND THE 1975 ALBUM RELEASE



Available at: <http://goo.gl/t9TkVg>
Accessed on April 7, 2013



Available at: <http://goo.gl/GTdbK>
Accessed on April 7, 2013

Pink Floyd was an English rock band that achieved international success with their progressive and psychedelic music¹. Distinguished by their use of philosophical lyrics, sonic experimentation, and elaborate live shows, they are one of the most commercially successful and musically influential groups in the history of popular music. Founded in 1965, the group originally consisted of university students Roger Waters, Nick Mason, Richard Wright and Syd Barrett. The *Wish You Were Here* is the ninth studio album by English progressive rock group Pink Floyd, released in September 1975. The album explores themes of absence, the music business, and former band-mate Syd Barrett's mental decline. It was inspired by material the band composed while performing across Europe, and recorded over numerous sessions at London's Abbey Road Studios. "Shine On" was a tribute to Barrett, who, coincidentally, made an impromptu visit to the studio while it was being recorded. The band failed initially to recognize Barrett, who had gained weight and changed in appearance.

Available at: <http://goo.gl/3lQhZ> Accessed on April 7, 2013

A. ANSWER THE QUESTIONS

1. Which were the principal issues in the Pink Floyd's 1975 album?

2. Why did the band fail to recognize Syd Barrett?


3. Where did the band record over numerous sessions of the 1975 album? Search and write down about the most important fact that promoted the Abbey Road Street to the global spotlight in 1969.

¹ **Psychedelic music** (sometimes **psychedelia**) covers a range of popular music styles and genres, which are inspired by or influenced by psychedelic culture and which attempt to replicate and/or enhance the mind-altering experiences of psychedelic drugs. It emerged during the mid-1960s among folk rock and blues rock bands in the United States and Britain. Available at: <http://goo.gl/a3YaN> Accessed on April 7, 2013

2.4 – SYD BARRETT (1946-2006)

A. Read the announcement about Syd Barrett released by the Schizophrenia Website in 2006.

Syd Barrett
1946-2006



Syd Barrett, a founding member of the band "Pink Floyd" and one of the most legendary rock stars to develop a mental illness - most likely schizophrenia (triggered, it is said, by significant drug use as well as the stress and pressure of his career), died Friday from complications related to diabetes. He had been living in a cottage in Cambridge, England, where he had lived a quiet life for the past three decades. He was 60 years old.

Available at: <http://goo.gl/o8OSv> Accessed on May 12, 2013

B. According to the Schizophrenia's blog – July 12, 2006 – was said that: Syd Barrett's "mental illness was triggered by significant drug use". **SO, IS IT POSSIBLE THAT DRUG ADDICTION CAN TRIGGER SOMEONE'S DISEASE?** Discuss with your group about that possibility.

2.5 – THE CELEBRITIES' OBITUARY QUIZ

INTRODUCTION – Through music and their sensitive, attractive and outgoing personalities, these artists changed forever many people's lives. The following question QUIZ PAYS TRIBUTE to the CELEBRITIES who passed away in the last 60 years, but still been reminded for their charming, courageous and benevolence. Read the information below and in the following pages look at the three pictures and select a **name** that would **correctly** complete the blank space.

1. She was a great student, she scores 99 points on her essay exam on social problems during her time in college; after graduating from high school she spent one semester at Lamar State College of Technology in her home state of Texas; at 20 year old she attended University of Texas as an art student; she was one of the first female artists to break the "girl singer" mold that existed in folk and pop music in the mid '60s. According to rumors one of her greatest kindnesses was to pay for the tombstone of her idol, blues singer Bessie Smith.

Adapted and Available at: <http://goo.gl/Y7dyvz> Accessed on May 12, 2013



Available at: <http://goo.gl/u8SbVf>
Accessed on May 12, 2013



Available at: <http://goo.gl/0fkPi>
Accessed on May 12, 2013



Available at: <http://goo.gl/DTiqa>
Accessed on May 12, 2013

ANSWER: _____ (Janis Joplin/Laura Nyro/Big Mama Thornton) was one of the most sweet, lovely and talented woman of her time.

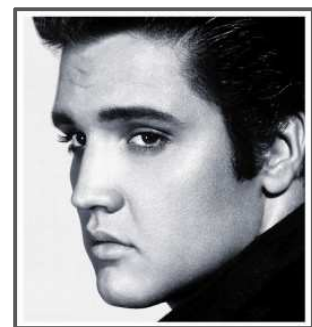
2. According to one of his biography even when this singer and actor was in Hollywood he used to keep in touch with his parents even in a simple telephone call just to ask: 'How's my babies?' said his mother. His father recalled more about his singing: 'At 9 he was picked to sing alone in church', he said. 'At home we sang as a trio, when my wife wasn't playin' the harmonica – he had a natural talent; he can't read a note even now. But you don't have to teach a fish to swim'. And when this famous singer got 19 and started making money', 'he told his mother: 'You've taken care of me for 19 years. Now it's my turn'.



Available at: <http://goo.gl/epLnpg>
Accessed on May 12, 2013



Available at: <http://goo.gl/7zrpif>
Accessed on May 12, 2013



Available at: <http://goo.gl/uKnJv0>
Accessed on May 12, 2013

ANSWER: _____ (Ritchie Valens/Sam Cooke/ Elvis Presley) was a friendly, generous and a smart man that was born in Tupelo, Mississippi, USA. He was a great singer and often known as the King of Rock and Roll. Also his incredible popularity influenced many singers, groups, including the Beatles' band.

3. She was only twenty when the well-connected jazz writer and producer John Hammond heard her fill in for a better-known performer. Soon after, he reported that she was the greatest singer he had ever heard. Her blues vocal style brought a slow and rough quality to the jazz standards that were often upbeat and light. This combination made for poignant and distinctive renditions of songs that were already standards. By slowing the tone with emotive vocals that reset the timing and rhythm, she added a new dimension to jazz singing. She appeared in a film, "New Orleans," in 1946 and was featured in a Broadway revue for a short run a few years later. In 1954 she made a tour of Europe and was featured in a widely acclaimed television program, "The Sound of Jazz," in 1958. During her lifetime she had fought racism and sexism, and in the face of great personal difficulties triumphed through a DEEP ARTISTIC SPIRIT. It is a tragedy that only after her death could a society, who had so often held her down, realize that in her voice could be heard the true voice of the times.

Adapted and available at: <http://goo.gl/lkvlk> / <http://goo.gl/fX9pYs> / Accessed on May 12, 2013.



Available at: <http://goo.gl/pjOJaH>
Accessed on May 12, 2013



Available at: <https://goo.gl/qMPp8l>
Accessed on May 12, 2013



Available at: <http://goo.gl/YnNIHM>
Accessed on May 12, 2013

ANSWER: _____ (Patsy Cline/Etta James/Billie Holiday) was a woman even with all suffering left her name immortalized as an amazing singer, persistent and courageous.

ACTIVITY 3 – INTEGRATING THE FOURS SKILLS, VOCABULARY AND GRAMMAR

INTRODUCTION – GREGORIAN BAND

Over the years, especially in the twentieth century have emerged musicians and bands with different styles that have demonstrated that creativity is a genuinely artistic inspiration. The group known as Gregorian Band is one of them with their fantastic plural genre, especially the chant one. Gregorian is a German band headed by Frank Peterson that performs Gregorian chant-inspired versions of modern pop, rock, mystic, gothic, chant songs. The group originates from Hamburg – Germany – which was initially a pop group named Enigma. In 1998 they reinvented themselves into what they call the Gregorian style which is a CHANT inspired version of modern pop and rock songs. The “Wish You Were Here” was recorded by them in the Master of Chant Chapter II album (2001) and the song interpretation was to simulate the Gregorian chant genre.

Adapted from: <http://goo.gl/38KBq> Accessed on May 12, 2013



Frank Peterson – Available at: <http://goo.gl/WA8RWA>
Accessed on May 12, 2013



Available at: <http://goo.gl/vYu4f> Accessed on May 12, 2013

3.1 – THE WISH YOU WERE HERE SONG AND GREGORIAN BAND STYLE

A. Listen to the Gregorian band's Wish You Were Here performance style (genre).



Gregorian - Wish You Were Here.mp3

3.2 – VOCABULARY (CROSSWORD PUZZLE)

A. Watch the Gregorian band's Wish You Were Here video to fill in the crossword activity according to the clues. It will be filling in with twenty words withdrawn from the song lyrics.



Gregorian_Wish You Were Here.mp4

Video available at: <http://goo.gl/ywPIJM> Accessed June 16, 2013

WISH YOU WERE HERE – CROSSWORD PUZZLE



ACROSS

2. Have permission to.
3. An exchange of items.
6. Firm and dry land.
7. Known as a Place of punishment.
8. The abode of God.
10. Verb to be (simple past).
11. Feeling of fright or panic.
13. A thing or things made of this metal.
15. Residue of matter that remains after burning.
16. An expanse of open ground.
17. Simple past tense and past participle of find.

DOWN

1. Used to call attention to some person or thing present.
2. The relative absence of heat.
4. To give up (something) for something else.
5. Between yellow and blue.
7. Often came to be honored as a divinity.
9. To express in words.
10. Something that you desire.
12. Identical with what is about to be.
14. A rational decisions.

Definitions: Dictionary.com / Available at: <http://goo.gl/RAAV> Accessed on June 16, 2013

3.3 – INTONATION DEFINITION

INTRODUCTION – In linguistics, INTONATION is a variation of spoken pitch that is not used to distinguish words; instead use it for a range of functions such as indicating the attitudes and emotions of the speaker focusing attention on important elements of the spoken message and as well helping to regulate conversational interaction.

Available at: <http://goo.gl/9UH8> Accessed on June 30, 2013

3.4 – AMERICAN ENGLISH INTONATION

A. Watch the video and enjoy the explanation about Intonation in English Language.



American English Intonation.mp4

Available at: <http://goo.gl/dX2VM> Accessed on June 30, 2013

B. Create a new INTONATION for the Wish You Were Here song. Rewrite the new song intonation using the CAPITAL LETTERS to emphasize the important elements of your spoken message. Try to use different feelings such as doubtful, enthusiastic, sadness or joy in the communication moment. Afterwards share the creativity results with your classmates.

WISH YOU WERE HERE SONG (NEW INTONATION)

3.5 – CONSONANTS PRONUNCIATION (AMERICAN ENGLISH)

A. Watch the video about the T and D consonant sounds.



TD_Consonant Sounds_American Accent.mp4
Available at: <http://goo.gl/T1ZcX> Accessed on June 30, 2013

3.6 – THE T AND D FINAL CONSONANT SOUNDS

A. Listen and list the all verbs, nouns and adjectives that end with the **T** and **D** sounds.



Consonant Final Sounds.mp3

THE T AND D WORDS FINAL CONSONANT

A large rectangular box with a yellow border containing 15 horizontal lines for writing.

TEACHER'S GUIDE
MUSICAL CULTURE AND CELEBRITIES' BEHAVIORS

BY ZÉLIA PIMENTA

TEACHER'S GUIDE PRESENTATION

MUSICAL CULTURE AND CELEBRITIES' BEHAVIORS

This guideline is to conduct teachers in the musical classroom activities that involve THREE FAMOUS GROUPS in the music world entertainment - THE BEATLES, PINK FLOYD and GREGORIAN BANDS. The objectives of the MUSICAL CULTURE AND CELEBRITIES' BEHAVIORS' units were composed to increase the four English skills (reading, writing, listening and speaking), general vocabulary – new words in English – as basic musical symbols, genres and styles' nomenclature, computer vocabulary – as hit¹; netiquette²; portal³; WYSIWYG⁴, WWW⁵ a hypertext information system, Computer-mediated communication⁶ (CMC) and grammar.

Furthermore, all these proposals will have the music throughout the units to achieve those goals. Another important point will be the cross-cutting themes, especially the celebrities' behaviors centered mostly on the addiction problem in the music entertainment business, which was influenced by psychedelic culture and which attempt to repeat and/or enhance the mind-altering experiences of psychedelic drugs⁷. It appeared during the 1960's among FOLK ROCK and BLUES ROCK bands in the United States and Britain. Psychedelic music bands often used new recording techniques and effects and drew on non-Western sources such as the RAGAS⁸ and DRONES of Indian music.

Psychedelic influences spread into FOLK, ROCK, and SOUL, creating the subgenres of PSYCHEDELIC FOLK, PSYCHEDELIC ROCK, PSYCHEDELIC POP and PSYCHEDELIC SOUL in the late 1960's before declining in the early 1970's. Psychedelic music bands expanded their musical horizons, and went on to create and/or influence many new musical genres including *PROGRESSIVE ROCK*, *SYNTH ROCK*, *JAZZ ROCK*, *HEAVY METAL*, *FUNK and ELECTRO*. PSYCHEDELIC music was revived in a variety of forms of *NEOPSYCHEDELIA* from the 1980's onwards, and it appeared again in electronic music in genres including *ACID HOUSE*, *TRANCE MUSIC* and *NEW RAVE*.

Available at: <http://goo.gl/uJc5jB> / <http://goo.gl/x1GiiM> / <http://goo.gl/Cx2DiK> Accessed on January 1, 2013

¹ When visiting a website;

² Network etiquette: a set of informal rules defining proper behavior on the Internet;

³ Typically, a portal offers a search engine and links to other sites grouped into categories, as well as news or other services.

⁴ What you see is what you get (pronounced 'wizzy-wig'). A WYSIWYG application enables you to see on the screen exactly what will appear when the document is printed;

⁵ World Wide Web: A hypertext information system consisting of a network of web pages which runs on the Internet and can be accessed with a browser;

⁶ A communicative transaction that occurs through the use of two or more electronic devices;

⁷ A psychedelic substance is a psychoactive drug whose primary action is to alter cognition and perception.

⁸ Raga is one of the melodic modes used in Indian classical music. A raga uses a series of five or more musical notes upon which a melody is constructed.

GENERAL AND SPECIFIC LEARNING OBJECTIVES

- Expand the musical and artistic knowledge (over the past 50 years);
- Recognize musical genres (psychedelic rock, Gregorian chant and so on);
- Enhance the four English skills, grammar, vocabulary and music vocabulary;
- Develop the discursive competence regarding digital genres;
- Build up and reinforce critical thinking by encourage decision making;
- Recognize advertising techniques as the celebrities' spokespersons and music;
- Acquire knowledge of basic musical symbols and its nomenclature;
- Identify basic sheet music elements;
- Reflection about the polemical addiction issue a cross-cutting theme which is complexity and inevitably students will use the value judgment in this circumstance (usually value judgement based on upon particular set of values or on a particular value system);
- Bring to consciousness the celebrities' contributions to society and how they use their fame for good.



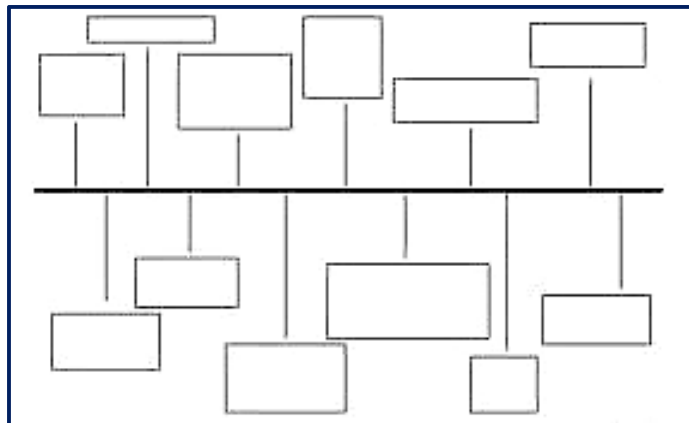
Available at: <http://goo.gl/zCkIUu>

TIMELINE CONCEPT

A TIMELINE is a way of displaying a list of events in chronological order, sometimes described as a project artifact. It is typically a graphic design showing a long bar labeled with dates alongside itself and (usually) events labeled on points where they would have happened. Timelines are often used in education to help students and researchers with understanding events and trends for a particular subject. They are mostly used to show periods of time between two events. Timelines can take use any time scale, depending on the subject and data. Most timelines use a linear scale, where a unit of distance is equal to a set amount of time. This time scale is dependent on the events in the timeline.

A timeline of evolution can be over millions of years, whereas a timeline for the day of the September 11 attacks can take place over minutes. While most timelines use a linear timescale, for very large or small timespans, logarithmic timelines use a logarithmic scale to depict time. There are many methods of visualizations for timelines. Historically, timelines were static images, and generally drawn or printed on paper. Timelines relied heavily on graphic design, and the ability of the artist to visualize the data [...]. Timelines, no longer constrained by previous space and functional limitations, are now digital and interactive, generally created with computer software.

Available at: <http://goo.gl/wn3HS> Accessed on January 05, 2013



Available at: <https://goo.gl/QChrPE> Assessed on January 05, 2013

MUSIC AND GREGORIAN CHANT DEFINITION

Music is the combination of sound and silence. Its common elements are pitch (which governs melody and harmony), rhythm (and its associated concepts tempo, meter, and articulation), dynamics, and the sonic qualities of timbre and texture. The word derives from Greek (mousike: "art of the Muses"). Music genres refer to the style of music as: rock, country, and jazz and so on. On the other hand, there is a fusion genre in music that combines two or more styles. For example, rock and roll originally developed as a fusion of blues, gospel and country music. A genre can be labeled to express its origin as a fusion of other genres, like blues rock and Latin jazz. Some names refer to fusion without identifying both styles and examples are crossover and jazz fusion (a blend of jazz and rock). Therefore, when a certain level of individuality has been reached, especially when new styles diverge from more established forms, expressions like *ALTERNATIVE ROCK* and *ALTERNATIVE COUNTRY* have been used. Such styles are often referred to simply as "*ALTERNATIVE*".

Gregorian chant which is the central tradition of Western plainchant (cantus planus) – a form of monophonic, unaccompanied sacred song of the western Roman Catholic Church – is another style which is known as 'CHANT' that is sung in the Office during the canonical hours and in the liturgy of the Mass. Texts known as '*accentus*' (style of church music that emphasizes *spoken words*) are intoned by bishops, priests, and deacons, mostly on a single reciting tone with simple melodic formulae at certain places in each sentence. Gregorian melodies are traditionally written using neumes – an early form of musical notation prior to the creation of modern five-line staff notation. Neumatic notation was later used in medieval music to indicate certain patterns of rhythm called rhythmic modes, and eventually evolved into modern musical notation.

Available at: <http://en.wikipedia.org/wiki/Music> and http://en.wikipedia.org/wiki/Gregorian_chant Accessed on January 12, 2013



Kýrie Eléison XI (Orbis Factor) from the Liber Usualis in Neume notation - the four lines to the staff and a system of note shapes called neumes (photo available at: <http://goo.gl/nNP9Q> accessed on January 12, 2013)

MUSIC LIST: GENRES AND STYLES¹

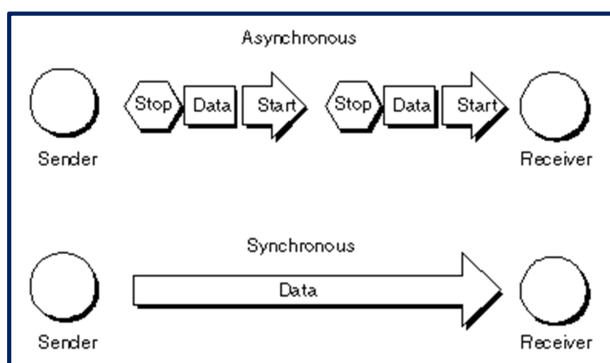
| | | |
|-------------------------|-------------------------------|---------------------------|
| ALTERNATIVE | College Rock | New Wave |
| Punk | BLUES | Acoustic Blues |
| Chicago Blues | Classic Blues | Contemporary Blues |
| Country Blues | Delta Blues | Electric Blues |
| CHILDREN'S MUSIC | Lullabies | Sing-Along |
| Stories | CLASSICAL | Baroque |
| Chamber Music | Chant | Choral |
| Medieval | Minimalism | Modern Composition |
| Opera | Orchestral | Renaissance |
| Romantic | COUNTRY | Alternative Country |
| Americana | Bluegrass | Contemporary Bluegrass |
| Contemporary Country | Country Gospel | Traditional Country |
| DANCE | Break beat | Exercise |
| Garage | Hardcore | House |
| Jungle/Drum 'n' bass | Techno | EASY LISTENING |
| Swing | ELECTRONIC | Electronica |
| IDM/Experimental | Industrial | HIP-HOP/RAP |
| Alternative Rap | Hardcore Rap | Hip-Hop |
| Latin Rap | Rap | Underground Rap |
| HOLIDAY | Chanukah | Christmas |
| Christmas: Children's | Christmas: Classic | Christmas: Classical |
| Christmas: Jazz | Christmas: Modern | Christmas: Pop |
| Christmas: R&B | Christmas: Religious | Christmas: Rock |
| Easter | Halloween | Holiday: Other |
| Thanksgiving | CHRISTIAN & GOSPEL | Christian Metal |
| Christian Pop | Christian Rap | Christian Rock |
| Classic Christian | Gospel | Traditional Gospel |
| JAZZ | Big Band | Contemporary Jazz |
| Cool | Crossover Jazz | Dixieland |
| Fusion | Hard Bop | Latin Jazz |
| Ragtime | LATINO | Alternativo & Rock Latino |
| Baladas y Boleros | Brazilian | Contemporary Latin |
| Latin Jazz | Pop Latino | Salsa y Tropical |
| NEW AGE | Environmental | Healing |
| Meditation | Nature | Relaxation |
| POP | Pop/Rock | Soft Rock |
| Teen Pop | R&B/SOUL | R&B |
| Disco | Funk | Soul |
| REGGAE | Dancehall | ROCK |
| American Trade Rock | Blues-Rock | British Invasion |
| Death Metal/Black Metal | Hair Metal | Hard Rock |
| Metal | Progressive Rock/Art Rock | Psychedelic |
| Rock & Roll | Rockabilly | Roots Rock |
| Southern Rock | FOLK | Folk-Rock |
| New Acoustic | Traditional Folk | SOUNDTRACK |
| Foreign Cinema | Musicals | Original Score |
| Soundtrack | TV Soundtrack | WORLD |
| Africa | Afro-Beat | Afro-Pop |
| Celtic | Celtic Folk | Hawaii |
| Polka | South Africa | South America |

¹ Available at: <http://goo.gl/f80yb> Assessed on January 15, 2013.

COMPUTER-MEDIATED COMMUNICATION (CMC)

Computer-mediated communication (CMC) is defined as any communicative transaction that occurs through the use of two or more electronic devices. While the term has traditionally referred to those communications that occur via computer-mediated formats (e.g., instant messaging, email, chat rooms), it has also been applied to other forms of text-based interaction such as text messaging. CMC's forms include e-mail, video, audio or text chat (text conferencing including "instant messaging". All these settings change to fast with the development of technology. The CMC are divided into synchronous and asynchronous modes. In synchronous communications all participants are online at the same time, while asynchronous communications occurs with time constraints (e.g. email). CMC is widely discussed in language learning because CMC provides opportunities for language learners to practice their language.

Available at: <http://goo.gl/1aPL> Accessed on January 15, 2013



Available at: <http://goo.gl/oOcNU> Assessed on June 1, 2013

THE 44 SOUNDS OF ENGLISH

These 44 speech sounds (phonemes) are divided into two big groups: vowels and consonants which are: 12 vowels, 8 diphthongs and 24 consonants. The chart below exemplifies the 44 symbols sounds and the following video the 44 sounds.

| Vowels | |
|------------|-------------------------|
| 'short' | ɪ ʊ ʌ ɒ ə e æ |
| 'long' | i: u: a: ɔ: ɜ: |
| diphthongs | ɪə ʊə aɪ ɔɪ əʊ eə aʊ eɪ |
| Consonants | |
| unvoiced | p t tʃ k f θ s ʃ |
| voiced | b d dʒ g v ð z ʒ |
| | m n ŋ h l r w j |

Available at: <http://goo.gl/rwsgH>
Assessed on January 18, 2013



Phonetic Alphabet- IPA.wmv

Available at: <http://goo.gl/3UYTw>
Accessed on January 18, 2013

DEBATE CONCEPT

DEBATE is an argument with rules. Debating rules will vary from one competition to another, and there are several formats for debates. Debates can involve single-member teams or teams that include several students. Typically in a debate two teams are presented a resolution or topic that they will debate, and each team is given a set period of time to prepare an argument. Students typically don't know their debate subjects ahead of time, but it will depend on the debate format. The goal is to come up with a good argument in a short amount of time.

Students are encouraged to talk about controversial issues and to take position. This can give team special strengths in certain topics. At a debate, one team will argue in favor (pro) and the other will argue in opposition (con). Sometimes each team member speaks, and sometimes the team selects one member to speak for the entire team it is up to the group. An option is to set a judge or a panel of judges that will assign points based on the strength of the arguments of the teams. One team is usually declared the winner and that team will advance to a new round. A typical debate includes:

- Students hear the topic and take positions (pro and con);
- Teams discuss their topics and come up with statements;
- Teams deliver their statements and offer main points;
- Students discuss the opposition's argument and come up with rebuttals;
- Rebuttals delivered;
- Closing statements made;
- Each of these sessions is timed;
- Teams may have only 3 minutes to come up with their rebuttal.

Available at: <http://goo.gl/JzLrlc> Accessible on February 6, 2013

UNIT 1 – THE BEATLES: THE LEGENDARY ROCK IN ROLL BAND

ACTIVITY 1: READING SKILL – TIMELINE (MUSICAL CULTURE I)

LEVEL – ADVANCED

PUBLIC – ADULTS



CLASS 1 – 60 minutes

MATERIALS – Blackboard; Computer and Internet access

PROCEDURES



10 minutes

- Conduct a brainstorming session to find out the students' musical culture. Ask about their favorite artists and musical tastes. Request them to list the singers and bands that are considered a legendary in the music entertainment over the past 50 years.

1.1 – WARM-UP (TIMELINE: THE BEATLES' SONG SENSATION AND QUESTION TASK)



20 minutes (INDIVIDUAL)

A. The warm-up is to bring up the music that changed the Beatles' history transforming the band in a sensation worldwide. Ask students to read the timeline and cross the 1964 Beatles' song which was a sensation and the ignition to Beatles' success known as "British invasion" and "Beatlemania".

TIMELINE ANSWER: 1964 – The Beatles' "I Wanna Hold Your Hand" is a sensation, igniting the "British invasion" and "Beatlemania".

QUESTION B – Request the students to answer the first question through underlining what else they recognize in the timeline (artist or artistic events from 1948 to 1985).

ANSWER: The answers will vary.

C. Students will need to identify who is the singer-song writer in the picture and write down his name in the space provided. Besides presenting the image of the artist who was one of the Beatles' founders the aim in this task is to test the students' knowledge level about John Lennon's image that is fully connected to the band.

ANSWER: John Lennon

1.2 – PREREADING (JOHN LENNON'S BIOGRAPHY)



5 minutes INDIVIDUAL (HOMEWORK)

A. Ask students to read John Lennon's biography and to find five interesting factors about his life. The asynchronous digital genre (computer-mediated communication) will be introduced to developed discursive competence concerning digital genres.

ANSWER: The references in this answer may vary (correct this task orally).

1.3 – READING SKILL (THE BEATLES' HISTORY AND COMPREHENSION QUESTIONS)



20 minutes (INDIVIDUAL)

A. Request the students to read the Beatles' history and their contributions to the popular music and the reasons why they became the most influential people in the 20th century, as well.

B. Guide the students to answer the six reorganization questions related to the text. The six questions have the purpose to test how learners process the information from the text and how they use elementary inference technique to achieve the exercise.

ANSWERS – Responses will vary. Correct the task orally and tell the students that *Ringo Starr* was not in the text and that is important to write down his name as well. Explain that the Beatles ended with 4 members: Lennon, McCartney, Starr and Harrison.

ANSWER 1: Liverpool.

ANSWER 2: 5 Genres: Skiffle²; Rock and Roll; Pop Ballads; Psychedelic Rock and Classical.

ANSWER 4: 5 members: [John] Lennon; [Paul] McCartney; [George] Harrison; Stuart Sutcliffe and Peter Best.

ANSWER 5: 7 Grammy Awards in United States.

ANSWER 6: Lennon was murdered outside his home in New York City.

² Skiffle ('skifəl) a jazz style deriving from blues, ragtime and folk music, using both improvised and conventional instruments (USA 20's and 30's). Available at: <https://goo.gl/5C4ZqC> accessed on February 10, 2013.

1.4 – HOMEWORK (TIMELINE CREATION)



5 minutes (INDIVIDUAL)

- Promote a brainstorm about the TIMELINE definition and ask students to create a LINEAR TIMELINE SCALE scoring the details about the Beatles' band.

ACTIVITY 2: LISTENING, WRITING, SPEAKING SKILLS AND GRAMMAR



CLASS 2 – 60 minutes (IN PAIRS)

MATERIAL – Blackboard; Audio and Video player

2.1 – WARM-UP (THE BEATLES' 1964 SONG SENSATION)



10 minutes

A. Play the Beatles' song "I wanna hold your hand" (the 1964 music sensation). Tell the students that music will be the base for the first part of the Unit 1 exercises.

B. Ask students to pay attention to all informal contractions in the song.

2.2 – PRELISTENING (STANDARD ENGLISH INFORMAL CONTRACTIONS)



10 minutes (IN PAIRS)

A. Explain to students the Standard English Informal Contractions into the spoken language. Afterward ask them to listen to the phrases on the left side and match with the informal contractions phrases on the right side.

B. Play each phrase three times and use the blackboard to correct the exercise.

ANSWERS:

- (8) It's such a feeling that my love
- (6) You'll let me let me hold your hand
- (9) I can't hide
- (10) Yeah, you've got that something
- (7) I'll let me hold your hand
- (1) Oh yeah, I'll tell you something
- (3) When I'll say that something
- (2) I think you'll understand
- (4) I wanna hold your hand
- (5) You'll let me be your man

2.3 – LISTENINGS (SONG VERSE TRANSCRIPTION)



15 minutes (IN PAIRS)

A. Play the whole song to class and request students' attention in the listening activity to gain a good result. The short bottom up process is to induce the listener to set up the message piece by piece from the speech fluency going from the parts to the whole.

ANSWER: Ask some of the students to write the answer on the blackboard.

Oh yeah, I'll tell you something / I think you'll understand
When I say that something / I wanna hold your hand
I wanna hold your hand / I wanna hold your hand

2.4 – WARM-UP (THE MUSIC RHYTHM)



25 minutes (GROUPS OF 4)

A. Play the video song that will be the base for the first part of the unit one exercises. Tell the students to pay attention to all informal contractions in the song lyrics.

B. Ask learners to transform all informal contractions into a formal writing style. The aim is to bring reflections about the disturbances in the songs rhythm when the contractions are extracted and exchanged by the formal writing and how it commits the regular songs flow. Tell the students that rhythm can have influence on language fluency, as well.

ANSWERS:

(Part 1) I will - You will - I will - Want to (Want to - Want to) You will (You will - You will)
Want to - It is - cannot (cannot - cannot)

(Part 2) You have - You will - I will - Want to (Want to - Want to) It is - cannot (cannot - cannot)
You have - You will - I will - Want to (Want to - Want to - Want to)

Encourage each group to share their answers and exchange information about the experience. At the end students should be aware how the standard contractions in general support the music without breaking the rhythm of the sentence. See the original song lyrics in the next page.

2.5 – I WANNA HOLD YOUR HAND (SONG LYRICS)

THE BEATLES I Wanna Hold Your Hand (1964) (John Lennon / Paul McCartney)

LYRICS PART I

Oh yeah, **I'll tell** you something
I think **you'll** understand
When **I'll** say that something
I **wanna** hold your hand

I **wanna** hold your hand
I **wanna** hold your hand

Oh please, say to me
You'll let me be your man

And please, say to me
You'll let me hold your hand
I'll let me hold your hand
I **wanna** hold your hand

And when I touch you I feel happy (Inside)
It's such a feeling that my love

I **can't** hide
I **can't** hide
I **can't** hide

LYRICS PART II

Yeah, **you've** got that something
I think **you'll** understand
When **I'll** say that something
I **wanna** hold your hand

I **wanna** hold your hand
I **wanna** hold your hand

And when I touch you I feel happy (Inside)
It's such a feeling that my love

I **can't** hide
I **can't** hide
I **can't** hide

Yeah, **you've** got that something
I think **you'll** understand
When **I'll** feel that something
I **wanna** hold your hand

I **wanna** hold your hand
I **wanna** hold your hand
I **wanna** hold your hand



Available at: <http://goo.gl/YnNIHM> Accessed on January 13, 2013

ACTIVITY 3: INTEGRATING THE FOUR SKILLS, VOCABULARY AND GRAMMAR



CLASS 3 – Up to 60 minutes

MATERIALS – Audio and Video player; Computer and Internet access.

3.1 – WARM-UP (THE FIRST IMPRESSIONS ABOUT THE BEATLES' HISTORY)



10 minutes (GROUPS OF 4)

A. Students will list the 5 greatest impressions about the band and exchange information to find common points and post it at the link provided in the next prewriting exercise.

3.2 – PREWRITING (THE TOP TEN BEATLES' WEBSITES)



20 minutes (HOMEWORK)

A. Into the website <http://www.the-top-tens.com/lists/best-beatles-songs.asp> learners will post two paragraphs containing at least five or six sentences each one addressing their similar points about the Beatles' band. The asynchronous digital genre provides in this task the opportunity for students to have an authentic communication which is the central strategy to develop communicative competence.

B. Request the students to mail you the two paragraphs that were posted in the website and bring the printed page to accomplish the task.

ANSWER: responses will vary (correct this task orally).

3.3 – LISTENING, READING AND WRITING SKILLS (THE CONTROVERSY SONG)



20 minutes

A. Instigate the classroom to think if composers use some techniques to convey implicit messages in their compositions.

B. Ask for a volunteer to read the paragraph about the most controversy John Lennon's composition of 1967 (Lucy in the Sky with Diamonds) which according to the rumors the three initials letters of the words **L**ucy, **S**ky and **D**iamonds are an allusion to the "LSD" the abbreviation for semisynthetic psychedelic drug which is known colloquially as acid. The controversy was established and no one really knows which version is the true. But the composer John Lennon said: "*It's not an acid song. The imaginary was Alice in the boat*". However, the polemical cross-cutting theme ADDICTION was introduced for students.

3.4 – PRELISTENING (THE LUCY IN THE SKY WITH DIAMONDS' VOCABULARY)



20 minutes (INDIVIDUAL)

A. Play the Lucy in the Sky with Diamonds' video³ for students. It is an authentic material that comprises animation elements and sound. Use the opportunity to verify the students' impressions about it and how this kind of video can persuade them to think based on the PSYCHOLOGY PRIMING technique⁴.

B. Ask them to read the song lyrics carefully and then underline the unknown words.

ANSWER: the students' answers will vary (check for unusual words in the song lyrics to help them).

LUCY IN THE SKY WITH DIAMONDS (1967) (John Lennon / Paul McCartney)

Picture yourself in a boat on a river
With tangerine trees and marmalade skies.
Somebody calls you; you answer quite slowly
a girl with kaleidoscope eyes.

Cellophane flowers of yellow and green
Towering over your head
Look for the girl with the sun in her eyes
and she's gone

Lucy in the sky with diamonds
Lucy in the sky with diamonds
Lucy in the sky with diamonds
Ah... Ah...

Follow her down to a bridge by a fountain
Where rocking horse people eat marshmallow pies
Everyone smiles as you drift past the flowers
That grow so incredibly high

Newspaper taxis appear on the shore
Waiting to take you away
Climb in the back with your head in the clouds
and you're gone

Picture yourself on a train in a station
With plasticine porters with looking glass ties
Suddenly someone is there at the turnstile
The girl with kaleidoscope eyes

³ Beatles' Cover: Ringo Dolenz, Jake Piccioni and Cody Sherman - Available at: <https://goo.gl/W22qEf> Accessed on March 1, 2013

⁴ Processing of a target stimulus which is aided or altered by the presentation of a previously presented motivation - Available at: <http://goo.gl/Qdar1Y> Accessed on March 1, 2013.

3.5 – LISTENING AND SPEAKING SKILLS (THE INTERVIEW)



10 minutes (IN PAIRS)

A. Play the interview video and ask students to take notes about the interview's subject and afterward exchange information with classmates. Beyond that request the learners to make notes of the main points that can be used in favor (pro) or against (con) the rumors that aroused with the Lucy in the Sky with Diamonds' song lyrics.

B. Observe the students' reaction about polemical issues and speeches that involve different ideas or opinions. It is probably that learners come from different backgrounds and it is a remarkable point.

ANSWER: answers will vary.

3.6 – WRITING SKILL (OPINION ESSAY)



30 minutes (INDIVIDUAL)

A. Ask the students to write down an essay expressing their personal opinion about the possibility to have messages implied through metaphor in John Lennon's lyrics. They must explain why.

B. Promote a reflection on the subject and guide the students to answer the question based on their own assumptions, but to be aware if:

- Lennon's intention was really to write metaphor messages through his composition;
- He in some way was trying to avoid polemics;
- It was just a slander brought against him by the media.

C. Ask some of the students to read their essays aloud to class. At last discuss about students' conclusions and notice carefully how the topic was absorptive by the class.

UNIT 2 – PINK FLOYD AND GREGORIAN BAND (MUSIC STYLE FUSION AND ADDICTION)

ACTIVITY 1: READING, LISTENING AND WRITING SKILLS (MUSICAL CULTURE II)

LEVEL – ADVANCED

PUBLIC – ADULTS



CLASS 1 – 60 minutes

MATERIALS – Audio and Video Player; Computer and Internet access

INTRODUCTION (SHEET MUSIC DEFINITION)

A. Ask for a volunteer to read the introduction sheet music definition. The aim is to define the term sheet music and to explain and differentiate written music and an audio presentation, as in a sound recording, broadcast or live performance.

1.1 – WARM-UP (PINK FLOYD'S WISH YOU WERE HERE SONG – MODERN SHEET MUSIC)



5 minutes

A. Play the Pink Floyd's song and tell the students that music will be the center of the UNIT 2. And explain that the basic musical symbols as STAFF (five horizontal lines and four intervening spaces); G CLEF (treble clef); F CLEF (bass clef); QUARTER NOTES; BEAMED NOTES; TABLATURE or TAB FOR SHORT; DOUBLE BAR LINE or DOUBLE BARLINE; REST; ACCOLADE/BRACE and BAR LINE are often used in modern sheet music.

1.2 – PREREADING (MUSICAL SYMBOLS, NOMENCLATURES AND DEFINITIONS)



15 minutes (IN PAIRS)

A. The aim is to introduce the basic music vocabulary through matching the MUSICAL SYMBOLS to its definition. Besides another objective is to persuade learners to deduce and find out the correct musical symbols related to the essential information provided in the written text.

ANSWERS:

5 – 6 – 8 – 7 – 9 – 10 – 1 – 3 – 4 – 2

1.3 – LISTENING, READING AND WRITING (MUSIC CONCEPT - GREGORIAN CHANT MUSIC STYLE)



20 minutes (INDIVIDUAL)

A. Play the audio file to help students understand better the text subject and at the meantime raise enjoyment of literature through audio materials that are very useful in classrooms.

B. Request the students to list the most relevant information in the text. The note-taking exercise is designed to help learners become a selective reader instead of write a extend prose. They will gather clearer grasp of the work's structure.

ANSWERS: answers may vary, but check out if someone did not understand the exercise.

1.4 – THE GREGORIAN CHANT MUSIC STYLE AND CHANT SHEET MUSIC



15 minutes (INDIVIDUAL)

A. Play the HYMME VENI CREATOR song to introduce the Gregorian chant music style to class. Drive students' attention to all elements inserted in the chant sheet music and in the singer's performance as well.

B. In this activity students will compare and write down the six similarities between Gregorian sheet music and the Pink Floyd's modern sheet music. Remember them to use the musical nomenclatures learned in the prereading task.

ANSWERS:

STAFF – NOTES – BARLINE – DOUBLE BARLINE – BEAMED NOTES – SONG LYRICS

GREGORIAN CHANT SHEET MUSIC
DOMINICA II PASSIONIS SEU IN PALMIS – INTROITUS

Intr.
8.

D O-mi-ne, * ne longe fá-ci-as auxí-li-um
tu-um a me, ad de-fensi-ó-nem me-am
áspi-ce: lí-be-ra me de o-re le-ó-
nis, et a córni-bus u-ni-cornu-ó-rum hu-mi-li-
tá-tem me-am. *Ps.* De-us, De-us me-us, ré-spi-ce
in me, * qua-re me de-re-liquísti? longe a sa-lú-te me-a
verba de-lictó-rum me-ó-rum.
Repetitur : Dómine, ne longe.

Available at: <http://goo.gl/E7Dyn> Accessed on March 17, 2013

1.6 – THE WISH YOU WERE HERE SHEET MUSIC (FRAGMENT)

WISH YOU WERE HERE SHEET MUSIC

Words and Music by
ROGER WATERS and DAVID GILMOUR

$\text{♩} = 125$

G C

So —
How I wish —

D

so you think you can tell — Heav-en from hell —
how I wish you were here — We're just

Am G

two lost souls swim-ming in a fish bowl — Blue skies — from pain — Year af - ter year —

D

Can you tell a green field — from a cold steel
Run-ning o - ver the same — old ground.

© 1982 by ROGER WATERS MUSIC OVERSEAS LIMITED/PINK FLOYD MUSIC PUBLISHING LTD
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ACTIVITY 2: INTEGRATING THE FOUR SKILLS (PINK FLOYD'S BAND)



CLASS 2 – 60 minutes

MATERIALS – Blackboard; Audio and Video player; Computer and Internet access.

2.1 – WARM-UP (THE PINK FLOYD'S INTERESTING FACTS)



5 minutes (INDIVIDUAL HOMEWORK)

A. Introduce the Pink Floyd's band to learners and request them to achieve the task at home. The exercise overall goal is a clustering adaptation task to work a specific writing skill. It will be another opportunity to be in touch once again with the computer-mediated communication regarding the asynchronous digital genre.

2.2 – PREREADING (THE BAND'S SUMMARY INTERESTING FACTS)



5 minutes (INDIVIDUAL)

ANSWER: answers will vary (ask for volunteers to read their summarizing to the class).

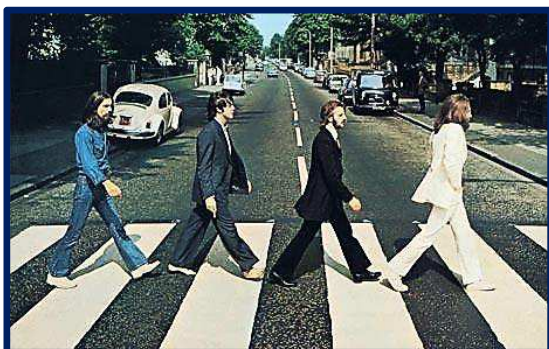
2.3 – READING SKILL (PINK FLOYD'S BRIEF HISTORY AND THE 1975 ALBUM RELEASE)



10 minutes

A. Ask someone to read the Pink Floyd's brief history text aloud.

B. The students will answer the three *WH* questions. These three questions have the objectives to focus on a specific aspect of the text. The exception occurs in the second part of the third question which the aim is to connect the students to one of the most famous Beatles' image: crossing the Abbey Road Street for their 1969 album cover.



Abbey Road Street – London – Available at <http://goo.gl/aQAO> Accessed on April 30, 2013

ANSWERS: **1)** Themes of absence, the music business, and former band-mate Syd Barrett's mental decline **2)** Because he gained weight and changed in appearance **3)** At London's Abbey Road Studios (PART 2: The Beatles' image crossing the Abbey Road Street in London for the 1969 Abbey Road album cover. It definitely promoted that Street to the global spotlight).

2.4 – SYD BARRETT (1946-2006)



10 minutes

A. Read the Syd Barrett short biography below and explain his importance to the Pink Floyd's band and also talk a little bit about his abilities and talents according to his biography. At the end, instigate learners to reflect about Barrett's personal life style.

ROGER KEITH "SYD" BARRETT (6 January 1946 - 7 July 2006) was an English musician, composer, singer, songwriter, and painter. Best known as a founder member of the band Pink Floyd, Barrett was the lead singer, guitarist and principal songwriter in its early years and is credited with naming the band. Barrett was excluded from Pink Floyd in April 1968 after David Gilmour took over as their new front man, and was briefly hospitalized amid speculation of mental illness [...]. Through late 1967 and early 1968, Barrett's behavior became increasingly erratic and unpredictable, partly as a consequence of his reported heavy use of psychedelic drugs, most prominently LSD⁵.

B. Ask for volunteers to read the announcement released by the Schizophrenia Website in 2006 about Syd Barrett's passing away. The purpose idea is to introduce the addiction and about its alleged consequences, and to promote the debate in the classroom. After students' discussion create the groups (pro and con) to start the extracurricular activity.

CLASSROOM DEBATE: ADDICTION



Up to 60 minutes

DEBATE QUESTION: IS IT POSSIBLE THAT DRUG ADDICTION CAN TRIGGER SOMEONE'S DISEASE?

NOTE: Explain to students that debate is not just a simple case of standing up and expose what they are thinking and arguments must have consistency. They also have to understand that are certain rules and guidelines to generate a competitive and democratic debate. Use the debate concept and its rules mentioned previously on page 08. Keep in mind that controversial issues in class may become highly emotional, especially if they involve values, beliefs and ethical principles, but it is primordial that pupils understand that people are different and the respect for others' opinions is what makes a high-level debate in all aspects.

⁵ Website: Wikipedia, the free encyclopedia – Available at: <http://goo.gl/Qdar1Y> Accessed on May 1, 2013

2.5 – THE CELEBRITIES' OBITUARY QUIZ



20 minutes (IN PAIRS)

A. Read the Celebrities' Obituary Quiz introduction with the students and explain how to use positive adjectives for good. Give an explanation in more details about positive, comparative and superlative adjective forms (If necessary expound the irregular adjective forms as good, better and best).

| POSITIVE | COMPARATIVE | SUPERLATIVE |
|-----------|----------------|----------------|
| Rich | Richer | Richest |
| Lovely | Lovelier | Loveliest |
| Beautiful | More Beautiful | Most Beautiful |

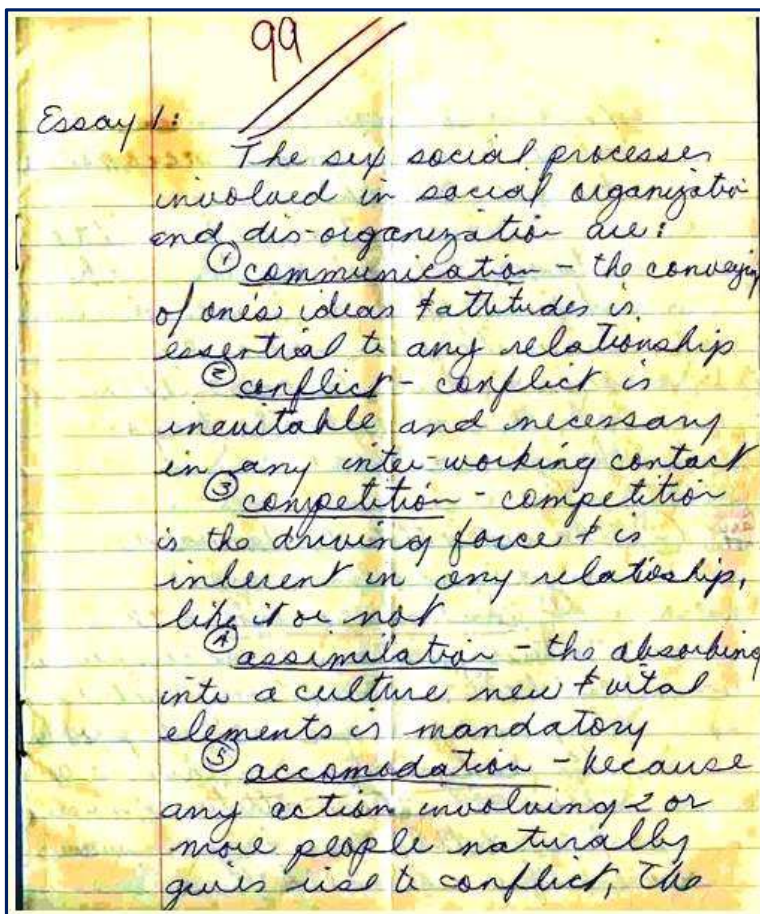
B. Learners will read the information about the famous singers and will select a **name** that would **correctly** complete the blank space about the celebrities' obituary quiz.

ANSWER 1. Janis Joplin (Order: Janis Joplin, Laura Nyro and Big Mama Thornton)

ANSWER 2. Elvis Presley (Order: Ritchie Valens, Sam Cooke and Elvis Presley)

ANSWER 3. Billie Holiday (Order: Patsy Cline, Etta James and Billie Holiday)

TIP: Read the Janis Joplin's essay piece to class. It is a great opportunity to show students that Joplin, besides being an amazing singer was an excellent student, as well.



Janis Joplin's Essay Piece – Available at <http://goo.gl/hCQNj5>
Accessed on May 5, 2013

2.6 – WRITING SKILL (CELEBRITIES' CONTRIBUTIONS TO SOCIETY)



25 minutes (INDIVIDUAL)

A. Once students were encouraged and motivated by the debate, ask them to create a short piece of writing about the most important celebrities' contributions to society. But before they accomplish the task talk to them about the celebrities' strong personalities and their influence, especially with young people and how they use their fame for good. Finally, read the Elton John's AIDS Foundation (EJAF) paragraph to give some ideas to class how celebrities usually contribute to society.

The **ELTON JOHN AIDS FOUNDATION** (EJAF) is a nonprofit organization, established by rock musician Sir Elton John – in 1992 in the United States and 1993 in the United Kingdom – to support innovative HIV/AIDS prevention, education programs, direct care and support services to people living with HIV/AIDS. [...] Over \$200 million to support HIV/AIDS programs in fifty-five countries. The organization supports its work through proceeds from special events, cause-related marketing projects, and voluntary contributions from individuals, corporations and foundations⁶.

B. Answers will vary. Ask for volunteers to read their responses aloud. Finish the activity reading the Lennon's quote and use the moment to emphasize that celebrities are human beings like anyone else and they can fail or succeed, as well. The most important point is to remind students that respect for others is one of the most beautiful values that a person can develop throughout life.

"My role in society, or any
artist's or poet's role,
is to try and express what
we all feel. Not to tell
people how to feel. Not as a
preacher, not as leader, but as
a reflection of us all".

(John Lennon)

⁶ Wikipedia, the free encyclopedia Available at <https://goo.gl/MvH0yV> Accessed on May 1, 2013

ACTIVITY 3: INTEGRATING THE FOUR SKILLS, VOCABULARY AND GRAMMAR



CLASS 3 – Up to 60 minutes (IN PAIRS)

MATERIALS – Blackboard; Audio and Video player; Computer and Internet access.

INTRODUCTION (GREGORIAN BAND)



5 minutes

A. Read the Gregorian Band introduction paragraph with the class.

3.1 – WARM-UP (THE WISH YOU WERE HERE SONG AND GREGORIAN BAND STYLE)



5 minutes

A. Play the Wish You Were Here song and drive the students' attention to the band's performance style.

3.2 – VOCABULARY (CROSSWORD PUZZLE)



15 minutes (IN PAIRS)

A. Play the Gregorian band's video and tell the students to be attempt in the song lyrics to fulfill the crossword puzzle. The twenty words will be withdrawn from the song lyrics. Allow the students to use the dictionary to accomplish the task.

ANSWERS:

| Across | Down |
|---|--|
| 2. Have permission to. [CAN] | 1. Used to call attention to some person or thing present. [HERE] |
| 3. An exchange of items. [TRADE] | 2. The relative absence of heat. [COLD] |
| 6. Firm and dry land. [GROUND] | 4. To give up (something) for something Else. [EXCHANGE] |
| 7. Known as a Place of punishment. [HELL] | 5. Between yellow and blue. [GREEN] |
| 8. The abode of God. [HEAVEN] | 7. Often came to be honored as a divinity. [HEROES] |
| 10. Verb to be - Simple past. [WERE] | 9. To express in words. [TELL] |
| 11. Feeling of fright or panic. [FEARS] | 10. Something that you desire. [WISH] |
| 13. A thing or things made of this metal. [STEEL] | 12. Identical with what is about to be. [SAME] |
| 15. Residue of matter that remains afterburning. [ASHES] | 14. A rational decisions. [THINK] |
| 16. An expanse of open ground. [FIELD] | |
| 17. Simple past tense and past participle of find. [FOUND] | |

3.3 – INTONATION DEFINITION



05 minutes (GROUPS OF 4)

A. Read the intonation definition out loud to the class.

3.4 – WARM-UP (AMERICAN ENGLISH INTONATION)



30 minutes

A. Play the American English Intonation video.

B. Request the students to create a new intonation for the WISH YOU WERE HERE SONG. They will have to rewrite the new song intonation using the CAPITAL LETTERS to emphasize the important elements in their spoken messages. Ask them to use different feelings such as doubtful, enthusiastic, sadness (and so on) in their communication moment. Creativity should be encouraged.

C. Afterwards exchange groups to share the new intonations results.

3.5 – CONSONANTS PRONUNCIATION (AMERICAN ENGLISH)



15 minutes

A. Play the *T* and *D* Consonant sounds video (American accent) just do display how the T and D mechanism sound works in American English.

3.6 – THE *T* AND *D* FINAL CONSONANT SOUNDS



30 minutes (INDIVIDUAL)

A. Play the Consonants Final Sounds' audio file.

B. Request the students to list all the verbs, nouns and adjectives that end with the *T* and *D* consonant sounds.

Check the 25 recorded words that were extracted from the Wish You Were Here's song lyrics to carry out this task. See the 12 correct words in the next page.

RECORDED WORDS

| |
|-------------|
| 1. Found |
| 2. Ashes |
| 3. Skies |
| 4. Steel |
| 5. Hot |
| 6. Hell |
| 7. Just |
| 8. Blue |
| 9. Ground |
| 10. Can |
| 11. Old |
| 12. Fears |
| 13. Comfort |

| |
|--------------|
| 14. Exchange |
| 15. Trade |
| 16. Field |
| 17. Think |
| 18. Get |
| 19. Heroes |
| 20. Lost |
| 21. Same |
| 22. Cage |
| 23. Cold |
| 24. Lead |
| 25. Part |

ANSWERS:



T and D Consonant Sounds Answers.mp3

| |
|------------|
| 1. Found |
| 2. Hot |
| 3. Just |
| 4. Ground |
| 5. Old |
| 6. Comfort |

| |
|----------|
| 7. Trade |
| 8. Field |
| 9. Get |
| 10. Lost |
| 11. Cold |
| 12. Lead |

APPENDIX (AUDIO AND VIDEO FILES)

UNIT 1: ACTIVITY 2 (AUDIOS AND VIDEOS)

2.1 – WARM-UP (THE BEATLES' 1964 SONG SENSATION – AUDIO FILE)



The Beatles I Wanna Hold Your Hand.mp3

2.2 – PRELISTENING (STANDARD ENGLISH INFORMAL CONTRACTIONS – AUDIO FILE)



PHRASE 1.mp3



PHRASE 2.mp3



PHRASE 3.mp3



PHRASE 4.mp3



PHRASE 5.mp3



PHRASE 6.mp3



PHRASE 7.mp3



PHRASE 8.mp3



PHRASE 9.mp3



PHRASE 10.mp3

2.3 – LISTENING (SONG VERSE TRANSCRIPTION – AUDIO FILE)



The Beatles I Wanna Hold Your Hand.mp3

2.4 – WARM-UP (THE MUSIC RHYTHM – VIDEO FILE)



I Wanna Hold your Hand_Video.mp4

UNIT 1: ACTIVITY 3 (AUDIO AND VIDEO FILES)

3.4 – PRELISTENING (THE LUCY IN THE SKY WITH DIAMONDS' VOCABULARY – VIDEO FILE)



Lucy in the Sky with Diamonds.mp4

3.5 – LISTENING AND SPEAKING SKILLS (THE INTERVIEW – VIDEO FILE)



The Interview.mp4

UNIT 2: ACTIVITY 1 (AUDIO AND VIDEO FILES)

1.1 – WARM-UP (PINK FLOYD'S WISH YOU WERE HERE SONG - MODERN SHEET MUSIC - AUDIO FILE)



Pink Floyd - Wish You Were Here.mp3

1.3 – LISTENING AND READING (THE MUSIC CONCEPT AND GREGORIAN MUSIC STYLE – AUDIO FILE)



The Music Concept and Gregorian Chant Music Style.mp3

UNIT 2: ACTIVITY 3 (AUDIO AND VIDEO FILES)

1.4 – WARM-UP: GREGORIAN CHANT MUSIC STYLE (GREGORIAN CHANT STYLE – AUDIO FILE)



hymme_veni_creator gregorian chant.mp3

3.1 – WARM-UP (WISH YOU WERE HERE GREGORIAN BAND STYLE – AUDIO FILE)



Gregorian - Wish You Were Here.mp3

3.2 – VOCABULARY CROSSWORD (GREGORIAN: WISH YOU WERE HERE – VIDEO FILE)



3.2_Gregorian_WishYouWereHere_Video.mp4

3.4 – WARM-UP (AMERICAN ENGLISH INTONATION – VIDEO FILE)



American English Intonation.mp4

3.5 – WARM-UP (CONSONANTS PRONUNCIATION: AMERICAN ENGLISH – VIDEO FILE)



T and D_Consonant Sounds_American Accent.mp4

3.6 – LISTENING AND WRITING (THE *T* AND *D* FINAL CONSONANT SOUNDS – AUDIO FILE)



Consonant Final Sounds.mp3

TEST BOOKLET

UNIT 1 AND UNIT 2

BY ZÉLIA PIMENTA

UNIT 1 TEST

STUDENT NAME: _____

SCHOOL NAME: _____ **TEACHER:** _____

TOTAL SCORE: 10.0 – STUDENT SCORE: _____ **CLASS:** _____ **DATE:** ____ / ____ / ____

1. THE TIMELINE EVENTS (0.5)

1. Read the statements and check true or false.

ANSWER: TRUE OR FALSE?

1. The "long playing" vinyl record was introduced in 1938.....()
2. The Rock and Roll Star Elvis Presley coins the term "Rock and Roll".....()
3. Billboard magazine begins their Hot 100 chart listing popular songs.....()
4. In 1959 the first Grammy Award was present.....()
5. Janis Joplin, Jimi Hendrix, The Who were at the Woodstock festival in 1969.....()
6. In 1975 the movie Saturday Night Fever popularizes disco music.....()
7. In 1981 MTV music television debuts with nonstop music videos.....()
8. "I Wanna Hold Your Hand" was a sensation in 1965.....()
9. In 1983 compact discs begin to replace vinyl records.....()
10. In 1985 the Thriller video became a classic.....()

Available at: <http://goo.gl/LZCZp8> Accessed on January 13, 2013

2. THE JOHN LENNON'S BIOGRAPHY (0.5)

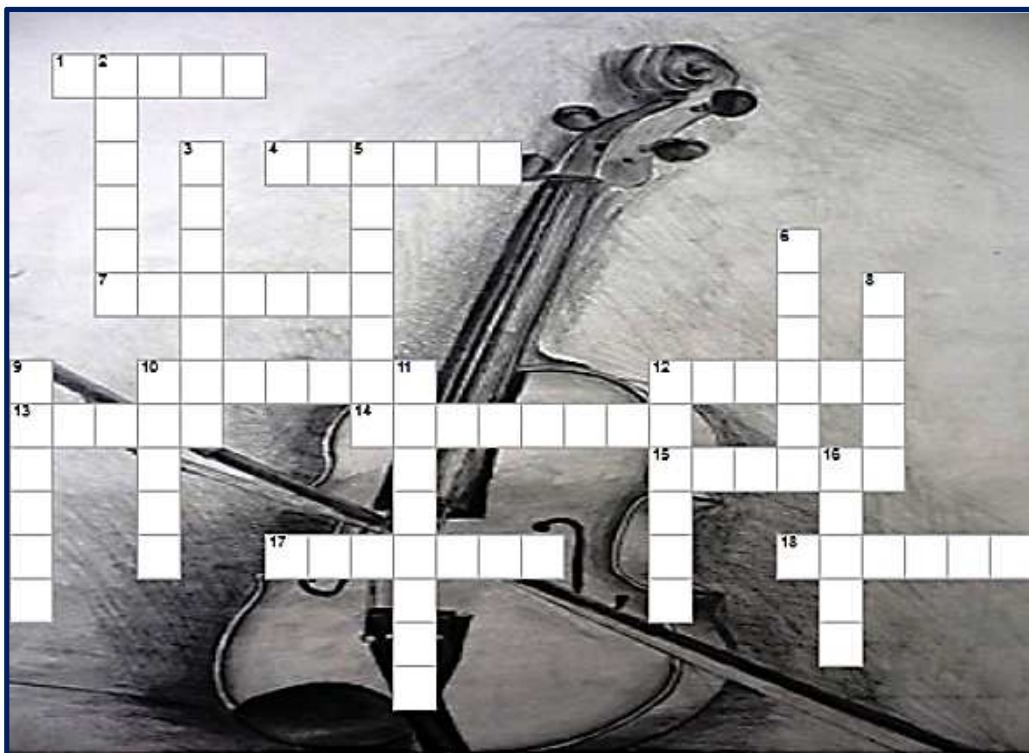
1. Quote two interesting things about John Lennon's life.

3. THE BEATLES' BAND (1.0)

1. After the great success the Beatles became a sensation worldwide and as well recognized by two nicknames. Write down both names in the space below.

4. STANDARD CONTRACTIONS (1.0)

1. Use the clues to fill in the crossword with the two words that make up the contractions.



Violin image - Available at: <http://goo.gl/gAzdd3> Accessed on July 08, 2013

ACROSS

- 1. Who's
- 4. We'll
- 7. She'll
- 10. Doesn't
- 12. Hasn't
- 13. Isn't
- 14. They've
- 15. What's
- 17. You'll
- 18. Can't

DOWN

- 2. Here's
- 3. Haven't
- 5. Won't
- 6. Hadn't
- 8. Let's
- 9. Didn't
- 10. Don't
- 11. They'll
- 12. He'll
- 16. I've

5. MISSING WORDS (1.0)

1. Listen to the Beatles' song and fill in the blanks with the missing words.



The Beatles - All My Loving.mp3

ALL MY LOVING (Lennon-McCartney)

Close your eyes and _____ you,
_____ I'll miss you,
Remember I'll always be true.

And then while I'm away,
I'll _____ home everyday
_____ send all my loving to you.

I'll pretend that _____
_____ I am missing,
and _____ my dreams will come true.

And then while _____,
I'll _____ home everyday,
and I'll send all my loving to you.

All my loving, I will _____,
All my _____ I'll be true.

Available at: <http://goo.gl/E6cXok> Accessed on July 08, 2013



Available at: <http://goo.gl/FHfxx3>
Accessed on July 8, 2013

6. STORY BEHIND THE BEATLES' SONG - BEING FOR THE BENEFIT OF MR. KITE!¹ (0.5)

1. Read up what is behind about the song BEING FOR THE BENEFIT OF MR. KITE!

On January 31, 1967, whilst making the promotional film for 'Strawberry Fields Forever', around Knole Park near Sevenoaks in Kent, John Lennon and The Beatles road manager, Tony Bramwell, headed off into town during a break. Walking by an antiques shop they decided to take a look. According to Bramwell, "John and I wandered in and John spotted this framed Victorian circus poster and bought it". The poster, printed in 1843, advertised a show by Pablo Fanque's Circus Royal which was to be held at Town Meadows, Rochdale and Lancashire (on the evening of February 14th, 1843) and proudly announced 'the grandest night of the season'.



The Benefit of Mr. Kite's Poster - Available at: <http://goo.gl/7IIBSM> Accessed on July 8, 2013

the poster home and hung it on the wall of his music room – where he soon discovered a new use for it. The poster boasted 'Being for the benefit of Mr. Kite – Mr. J. Henderson the celebrated somerset thrower [would] introduce his extraordinary trampoline leaps and somersets over men and horses, through hoops, over garters, and lastly through a hogshead of real fire. In this [way] Mr. H challenges the world'. John took the lines wholesale - changed 'somersets' to the more modern definition 'somersaults', changed the location from Rochdale to Bishops gate and turned the Circus into a Fair.

A week later, starting February 17th, 1967, the song was recorded - released on the 1st of June - and then banned by the BBC for containing the line '*Henry the Horse*' - which apparently contained two words that were individually known as *slang for heroin* – a fact which Lennon fervently denied. In their day, Pablo Fanque (real name William Darby - the first black circus proprietor in Britain) and The Hendersons were stars of the circus world. Mr. Kite was William Kite, himself the son of a circus proprietor - who had his own Kite's Pavilion Circus before


working with Fanque between 1843 and 1845. By 1948 both Mr. Kite and the Henderson's had left Pablo Fanque's Circus. However, on the night of Saturday March 18, 1848, at the Headrow in Leeds, Pablo's son was entertaining a large crowd with his tightrope act when a wooden gallery collapsed. The 600 people seated on it fell with the timbers. There was only one fatality - Pablo's wife - Susannah Darby, who had been hit on the back of the head by two heavy planks. Pablo pulled her from the wreckage himself but a surgeon at the King Charles Hotel in Leeds pronounced her dead. In the confusion, one of the locals pinched a cashbox with the £50 night's takings in it. Pablo himself died at The Britannia inn, Stockport, on 4 May, 1871; ninety-six years before the Beatles song was written.

Available at: <http://goo.gl/KTt2> Accessed on July 8, 2013

¹ The song is available at: <http://goo.gl/fz1rNF>

7. FOLKLORE (1.0)

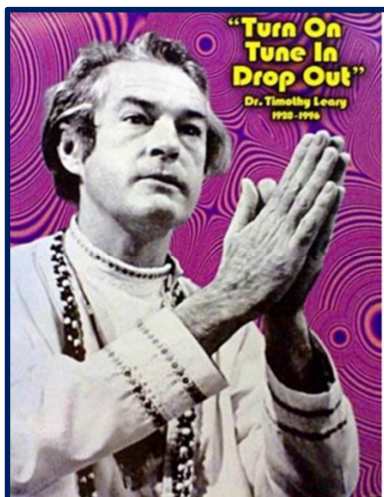
1. Folklore² (or lore) consists of legends, music, oral history, proverbs, jokes, popular beliefs, fairy tales, stories, tall tales, and customs that are the traditions of a culture, subculture, or group. Write a short account about the “Being for the benefit of Mr. Kite’s story” and answer: Do you believe in superstition? Why?



A large rectangular box with a blue border containing 20 horizontal lines for writing. An icon in the top right corner depicts a hand holding a pen and writing.

² Definition taken from the Wikipedia, the free encyclopedia – Available at: <http://goo.gl/5aYVn> Accessed on July 8, 2013.

8. TIMOTHY FRANCIS LEARY³: TURN ON, TUNE IN, DROP OUT (0.5)



Available at: <http://goo.gl/WcBsHi>
Accessed on July 9, 2013

INTRODUCTION – Doctor Timothy Francis Leary (22 October 1920 – 31 May 1996) was an American writer, psychologist, campaigner for psychedelic drug research and use, 1960s COUNTERCULTURE⁴ icon and computer software designer. He is most FAMOUS as a PROPONENT OF THE THERAPEUTIC and SPIRITUAL BENEFITS of LSD. During the 1960s, he coined and popularized the catch phrase: “**TURN ON, TUNE IN, DROP OUT**”. The Mr. Leary’s explanation for that phrase was: *“Turn on” meant go within to activate your neural and genetic equipment. Become sensitive to the many and various levels of consciousness and the specific triggers that engage them. Drugs were one way to accomplish this end. “Tune in” meant interact harmoniously with the world around you - externalize, materialize, express your new internal perspectives. “Drop out” suggested an elective, selective, graceful process of detachment from involuntary or unconscious commitments. “Drop Out” meant self-reliance, a discovery of one’s singularity, a commitment to mobility, choice, and change. Unhappily my explanations of this sequence of personal development were often misinterpreted to mean “Get stoned and abandon all constructive activity”.* And because of Leary’s studies Richard Nixon – the former president of United States - described Timothy Francis Leary as the “most dangerous man in America”.

Available at: <http://goo.gl/nF8SDr> / <http://goo.gl/we026z> Accessed on July 9, 2013.

1. Listen to the Timothy Francis Leary’s interview and pay attention to the subjects.



Timothy_Francis_Leary_Interview.mp3

9. THE TIMOTHY FRANCIS LEARY’S INTERVIEW (2.0)

INSTRUCTIONS – Choose the correct alternatives for the following questions.

1. Where the interview was held?

- (A) At prison
- (B) At Harvard University
- (C) At his house
- (D) At the television studio

³ Timothy Leary Biography – Available at: <http://goo.gl/u7LgOe> Accessed on July 9, 2013.

⁴ A counterculture (also written counter-culture) is a subculture whose values and norms of behavior deviate from those of mainstream society [...] Available at: <http://goo.gl/mvp2R> Accessed on July 9, 2013.

2. When the report started the interview he did ask Timothy Leary the same question in three different ways, which was the last one?

- (A) Who is he as a person?
- (B) Who is this man Timothy Leary?
- (C) Who is Timothy Leary?
- (D) Who is this man as a person?

3. What were the professions of Timothy F. Leary?

- (A) Philosopher and doctor
- (B) Philosopher and psychologist
- (C) Doctor and teacher
- (D) Psychologist and reporter



Available at: <http://goo.gl/w3nWYB> Accessed on July 9, 2013 - Photo by Stephen Sammons - Rosemary Leary, Timothy Leary, Yoko Ono and John Lennon.

10. THE TIMOTHY LEARY'S INTERVIEW – PART TWO (2.0)



Timothy_Francis_Leary_Interview.mp3

1. The Timothy Leary's main research was about:

- (A) The brain
- (B) The nerve
- (C) The brain system
- (D) The nerve system

2. Timothy Leary recalled a scientist⁵ when he spoke about the atomic bomb. Who was he?

- (A) Charles Darwin (Evolution)
- (B) Sigmund Freud (Psychology of the Unconscious)
- (C) Albert Einstein (Twentieth-Century Science)
- (D) Isaac Newton (The Newtonian Revolution)

3. What exactly Timothy Leary defended at his time?

- (A) Spiritual benefits
- (B) People's freedom
- (C) Psychedelic music
- (D) Drugs (except heroin)

⁵ Available at: <http://goo.gl/GKQwy> Accessed on July 9, 2013.

UNIT 1 TEST – ANSWERS

1. THE TIMELINE EVENTS: TRUE OR FALSE?

ANSWERS:

| |
|----------|
| 1. FALSE |
| 2. FALSE |
| 3. TRUE |
| 4. TRUE |
| 5. TRUE |

| |
|----------|
| 6. FALSE |
| 7. TRUE |
| 8. FALSE |
| 9. TRUE |
| 10. TRUE |

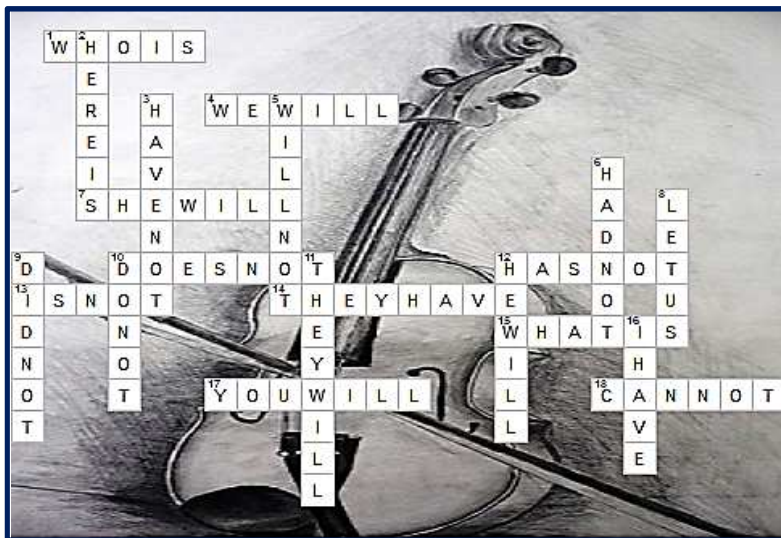
2. THE JOHN LENNON'S BIOGRAPHY

ANSWERS: In this case the answers will vary.

3. THE BEATLES' BAND

ANSWERS: British invasion and Beatlemania.

4. STANDARD CONTRACTIONS (CROSSWORD PUZZLE ANSWERS)



Violin image - Available at: <http://goo.gl/gAZdd3> Accessed on July 08, 2013

ACROSS

1. Who's [Who is]
4. We'll [We will]
7. She'll [She will]
10. Doesn't [Does not]
12. Hasn't [Has note]
13. Isn't [Is not]
14. They've [They have]
15. What's [What is]
17. You'll [You will]
18. Can't [Cannot]

DOWN

2. Here's [Here is]
3. Haven't [Have not]
5. Won't [Will not]
6. Hadn't [Had not]
8. Let's [Let us]
9. Didn't [Did not]
10. Don't [Do not]
11. They'll [They will]
12. He'll [He will]
16. I've [I have]

5. MISSING WORDS – BEATLES' SONG: ALL MY LOVING

ANSWERS (in **bold** and *italic*):

ALL MY LOVING

(Lennon-McCartney)

Close your eyes and ***I'll kiss*** you,
Tomorrow I'll miss you,
Remember I'll always be true.

And then while I'm away,
I'll ***write*** home everyday
and I'll send all my loving to you.

I'll pretend that ***I'm kissing***
the lips I am missing,
and ***hope that*** my dreams will come true.

And then while ***I'm away***,
I'll ***write*** home everyday,
and I'll send all my loving to you.

All my loving, I will ***send to you***
All my ***loving darling*** I'll be true.

6. STORY BEHIND THE BEATLES' SONG – BEING FOR THE BENEFIT OF MR. KITE!

ANSWER: Give the students some time to read the story behind the "BEING FOR THE BENEFIT OF MR. KITE!" and in the following ask them to accomplish the task 7.

7. FOLKLORE

ANSWERS: In this case the answers will vary.

8. TIMOTHY FRANCIS LEARY: TURN ON, TUNE IN, DROP OUT

INSTRUCTIONS: Give to learners five minutes to read Timothy F. Leary's story, then play his interview⁶. First of all students will hear the entire interview and after that play once again and ask them to answer the questions in the task nine – part one and part two.

⁶ The recording is too old and does not have a good quality, then if necessary play three times.

9. THE TIMOTHY FRANCIS LEARY'S INTERVIEW – PART ONE

ANSWERS:

| ANSWERS – PART ONE |
|--------------------|
| 1. A |
| 2. A |
| 3. B |

10. THE TIMOTHY FRANCIS LEARY'S INTERVIEW – PART TWO

ANSWERS:

| ANSWERS – PART TWO |
|--------------------|
| 1. D |
| 2. C |
| 3. D |

UNIT 2 TEST

STUDENT NAME: _____

SCHOOL NAME: _____ TEACHER: _____

TOTAL SCORE: 10.0 – STUDENT SCORE: _____ CLASS: _____ DATE: ____ / ____ / ____


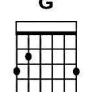
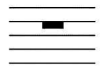
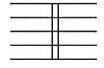

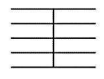
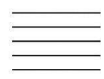



1. SHEET MUSIC (0.5)

1. Check the statement that defines the term SHEET MUSIC.

- (A) It is a handwritten or printed form of music notation that uses modern musical symbols.
- (B) It is the central tradition of Western plainchant, a form of monophonic liturgical music.
- (C) It is an interval of silence marked by a symbol indicating the length of the pause.
- (D) It is a system that divides genres and subgenres.

2. MUSICAL SYMBOLS (1.0)

1. Match the definitions on the left side with the images on the right side.

| | |
|--|--|
| <p>(1) BAR LINE - Used to separate measures Bar lines are extended to connect the upper and lower staves of a grand staff.</p> | <input type="checkbox"/>  |
| <p>(2) QUARTER NOTE - It is a note played for one quarter of the duration of a whole note. Quarter notes are notated with a filled-in oval <u>note head</u> and a straight, flagless <u>stem</u>.</p> | <input type="checkbox"/>  |
| <p>(3) DOUBLE BAR LINE/DOUBLE BARLINE - Used to separate two sections of music. Also used at changes in key signature, time signature or major changes in style or tempo.</p> | <input type="checkbox"/>  |
| <p>(4) STAFF - The staff is the fundamental latticework of music notation, upon which symbols are placed. The five stave lines and four intervening spaces correspond to pitches of the diatonic scale.</p> | <input type="checkbox"/>  |
| <p>(5) REST - It is an interval of silence in a piece of music, marked by a symbol indicating the length of the pause. Each rest symbol corresponds with a particular note value.</p> | <input type="checkbox"/>  |
| <p>(6) ACCOLADE/BRACE - Connects two or more lines of music that are played simultaneously. Depending on the instruments playing, the brace, or accolade, will vary in designs and styles.</p> | <input type="checkbox"/>  |
| <p>(7) F CLEF - The line or space between the dots in this clef denotes F below middle C. This clef appears nearly as often as the treble clef.</p> | <input type="checkbox"/>  |
| <p>(8) BEAMED NOTES - Connect eighth notes (quavers) and notes of shorter value, and are equivalent in value to flags. In metered music, beams reflect the rhythmic grouping of notes.</p> | <input type="checkbox"/>  |
| <p>(9) G CLEF (TREBLE CLEF) - The centre of the spiral defines the line or space upon which it rests as the pitch G above middle C.</p> | <input type="checkbox"/>  |
| <p>(10) TABLATURE - It is a form of musical notation indicating instrument fingering rather than musical pitches. Tablature is commonly used in notating rock, pop, folk, ragtime and blues music.</p> | <input type="checkbox"/>  |

3. MUSIC AND THE STYLE CHANT (0.5)

1. Choose the correct alternative.

MUSIC is “an art form whose medium is sound and silence. Its common elements are pitch (which governs melody and harmony), rhythm, dynamics and the sonic qualities of timbre and texture”. The word MUSIC has its origin in Greek. What is the meaning for the word MUSIC?

- (A) Musical pitches
- (B) Musical symbols
- (C) The silence symbols
- (D) Mousike: Art of the Muses

2. Complete the definition below with the correct answer.

The _____ is the “central tradition of Western plainchant, a form of monophonic liturgical music within Western Christianity that accompanied the celebration of Mass and other ritual services”.

- (A) Music styles
- (B) Gregorian chant
- (C) Ritual services
- (D) Liturgical Music

5. GREGORIAN CHANT AND MODERN SHEET MUSIC ELEMENTS (0.5)

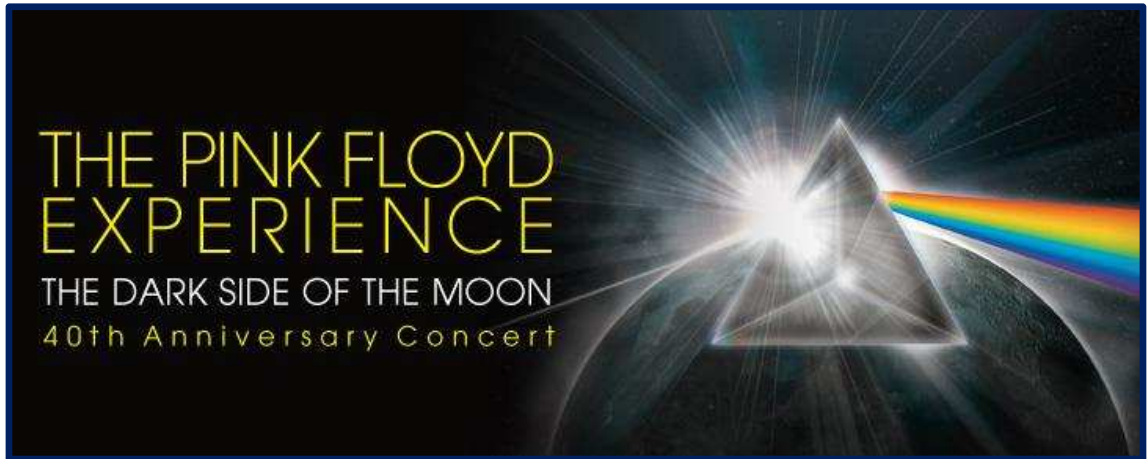
1. List three similarities between the Gregorian and modern’s SHEET MUSIC.

6. PINK FLOYD BAND (0.5)

1. What did you learn about the Pink Floyd? Relate two amazing facts about the great band.

7. PINK FLOYD – PART TWO: ANSWER THE QUESTION (0.5)

1. What were the Pink Floyd's band musical styles?



Gregorian Members – Available at: <https://goo.gl/e2nGC2> Accessed on July 9, 2013

8. GREGORIAN BAND PLURAL GENRE (0.5)

1. The Gregorian is a band headed by Frank Peterson and the band features both vocal harmony and instrumental accompaniment. What genre the band used to record the “Wish You Were Here” song in the Master of Chapter II (2001) album?



Gregorian Members – Available at: <http://goo.gl/8Z563C> Accessed on July 9, 2013

9. MUSIC GENRES AND STYLES LIST (0.5)

1. Highlight all music genres and styles that you recognize in the table list.

| | | |
|-------------------------|-------------------------------|---------------------------|
| ALTERNATIVE | College Rock | New Wave |
| Punk | BLUES | Acoustic Blues |
| Chicago Blues | Classic Blues | Contemporary Blues |
| Country Blues | Delta Blues | Electric Blues |
| CHILDREN'S MUSIC | Lullabies | Sing-Along |
| Stories | CLASSICAL | Baroque |
| Chamber Music | Chant | Choral |
| Medieval | Minimalism | Modern Composition |
| Opera | Orchestral | Renaissance |
| Romantic | COUNTRY | Alternative Country |
| Americana | Bluegrass | Contemporary Bluegrass |
| Contemporary Country | Country Gospel | Traditional Country |
| DANCE | Break beat | Exercise |
| Garage | Hardcore | House |
| Jungle/Drum 'n' bass | Techno | EASY LISTENING |
| Swing | ELECTRONIC | Electronica |
| IDM/Experimental | Industrial | HIP-HOP/RAP |
| Alternative Rap | Hardcore Rap | Hip-Hop |
| Latin Rap | Rap | Underground Rap |
| HOLIDAY | Chanukah | Christmas |
| Christmas: Children's | Christmas: Classic | Christmas: Classical |
| Christmas: Jazz | Christmas: Modern | Christmas: Pop |
| Christmas: R&B | Christmas: Religious | Christmas: Rock |
| Easter | Halloween | Holiday: Other |
| Thanksgiving | CHRISTIAN & GOSPEL | Christian Metal |
| Christian Pop | Christian Rap | Christian Rock |
| Classic Christian | Gospel | Traditional Gospel |
| JAZZ | Big Band | Contemporary Jazz |
| Cool | Crossover Jazz | Dixieland |
| Fusion | Hard Bop | Latin Jazz |
| Ragtime | LATINO | Alternativo & Rock Latino |
| Baladas y Boleros | Brazilian | Contemporary Latin |
| Latin Jazz | Pop Latino | Salsa y Tropical |
| NEW AGE | Environmental | Healing |
| Meditation | Nature | Relaxation |
| POP | Pop/Rock | Soft Rock |
| Teen Pop | R&B/SOUL | R&B |
| Disco | Funk | Soul |
| REGGAE | Dancehall | ROCK |
| American Trade Rock | Blues-Rock | British Invasion |
| | | |
| Death Metal/Black Metal | Hair Metal | Hard Rock |
| Metal | Progressive Rock/Art Rock | Psychedelic |
| Rock & Roll | Rockabilly | Roots Rock |
| Southern Rock | FOLK | Folk-Rock |
| New Acoustic | Traditional Folk | SOUNDTRACK |
| Foreign Cinema | Musicals | Original Score |
| Soundtrack | TV Soundtrack | WORLD |
| Africa | Afro-Beat | Afro-Pop |
| Celtic | Celtic Folk | Hawaii |
| Polka | South Africa | South America |

Available at: <http://goo.gl/f80yb> Assessed on June 9, 2013

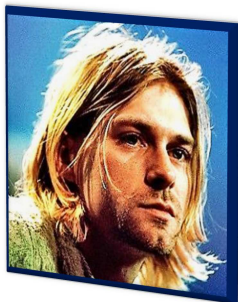
10. THE 27 CLUB⁷ (0.5)

1. Read up the text information about the 27 Club.

The 27 Club is a term used to refer to popular musicians who have died at the age of 27, often as a result of drug and alcohol abuse. Robert Johnson, Brian Jones, Jimi Hendrix, Janis Joplin, Jim Morrison, Kurt Cobain and Amy Winehouse all died at the age of 27, giving rise to the idea that premature deaths at this age are unusually common. The "club" has been repeatedly cited in music magazines, journals and the daily press. Several exhibitions have devoted to the Club of 27; distributed merchandising products, novels, films and stage plays captured this topic.

There have been many different theories and speculations about the causes of such early deaths and their possible connections. Cobain and Hendrix biographer Charles R. Cross writes "The number of musicians who died at 27 is truly remarkable by any standard. [Although] humans die regularly at all ages, there is a statistical spike for musicians who die at 27". However, a study published in the British Medical Journal in December 2011 concluded that there was no increase in the risk of death for musicians at the age of 27. Although the sampled musicians faced an increased risk of death in their 20s and 30s, this was not limited to the age of 27⁸.

2. The six popular musicians⁹ below belong to the 27 club. Check the one that you know.



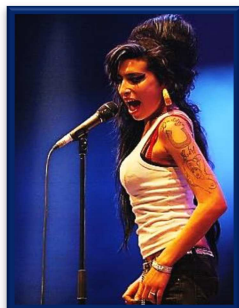
Kurt Cobain
()



Janis Joplin
()



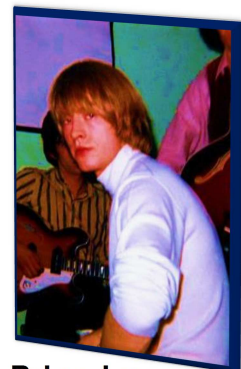
Jim Morrison
()



Amy Winehouse
()



Jimi Hendrix
()



Brian Jones
()

⁷ Available at: <http://goo.gl/CzMUXw> Accessed on July 9, 2013.

⁸ Available at: <http://goo.gl/Q5ta> Accessed on July 9, 2013

⁹ **Kurt Cobain** available at: <http://goo.gl/iv6ibt> Accessed on July 9 / **Janis Joplin** available at: <http://goo.gl/Qp47xy> Accessed on July 9 / **Jim Morrison** available at: <http://goo.gl/XPbH2C> Accessed on July 9 / **Amy Winehouse** available at: <http://goo.gl/nxrs3k> Accessed on July 9 / **Jimi Hendrix** available at: <http://goo.gl/FpcgW8> Accessed on July 9 / **Brian Jones** available at: <http://goo.gl/mKdKtR> Accessed on July 9, 2013.

11. JANIS JOPLIN AND THE KOZMIC BLUES' SONG (2.0)

1. Read the following paragraph about Janis Lyn Joplin.

Janis Joplin was born January 19, 1943, in Port Arthur, Texas. She developed a love of music at an early age, but her career never really took off until she joined Big Brother in 1966. One of rock and roll's most passionate and influential artists, Janis Joplin was the honoree for the 14th annual American Music Masters® series. Janis Joplin [inducted 1995] has passed into the realm of a legend: an outwardly brash yet inwardly vulnerable and troubled personality who possessed one of the most passionate voices in rock history. Among American rock performers, she was second only to Bob Dylan in importance as a creator-recorder-embodiment of her generation's mythology. She was also the only woman to achieve that kind of stature in what was basically a male club, the only Sixties culture hero to make visible and public, women's experience of the quest for liberation, which was very different from men's¹⁰."



Available at: <http://goo.gl/gGnWIV>
Accessed on July 12, 2013

¹⁰ Available at: <http://goo.gl/wrRmA7> / <http://goo.gl/70FTZ4> Accessed on July 12, 2013

2. Kozmic Blues' song was a part of Joplin's set at Woodstock Festival in 1969 and the song is a psychedelic rock music recorded in 1969. Listen to the Janis Joplin's performance and read along with the song lyrics. Afterwards complete the blank spaces with the missing informal contractions' words.



Kozmic Blues.mp3

KOZMIC BLUES
(Janis Joplin/Gabriel Mekler)

| | |
|---|---|
| <p>Time keeps movin' on, Friends they turn away. I keep _____ on But I never found out why I keep pushing so hard the dream, I keep tryin' to make it right Through another lonely day, whoa...</p> <p>Dawn has come at last, Twenty-five years, honey just in one night, oh yeah Well, I'm twenty-five years older now So I know we _____ be right And I'm no better, baby, And I can't help you no more Than I did when just a girl...</p> <p>Aww, but it don't make no difference, baby, no, no, And I know that I could always try. It _____ make no difference, baby, yeah, I better hold it now, I better need it, yeah, I better use it 'till the day I die, whoa...</p> <p>Don't expect any answers, dear, For I know that they don't come with age, no, no. Well, ain't never gonna love you any better, babe. And I'm never _____ love you right, So you'd better take it now, right now.</p> <p>Oh! But it don't make no difference, babe, hey, And I know that I could always try. _____ a fire inside everyone of us, You'd better need it now, I got to hold it, yeah, I better use it 'till the day I die.</p> | <p>Don't make no difference, babe, no, no, no, And it never ever will, hey, I _____ talk about a little bit of loving, yeah, I got to hold it, baby, I'm gonna need it now, I'm gonna use it, say, aaaah...</p> <p>Don't make no difference, babe, yeah, Ah, honey, I'd hate to be the one. I said _____ gonna live your life And you're gonna love your life Or babe, someday you're gonna have to cry. Yes indeed, yes indeed, yes indeed, Ah, baby, yes indeed.</p> <p>I said you, you're always gonna hurt me, I said you're always gonna let me down, I said everywhere, every day, every day And every way, every way. Ah, honey won't you hold on to _____ gonna move. I said it's gonna disappear when you turn your back. I said you know it _____ gonna be there When you wanna reach out and grab on.</p> <p>Whoa babe, Whoa babe, Whoa babe, Oh but keep _____ on. Whoa yeah, Whoa yeah, Whoa yeah, Whoa, whoa, Whoa, Whoa, Whoa...</p> |
|---|---|

12. INTONATION (1.0)

1. Create a new INTONATION for the Kozmic Blues' verse and use the CAPITAL LETTERS to enhance the important elements of your message.



Intonation_Kozmic Blues_Verse.mp3

KOZMIC BLUES VERSE

(Janis Joplin/Gabriel Mekler)

Don't make no difference, babe, yeah,

Ah, honey, I'd hate to be the one.

I said you're gonna live your life

And you're gonna love your life

Or babe, someday you're gonna have to cry.

Yes indeed, yes indeed, yes indeed,

Ah, baby, yes indeed.

KOZMIC BLUES' VERSE – NEW INTONATION

13. COMMUNICATIVE SKILLS – PARAPHRASING (1.0)

1. Read the quotations by Janis Joplin and discuss with your partner a new way to express the quotation number five. Use the space provided to write down the answer.

QUOTATIONS BY JANIS LYN JOPLIN

1. "Don't compromise yourself. You are all you've got."
2. "You know you've got it, if it makes you feel good."
3. "If I hold back, I'm no good. I'm no good. I'd rather be good sometimes, than holding back all the time."
4. "I'm one of those regular weird people."
5. "You know why we're stuck with the myth that only black people have soul? Because white people don't let themselves feel things."

Available at: <http://goo.gl/pK0Bo> Accessed on July 17, 2013



Available at: <http://goo.gl/wU87Xi>
Accessed on July 17, 2013

14. MUSICAL INSTRUMENTS IDENTIFICATION (0.5)

1. Choose the word that best describes the musical instrument image.



FIGURE 1

- < > Tambourine
- < > Harp
- < > Oboe



FIGURE 2

- < > Drum
- < > Xylophone
- < > Trumpet



FIGURE 3

- < > Organ
- < > Violin
- < > Piano

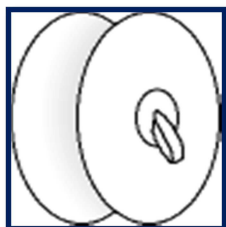


FIGURE 4

- < > Flute
- < > Cymbals
- < > Organ

15. CLASSIFICATION OF MUSICAL INSTRUMENTS: FINAL CONSONANT SOUNDS (0.5)

1. Listen to the musical instrument list and write their names in the space available.



Musical Instrument List.mp3

A large rectangular box with a dark blue border, containing ten horizontal lines for writing.

2. Listen and write the instrument names that end with the T and D consonant sounds.



Musical Instrument List.mp3

A large rectangular box with a dark blue border, containing five horizontal lines for writing.

UNIT 2 TEST – ANSWERS

1. SHEET MUSIC

ANSWER: D

2. MUSICAL SYMBOLS

1. ANSWERS:

| | | | | | | | | | |
|---|----|---|---|---|---|---|---|---|---|
| 8 | 10 | 5 | 3 | 6 | 1 | 4 | 7 | 2 | 9 |
|---|----|---|---|---|---|---|---|---|---|

3. MUSIC

1. ANSWER: D

4. GREGORIAN CHANT

1. ANSWER: Gregorian chant

5. GREGORIAN CHANT AND MODERN SHEET MUSIC ELEMENTS

1. ANSWERS (Possible):

| | |
|------------------------------|------------------|
| 1. BEAMED NOTES | 4. NOTES |
| 2. BARLINE | 5. SONG'S LYRICS |
| 3. DOUBLE BARLINE (BAR LINE) | 6. STAFF |

6. PINK FLOYD

1. ANSWERS: In this case the answers will vary.

7. PINK FLOYD – PART TWO

1. ANSWERS: Progressive [rock] and Psychedelic Music.

8. GREGORIAN BAND PLURAL GENRE

1. ANSWER: Gregorian chant genre.

9. MUSIC GENRES AND STYLES LIST

1. ANSWERS: In this case the answers will vary.

10. THE 27 CLUB

1. First of all students will read the information about the 27 club and then answer question 2.

2. ANSWERS: In this case the answers will vary.

11. JANIS JOPLIN AND THE KOZMIC BLUES' SONG

1. Students will read the paragraph about the singer Janis Joplin and then they will listen to the Kozmic Blues' song twice to identify the missing contractions.

2. ANSWERS:

| CONTRACTIONS |
|--------------|
| 1. movin' |
| 2. can't |
| 3. don't |
| 4. gonna |
| 5. there's |
| 6. wanna |
| 7. you're |
| 9. ain't |
| 10. trackin' |



Available at: <http://goo.gl/waMejN> Accessed on July 17, 2013

12. INTONATION

1. ANSWERS: In this case the answers will vary.

13. COMMUNICATION SKILLS – PARAPHRASING

INSTRUCTIONS – In pairs students will interact with each other. Afterwards ask them to rewrite the quotation number five. Answers will vary, but learners' responses must keep the citation original thought.

14. MUSICAL INSTRUMENTS IDENTIFICATION

1. ANSWERS:

| |
|------------------------------|
| Figure 1 – Tambourine |
| Figure 2 – Trumpet |
| Figure 3 – Violin |
| Figure 4 – Cymbals |

15. CLASSIFICATION OF MUSICAL INSTRUMENTS (T AND D FINAL CONSONANT SOUNDS)

1. ANSWERS:

| |
|-----------------|
| 1 - Harpsichord |
| 2 - Organ |
| 3 - Clarinet |
| 4 - Oboe |
| 5 - Flute |
| 6 - Banjo |
| 7 - Keyboard |
| 8 - Cymbals |
| 9 - Tambourine |
| 10 - Trumpet |

2. ANSWERS:

| |
|-----------------|
| 1 - Harpsichord |
| 2 - Clarinet |
| 3 - Flute |
| 4 - Keyboard |
| 5 - Trumpet |

BOOKLET APPENDIX (AUDIO FILES)

UNIT 1 TEST (AUDIO FILES)

5. MISSING WORDS (THE BEATLES' SONG ALL MY LOVING – AUDIO FILE)



The Beatles - All My Loving.mp3

8. TIMOTHY FRANCIS LEARY INTERVIEW PART 1 (AUDIO FILE)



Timothy_Francis_Leary_Interview.mp3

10. TIMOTHY FRANCIS LEARY INTERVIEW PART 2 (AUDIO FILE)



Timothy_Francis_Leary_Interview.mp3

UNIT 2 TEST (AUDIO FILES)

11. JANIS JOPLIN AND THE KOZMIC BLUES' SONG



Kozmic Blues.mp3

12. INTONATION



Intonation_Kozmic Blues_Verse.mp3

15. CLASSIFICATION OF MUSICAL INSTRUMENTS (AUDIO FILE)



Musical Instrument List.mp3

RATIONALE AND REFERENCES
MUSICAL CULTURE AND CELEBRITIES' BEHAVIORS

BY ZÉLIA PIMENTA

RATIONALE

MUSICAL CULTURE AND CELEBRITIES' BEHAVIORS UNITS the overall objectives are to increase the four language skills – reading, writing, listening and speaking – grammar, vocabulary, basic musical vocabulary, musical culture and artistic cultural knowledge and as well the emergence of new artists and music hits, including the legendary song composed by John Lennon and Paul McCartney called “I wanna hold your hand” which was considered a sensation in 1964 and responsible to promote The Beatles’ band and the well-known: “British invasion” and the “Beatlemania” in the music show business. Besides, another song composed by John Lennon is present in the unit one and the aim is to bring out a great controversy in the 60’s related to its title – Lucy in the Sky with Diamonds – which according to the critical arguments the initials letters of the words **L**ucy, **S**ky and **D**iamonds are an allusion to the letters “LSD” the abbreviation for *semisynthetic psychedelic drug*¹ which is known colloquially as *acid* – a type of drug allegedly used by John Lennon.

Already in the UNIT TWO the music “WISH YOU WERE HERE” – composed by Roger Water and David Gilmour – is the anchor of all tasks along with the two famous groups: the Pink Floyd and Gregorian bands with highly differentiated styles. The Pink Floyd was a rock English Band that gained international acclaim with their progressive and psychedelic music style and the Gregorian is a German band headed by Frank Peterson that performs Gregorian chant-inspired versions of modern pop and rock songs. Besides all elements exposed above another relevant point in both UNITS is that students will be have the opportunity to work individually, in pairs and in groups to realize that the learning process is a constant interaction. However, even though being the three techniques possible to bring cohesion in language learning aspects the focal in the UNITS is based on socio-cultural theory of second language acquisition developed by Lev Vygotsky (1896-1934).

Lantolf and Thorne (2007) believe that the principles of SCT can be applied in second language acquisition by coherent reasoning that does not separate the individual from the social. The authors justify that “the individual emerges from social interaction and as such is always fundamentally a social being” (2007; p. 217-8 *apud* PAIVA; 2009, p. 08). One of the primordial concepts lent from Vygotsky is known as “scaffolding” and it is defined as “the assistance one learner gets from another person (e.g. teachers, relatives, classmates) and which enables him or her to perform a learning task” (2009, p. 8). However, “scaffolding” became the synonymous in the literature for ZPD – the zone of proximal development – and

¹ A drug well-known for its psychological effects which can include altered thinking processes, closed and open eye visuals, synesthesia, an altered sense of time and spiritual experiences, as well as for its key role in 1960's **counterculture** (Available at: <http://goo.gl/nWzGW> Accessed on June 30 2013).

the term was introduced by Wood et al. (1976) which defines it as “those elements of the task that are initially beyond the learner’s capacity, thus permitting him to concentrate upon and complete only those elements that are within his range of competence” (Wood et al.; 1976, p. 90).

On the other hand another important opportunity in both UNITS is the approach of the polemical ADDICTION issue. The greater likelihood is that because of the cross-cutting theme complexity, inevitably students will use the value judgment in this circumstance. As a generalization, a value judgment is based upon a particular set of values or on a particular value system. Usually, the meaning of value judgment is based on limited information at hand which means an evaluation undertaken because a decision must be made in a short-term². However, since the units will provide many elements that will lead students to reflect upon some evidences – polemics information reports, song lyrics’ composition and multimodal videos – all this in somehow may cause some impact on students’ opinion. Therefore, it is a great opportunity to test how these elements can persuade learners to think based on the PSYCHOLOGY PRIMING technique – defined according to Kolb and Whishaw (2003) as a “process in which the processing of a target stimulus is aided or altered by the presentation of a previously presented stimulus.

So, the MUSICAL CULTURE AND CELEBRITIES’ BEHAVIORS activities will provide to pupils learning English with enjoyment, bringing as well many interesting information about artistic events over the past 37 years that succeed mainly between 1948 and 1985 with the proposal to expand their musical and artistic cultural knowledge. Therewith, students will be able to exchange personal information and discuss interests collectively aiming to accumulate greater awareness about how to express clearly and how to develop confidence to reinforce critical thinking when dealing with controversial subjects related to human beings’ behaviors, especially the celebrities that insomuch seem to change their conduct after they become famous. And the best of all is that the LESSONS in the UNITS will be developed by one of the most attractive, motivating and stimulating way in the teaching learning process: THE MUSIC and its power to deal with the four English language skills.

² Adapted and Available at: <http://goo.gl/LzcSf> Accessed on July 1, 2013

UNIT 1 – THE BEATLES: THE LEGENDARY ROCK AND ROLL BAND

ACTIVITY 1 – THE TIMELINE – READING SKILL

OBJECTIVE: MUSICAL CULTURE AND CELEBRITIES' BEHAVIORS I

The **warm-up** was designed to improve students' musical artistic events and general culture by bringing facts regarding the innovations in music as business entertainment; the emergence of new artists; music hits, including the legendary song composed by John Lennon and Paul McCartney called "I wanna hold your hand" which was considered a sensation in 1964 and as well responsible to promote the band as the well-known: "British invasion" and the "Beatlemania" worldwide. Among the musical news in the timeline will be possible to perceive the evolutions over the past 37 years in many artistic areas as in the vinyl records material; the invention of the "rock and roll" term; the Woodstock Music Festival which will be instigate by the recognition artistic event's question in the timeline last task. So, the general expectation is that in some way students' degree artistic cultural knowledge will be raised when they finished the timeline activity. In the **prereading** biography task the objective is to present one of the founding members of the Beatles' band: John Lennon.

Moreover, from that moment on students will start to have contact with the asynchronous digital genre (MATTOS; VALÉRIO, 2010). In the following the Beatles' history is summarized in three paragraphs just to give to students an idea how was the trajectory of that legendary band and their huge success in the history of popular music. The **reading** exercise is constituted by six questions which the answers involve reorganization or reinterpretation (NUTTAL, 2005) and according to the author "getting students to answer questions is one way for the teachers to get access to what is going on in their minds. Wrong answers are often particularly illuminating, because they can suggest where the misunderstanding arises. And right answers may be right by accident, which is why we need to probe into the reasons for them (2005, pg. 181). The question's types are just a little bit difficult compared with those of literal comprehension whose answers are directly and explicitly expressed in the text (pg. 188). However, it will help teachers to perceive how students process the information in the text for fuller understanding and perhaps how they use elementary inference (188). Finally, will be introduced a timeline which is a way of displaying a list of events in chronological order, sometimes described as a project artifact. It is typically a graphic design showing a long bar labeled with dates alongside itself and events labeled on points where they would have happened.

ACTIVITY 2 – STANDARD CONTRACTIONS AND GRAMMAR (GROUPS OF 4)

In the **warm-up** exercise the aim is to present the Beatles' song that will be the base for the following tasks. The **prelistening** has the objective to show the Standard English by listing the informal contractions into the spoken language through the ten phrases extract from the song. In sequence the **listening** exercise song transcription the objective is to work the listening processes which will induce the listener to “[...] assemble the message piece by piece from the speech stream, going from the parts to the whole (FIELD, 2003: 326 *apud* NATION; NEWTON; 2008, pg. 40). According to Field (2003; 2008, 40) this bottom up processing “involves perceiving and parsing the speech stream at increasingly larger levels beginning with auditory-phonetic, phonemic, syllabic, lexical, syntactic, semantic, propositional, pragmatic and interpretive” (pg. 326 *apud* 2008, pg. 40).

In the **last task** of the activity two the purpose is to show how the **contractions** make the **rhythm rule** easier to follow into the music and how the **rhythm** in some parts **alters** when the **contractions** are **extracted** and **exchanged** by the formal writing. In music, MILE (1997) stated syncopation as a general term for "a disturbance or interruption of the regular flow of rhythm" or a "placement of rhythmic stresses or accents where they wouldn't normally occur". On the other hand, in phonology “syncopation [...] means the loss of a sound, letter, unstressed vowel, or syllable within a word [...]. Such forms as don't (do not), gonna (going to), wanna (want to), ain't (is/are/has/have not), commonly called contractions, can also be regarded as syncopes, some of which affect the rhythm of the utterance (LARROQUE; 2012, pg. 128)”. In the Beatles' song the standard contractions support the music rhythm without breaking the rhythm of the sentence. Generally, the most important point in this activity is to bring awareness to students how rhythm can have an influence on the original melody and as well in the language fluency.

ACTIVITY 3 – INTEGRATING THE FOUR SKILLS AND GRAMMAR (IN PAIRS)

In the **warm-up** the aim is to produce a coherent and structured paragraph. In the meantime students will exchange information about the Beatles' band to find common points and post it at the link provided to accomplish the next exercise. Another important objective of this activity is the importance of the computer-mediated communication, which develops discursive competence regarding digital genres in the target culture (MATTOS; VALÉRIO, 2010). And moreover in the **prewriting** the asynchronous digital genre provides the opportunity for students to have a significantly and authentic communication which is the

central strategy for the development of communicative competence (SOKOLIK, 2001 *apud* MATTOS; VALÉRIO, 2010). The following tasks first of all the **introduction** brings forward the Lucy in the Sky with Diamonds song's lyrics which according to the rumors the three initials letters of the words Lucy, Sky and Diamonds are an allusion to the "LSD" the abbreviation for semisynthetic psychedelic drug which is known colloquially as acid. They will have the opportunity to know one of the most controversial John Lennon's lyrics composition and one of the media's version – according to the rumors – of how it by assumption was created. So, the controversy has been established and no one really knows which version is true, except, of course, the composer: John Lennon.

Also, to develop the next activity learners will watch in the **prelistening** a video which is a multimodal genre, an authentic material which the main characteristic include text, animation elements and sound (SILVER, 1997 *apud* MATTOS; VALÉRIO, 2010, pg. 146). The task aim is to supply the construction of meaning from a whole (MORIN, 2000 *apud* 2010, pg. 146) to integrate several abilities that can foment the critical reflection in learners (MATTOS; VALÉRIO; 2010). However, the main objective beyond integrated the four skills and grammar is just to bring up the cross-cutting theme ADDICTION issue. On the other hand, the **listening** exercise students will have to watch an interview with the Beatles' members and producer George Martin about the drug usage around the Sgt. Pepper album in the late 1960's.

Furthermore, learners will read the Lucy in the Sky with Diamonds' lyric to work out new **vocabulary** and to answer a **question** which the main characteristic is the INFERENCE. Therefore, they will bound to presume what is hinted but not clearly exposed (NUTTAL; 2005, pg. 188) in the song according to their own assumptions. The question of evaluation that Nuttal (2005) defined as "a considered judgment about the text in terms of what the writer is trying to do (2005, pg. 189)" is present in that type of question as well. Thereby, this kind of demand will "force readers to think not just about what the writer has written, but how and why she/[he] has written it (pg. 189)". Howsoever, the main point will be the debate that will be generated by this polemical issue: ADDICTION.

UNIT 2 – PINK FLOYD AND GREGORIAN BAND

ACTIVITY 1 – INTEGRATING THE FOUR SKILLS (IN PAIRS)

OBJECTIVE: MUSIC VOCABULARY, STYLE FUSION AND CELEBRITIES' BEHAVIORS II

In the **introduction** the term “Sheet Music” is defined just to support the comprehension to accomplish the prereading task. The aim in the **warm-up** is to display the Pink Floyd’s music – that will be the center of this unit – and to show some characteristics of modern musical score. In the prereading exercise the main objective is to introduce the music vocabulary through numbering the musical symbols to its definition. It is just an information transfer activity (PALMER, 1982 *apud* NATION, 2001) adaptation which will persuade the students to deduce and elicit the correct musical symbols related to the essential information provide in the written text (NATION, 1990 *apud* NATION, 2001).

The **listening** and **reading** along with the text exercise was just created to help learners understand better the text subject and likewise to “enhance enjoyment of literature (NUTTAL, 2005, pg. 203)”. Besides these positive points, as expressed by the author is “also enjoyable in its own right and may kindle a love of reading” (2005, pg. 203). In the meantime the most important objective in this task is that “good spoken presentations [...] are popular with students” (pg. 203) and these audio materials are very useful, especially nowadays which technological devices afford them to access different kinds of digital information that facilitate the target language performance.

The second part of the previous exercise the prior objective is to give practice in the sort of **note-taking** needed for study purposes (NUTTAL, 2005, pg. 207) [...]. The author attested relevant points about this practice as “a simple functional summary would not require students to write extended prose, but perhaps to list or make notes that will contribute to the learner become a selective reader (2005, pg. 207)” and at long last “it is not necessary to write the essay itself; the reading and thinking needed to assemble the notes is what counts [...], just because it “leads to deepened insights and a clearer grasp of the work's structure (pg. 207)”.

In the following task the aim is to introduce an approximate performance of the **Gregorian chant music style** and also its **sheet music elements** to be compared with nowadays **modern sheet music** (Modern Sheet Music Fragment – Wish You Were Here).

Furthermore, another important objective is to observe the **musical vocabulary** comprehension by decontextualisation which means that the focus will be “on words not only as a part of the message but as words themselves (NATION, 2001, pg. 119)”. Thus, the main idea is to students meet new words in different context to spread their knowledge of the words (2001, pg. 120) in association with pictures [or symbols] (ELLEY, 1989 *apud* NATION, 2001, pg. 120)”.

ACTIVITY 2 – INTEGRATING THE FOUR SKILLS AND GRAMMAR (GROUPS OF 4)

The **warm-up** in this task at the first moment is to introduce the Pink Floyd’s band for students while promoting another opportunity to be in touch with the computer-mediated communication regarding the asynchronously digital genre (MATTOS; VALÉRIO, 2010), whereas the overall goal will be achieved through a clustering adaptation task. The clustering plan “is a simple yet powerful strategy (SEOW, 2002, pg. 316)” and it supports the “learning of specific writing skills at every stage (pg. 316)”. The reading exercise students will have a specific focus on Pink Floyd’s history and their “Wish You Were Here” album released in 1975. The “*wh*” question form (NUTTAL, 2005) in this task has the aim to focus on a specific aspect of the text (2005). With the exception of the second part of the question three which the main goal is to connect the pupils to one of the most famous and iconic Beatles’ image: crossing the Abbey Road Street in London for the 1969 Abbey Road album cover. It definitely promoted that Street to the global spotlight.

The Syd Barrett’s drama task has the purpose to introduce the **addiction** and about its alleged consequences. The consecutive idea in the subject discussion is to foment the interaction between the group and to address accuracy after the task (RICHARDS, 2002) in a public performance (2002, pg. 163) through a debate in classroom. The expectation is that in some way the debate will awake in students the need for a more conscious performance, stressing points that were unnoticed during the group work. Among them is the self-monitoring in a public performance of the task (pg. 163). Wherefore, this task-focused activity (154) the relevant point is that “learners will develop not only communicative skills but also an acceptable standard of performance through task work, moreover this is not to intended to promote development of a nonstandard form of English but is seen as part of the process by which linguistic and communicative competence is developed (155)”.

The consecutive exercise will provide to students another point of view about celebrities’ personalities which will be developed through adjective positive forms, showing

them that celebrities are so sensitive, attractive and outgoing personalities and they can change forever many people's lives and contribute to society in many good ways. The draft stage incumbency had the subject triggered by a preceding provocative question (SEOW, 2002) which the objective was to promote a debate about an enormous problem faced by societies nowadays. In another hand, show students that all human being can have some great qualities, as well. So, among that the actual intention was to put forward sufficient ideas in learners' short piece of writing, stimulating them to face a blank page with basis and motivation to write about issues extremely polemics in the artistic environment, especially in the music segment. So, the major point is the very interesting practice which is to attempt at writing – the draft stage (2002, pg. 317) – through a narrative-reflexive text in which “the writers are focused on the fluency of writing and are not preoccupied with grammatical accuracy or the neatness of the draft (pg. 317) and hence “the writing task is simplified (317) as the writers let go and disappear into the act of writing (D' Aoust, 1986, pg.7 *apud* SEOW, 2002, pg. 317)”.

ACTIVITY 3 – LISTENING, READING SKILLS AND VOCABULARY (IN PAIRS)

The introduction in this activity brings the **Gregorian Band** history, including their remaking over the years inspired in the **Gregorian chant music**, with the intent to merge the Gregorian chant and the modern music style. In the warm-up the aim is to present the “Wish You Were Here” song style performed by Gregorian group. In the next exercise there is a crossword with twenty words extracted from the “Wish You Were Here” lyric which the some points are the vocabulary, the words meaning and similarly the learners' motivation and interested in what they are listening to (NATION, 2001). Nevertheless, in this exercise are two major targets which are to “take the word out of its message context and draws attention to it as a language item; that is, decontextualises it and either providing a meaning for the word (2001, pg. 119)”.

The **English System of Intonation** (BRADFORD, 1988) exercise the aim is to emphasize the communication importance. Through intonation learners can improve their communicative competence such as indicating the attitudes and emotions, focusing attention on important elements of the spoken message. The intonation system created by Bradford has the descriptive system stated by David Brazil (1978, 1980 and 1985 *apud* Barbara Bradford; 1988, pg. 2) which explain intonation as an aspect of discourse and a way to develop the interaction between speakers (1988, pg. 2). However, in this task the focus is on prominence which is understandable as “the element of intonation which determines the ‘noticeability’ of words (pg. 3)”. The **warm-up** video is to present the intonation definition and to show how

this can occur with different meanings. The Pink Floyd's song major goals rewriting task is to demonstrate that an appropriate speech is possible and essential between peoples' conversation; also a higher communication quality to control the course of the conversation and variations in rhythm in normal speech as it happens in song which the melody (pitch and rhythm) has the proposal to reach the message center point just controlling the speech technique.

In the last exercise **English pronounce** will be introduced by focusing on the *t* and *d* **consonant sounds** that are classified as plosives – a standstill that happens in the air stream. In other words, “during its production, there is an occlusion or obstruction of the air flow passage through the vocal tract (SILVA, 2012, pg. 99)”. According to Silva, “when *t* and *d* consonants occur at the end of the English word the palatalization process of an alveolar occlusive tends to be applied in Brazilian typical pronunciation of English speaker and the reason for that is because these consonants do not occur in Portuguese final words (pg. 101)”. So, the aim in the warm-up is just to display how the *t* and *d* mechanism works in American English and the last exercise of the unit two the alternative approach is to test the *t* and *d* students' sounds perception in the selected twenty-five words extracted from the Pink Floyd's lyrics, which among them can be found: verbs, nouns and adjectives – the elementary English grammar.

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