

Universidade Federal de Minas Gerais - UFMG
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Curso de Especialização em Ensino de Inglês – CEI

ROUNDS:
A proposal for real-life teaching for Higher Education
(Unidade Didática para o Ensino de Inglês)
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A proposal for real-life teaching for Higher Education

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Trabalho apresentado ao curso de Especialização em Ensino de Língua Inglesa da Faculdade de Letras – UFMG como requisito parcial para a obtenção do título de Especialista em ensino de Língua Inglesa.

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TABLE OF CONTENTS

Introduction.....	05
ROUND 1.....	07
ROUND 2.....	11
Teacher’s Guide – ROUND 1.....	15
Teacher’s Guide – ROUND 2.....	18
RESOURCE PACK.....	22
Rationale.....	25
References.....	34
Images.....	37

INTRODUCTION

Teaching in Brazil has got its own peculiarities. Contrary to other countries which have got a population of native speakers, most of the professionals are Brazilians and teaching in most contexts require strong educational background, which means being graduated from a university in an English Teaching Education Programme. As I needed my own space in the market, I took the course myself. What I did not anticipate was the fact that the course would not be as valuable to my teaching skills and knowledge as I expected it to be.

The operating condition which prevails in Brazilian higher education for both graduate and undergraduate students is slightly worrying. As Neves, Raizer and Fachinetto (2007) state,

“Why, in spite of resources that Brazil invests in education and with the social policies directed toward social inclusion, does the educational performance in Brazil remain so low? On the one hand, it might be due to inadequate or inefficient investments and to the lack of control over the expenses, but, on the other, further increase in investment is needed to overcome the situation, particularly with regard to the salaries and training of teachers”.

That is the reality that I experienced as an undergraduate student in university: access was hard, performance low and investment insufficient. This was even clearer to me as I saw the materials I studied with, chosen by professors in conjunction with an apology for the lack of appropriateness for the lessons they wanted to teach.

This served as inspiration for my lessons, as I decided to devise them so as to provide learners with a solid foundation for learners to develop the four skills with a critical thinking perspective and following the principles of Communicative Language Teaching (CLT) under the light of the studies in English for Academic Studies (EAP). This indicates the processes behind the design of the activities: they are thought to create an environment that offers opportunities for communication with a real purpose and focusing on real-life situations, adapted to the expected reality of a non native English speaker in tertiary education.

With that in mind, the lessons are built in a way so as to have the four skills interwoven with genre-based instruction and other micro-skills necessary to equip an academic learner with the necessary tools to achieve higher in the language. The tasks are worked in an inductive way to promote active learning and learner-centred moments in the lesson and have teachers playing the role of moderators and serve as guidance for learning to take place.

It is really worth emphasising that there was a concern for developing critical thinking, especially in the process of selection of texts. This was also achieved through promoting self

evaluation processes as a way to stimulate learner autonomy and peer feedback, particularly after moments of production in target tasks.

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ROUNDS

2018/2 EDITION

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ROUNDS

1st Edition / Student's Book



1 Work together in groups to answer the questions:

- a) What makes a good presentation?
Make a list of 5 items.
- b) Compare your lists with at least 2 other people.
What were the similarities? And the differences?
- c) Would your list change according to the topic of the presentation?
e.g. work-related, for television, etc.? How?

2 You are going to watch a video. Before you watch, do the tasks below:

- a) What do you know about TED? What is so special about their presentations?
- b) You are going to watch a TEDx (independently organised TED events) presentation entitled **HOW TO SOUND SMART IN YOUR TEDx TALK** by **WILL STEPHEN**.
- c) What do you imagine the speaker will talk about? Do you think he will mention any of the items you listed in #1? Share your guesses with a partner.
- d) Watch the video and check your answers. (<https://youtu.be/BS0FDJFBj8o>)

AIMS:

- identifying summary of notes, contributions from the author and references;
- understanding main points of, taking notes of and identifying strategies in a speech;
- analysing a summary of notes, referring to opinions and summarising notes;
- preparing, giving and evaluating strategies for speeches referring to others.



3 Watch the video again. Write T (true) or F (false) next to the sentences:

- a) According to the presenter, wearing glasses makes you look smarter.
- b) The presentation is incredibly interesting because of the data shown.
- c) The speaker is against telling stories when making a presentation.
- d) One of the points made during the speech is that the accessories you wear are essential to make a great presentation.
- e) When presenting, Will Stephen's body language reflects what he believes should be ideal for a presentation.

4 What would you take from that talk?

Write down **3 STRATEGIES** used by the presenter and share them with a partner, justifying them.

5 Which of the strategies used to make a good presentation have you chosen? *Underline the ones you wrote down in #4 below:*

- a) [] telling an anecdote
- b) [] asking the audience a question
- c) [] gesticulating
- d) [] stating the topic of the presentation
- e) [] changing tone of voice
- f) [] using an authority to support your argument
- g) [] making use of data to justify your point
- h) [] using pictures to make associations
- i) [] summarizing main points
- j) [] giving the audience something to think about

Write from 1 to 10 (being 10 the most difficult for you) for each strategy. Then, share your ranking with a partner.

6 Do the tasks below:

- a) Which strategies would you use in each part of a presentation?
Write the steps in the box below in the right place in the table, according to the order in which they should happen:

	STEPS	STRATEGIES
Topic Development		
Listener Orientation		
Concluding Messages		
Speaker Presentation		
Topic Introduction		

- b) Now match strategies a-j from #5 to the steps for a TED presentation.
- c) Look at these extracts from the video and write the strategy being used in each:
 - i) "By a show of hands, how many of you all have been asked a question before?"
 - ii) "Now, if you don't believe me, let's take a look at the numbers."
 - iii) "I'm going to bring it to this man right here."
 - iv) "Which is what I, as a speaker at today's conference, have for you all."
 - v) "I'd like you to think about what you heard at the beginning, and I'd like you to think about what you hear now."
 - vi) "Now, if you take a look behind me, (...)"

7 Have a look at the words underlined in #6C, paying attention to how they are said in the video.

Why do you think those words were underlined? Which kinds of words are usually stressed?

Following the same rationale, underline the other words that you think fit the same criteria in **NUMBERS I-VI**. Listen and check.

8 Work in groups of three. Choose strategies from #5 and think of the steps from #6, checking the items of language you will need. Think about one of the topics below and take notes of what to say:

- a) Your day yesterday
- b) Your city
- c) A memory from your childhood
- d) A special event you have been to
- e) Your neighborhood
- f) A teacher you will never forget
- g) A book you have read

Then, take turns to make your 3-minute presentations to the other students in each group.

9 Choose someone in your group to represent it. Use topics in #8 or a topic of choice to prepare a presentation for the class. You will be given some time to prepare it as a group.

Have each representative then come to the front to have their 3-minute presentations. Pay attention to your colleagues' presentations!

10 Get together in a new group and do the tasks below:

- a) Compare your colleagues presentations in terms of structure. What were the similarities and differences?
Mention strategies used, topics, interesting moments, etc.
- b) Would you remember more about the presentations if you had taken notes? What are some reasons people have to take notes during a presentation?

11 If you had to separate Will's presentation into main points, how many of them would there be? And which would they be?

Together, try to summarise the talk, taking notes of the most important parts. Then, share with another pair, comparing them.



12 Look at this summary of notes taken and try to order them according to Will Stephen's presentation.

B Will then showed how important it is to break the tension

After the audience laughed, Will made some funny comments. He was pointing out how important it is for a speaker to break the tension and make people feel at ease during a talk.

D Will pointed out the importance of graphs

Will then put a pie chart followed by bar graph that had no useful data. In the pie chart the big section was called majority and small section was called minority. Through his humor Will made people realize that charts can make a presentation look much more serious (see also [How to create an effective presentation?](#)).

F Will put a picture of a man he doesn't know

Will put a picture of a man he doesn't know on the slides and said that he just Googled the word scientist then came up with the picture of the man. Will was pointing out how pictures are important in presentations and Ted talks.

H Will pointed out the importance of the way of talking

Will began by saying that he has nothing to say today, yet he kept talking in an energetic way that made it seem like he is saying something very important. Will was pointing out how important the words seem to be when a person talks with high energy.

J Will slowed down the pace

Will started Speaking slowly and said that 'He is going to make it seem like he is building a moment'. His gestures became slower, his voice became lower and he seemed like he is about to say something important but he didn't say anything.

A Will summed up the previous points

Will said that if someone saw this presentation on Youtube with the sound turned off, he will think that he is giving a real presentation even though he said no facts since the beginning of the talk. He was again making it clear that the style of presenting is as important as the information.

C Will showed the importance of listing facts in a presentation

Will presented people with some funny facts such as $6 \times 2 = 12$ and $2 \times 6 = 12$. He was referring to the fact that using facts, numbers and data on a slide can make a presentation sound and seem serious even if it really isn't.

E Will ended the presentation

Will ended the presentation by saying that he said nothing. It was very obvious that the message he was trying to give to people that the presentation with its slides, the body language and the way of talking and presenting is as important as the information itself, if not more.

G Will displayed many unrelated pictures

Will started displaying pictures each with one or two words written below it, then he kept saying meaningless words such as 'Gaba Gaba'. Will was pointing out that the way someone presents his ideas can make him seem serious even if he is saying meaningless words.

I Will started to sound more serious about it

Even though he was still saying no facts and mainly describing his actions on the stage, Will started talking in a more serious voice. He took off his glasses and became more energetic.

K Will pointed out the importance of asking questions

While still sounding very serious and adjusting his body language properly, Will asked people 'How many of you have been asked questions before?' Will then said that he still has nothing to say but he is just showing how a person can seem serious even if he is saying nothing important.

13 Now read the summary again and choose the best option:

- What was the main purpose of the summary?
 - To register only what went wrong during the presentation
 - To recall the information later on in an organized way
 - To give your opinion on the content of a presentation
- What is the main content in the summary?
 - Notes of the pictures on the slides shown to the audience
 - The funny parts of what he said during some parts of the talk
 - A summary of the ideas with details and personal interpretations
- How was this particular summary structured?
 - In bullet points
 - As a mind map
 - In a pie chart
- Organising notes into a summary is important because:
 - It allows better handwriting, so things look better in the end.
 - Note taking is meant to be fast, so they will first be disorganised.
 - Teachers require summaries from students to grade and fail them.

14 How similar were your notes to the ones above? Compare them, sharing with a partner what the differences and similarities were.

15 Work with a partner to do the tasks below:

- Look at the words highlighted in paragraphs A-D (showed, pointed out, presented, referring) and circle the best option in each sentence:
 - The words help you understand what happened in the presentation because they refer to what was said / criticize what was said.
 - They are all verbs / nouns.
 - The words following them are nouns, adjectives and adverbs / clauses, objects and prepositions.

16 Read the tasks below and complete them:

- Write the verbs according to the words that follow them. Some verbs may show up more than once!

i) Verb + object:	_____	iii) Verb + that + clause:	_____
ii) Verb + preposition + object:	_____	iiii) Verb + object + preposition:	_____
- Now write any verbs you might think of that are used to refer to what people said and see if they fit the criteria from #16A. Ask your teacher or check a dictionary for help, if necessary.

- Are there any other ways of using those verbs? Add them if necessary:

17 Rewrite the sentences from the summary using the word in bold without changing the original meaning of the sentence. Then, collect them to send to the writer of the summary as suggestions. *Use between 4 and 6 words.*

- a) Will pointed out the importance of graphs. **SUGGESTED**
Will _____ important.
- b) Will then showed how important it is to break the tension. **INDICATED**
Will then _____ to break the tension.
- c) He was making it clear that the style of presenting is as important as the information. **ARGUED**
He _____ is as important as the information.
- d) Will ended the presentation by saying that he said nothing. **STATING**
Will ended the presentation _____.

18 Transform the words of TED speakers, referring to what was said. Then, post them online in the comments section of the website..

- a) "You can't wake someone who's pretending to sleep." Jason Clay, WWF* partnership executive.

- b) "Playing chess is the same with plastic as with mahogany. Paperback Shakespeare is the same as leather-bound." Amitai Etzioni, on how we have created artificial needs.

- c) "Power is changing – it's not whose army wins, but whose story wins." Joseph Nye.

- d) "There is only one life, there should only be one death – but sometimes I die 10 times in a single day." Quote from a woman living in a warzone, relayed by Zainab Salbi, founder of Woman to Woman International.



19 Watch the TED Talk **HOW TO RAISE A BLACK SON IN AMERICA** by **CLINT SMITH** and takes notes to post them online on TED.com, in the comments section. Before you post it, organize the notes into a summary to make it shorter, referring to what was said and making sure you include your personal views about the main points of the speaker.

18 In pairs, swap your notes and the summary you have written. Go through the following checklist with your peer's notes:

- a) Does it make it easy to recall the information later?
- b) Does it summarise the main ideas with details?
- c) Does it include personal interpretations?
- d) Is it organised in bullet points?
- e) Does it refer to what was said?

Then go through the same checklist for your own summary of notes with your partner. How could you improve your own writing?

Back then, in the beginning of the lesson:

AIMS:

- identifying summary of notes, contributions from the author and references;
- understanding main points of, taking notes of and identifying strategies in a speech;
- analysing a summary of notes, referring to opinions and summarising notes;
- preparing, giving and evaluating strategies for speeches referring to others.

19 Now go through the aims of the lesson and write 1-5 according to how confident you feel towards each, being 5 very confident and 1 not confident at all.

1 Work on the following tasks:

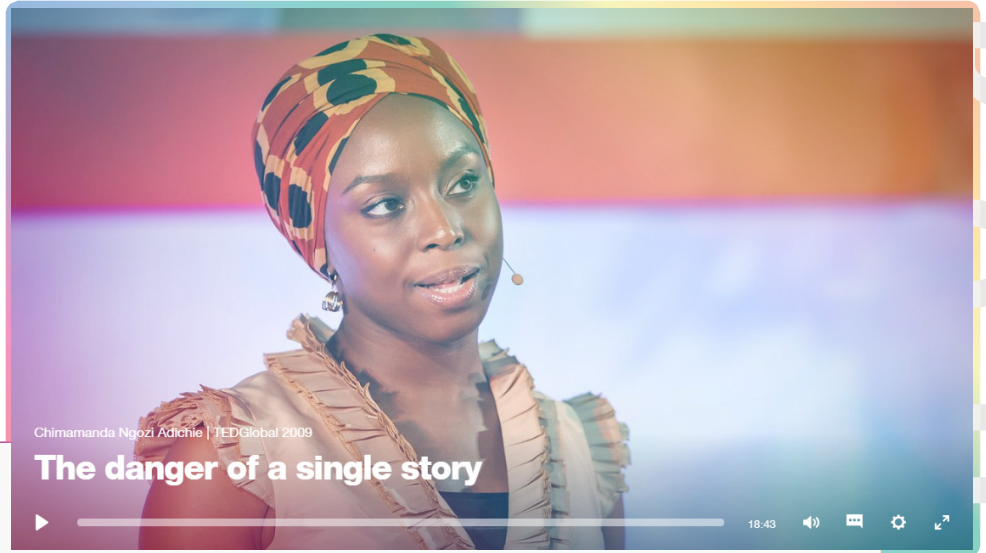
- a) Think of a famous story, one that probably everyone in the room knows about. Take notes of the following items:
 - i) What characters look like
 - ii) What characters are like
 - iii) The main events
 - iv) Where it is from (who created it/ gave it life)
- b) In trios, tell the story you chose without using any proper names and have your peers guess what it is about/where it is from.
- c) Were there any similar stories among the whole group? If so, how similarly were they told? If not, how would you tell another student's story?

AIMS:

- identifying a short story and its cohesive devices, comparing written and oral narratives;
- understanding oral narratives, identifying collocations and elements in narratives
- analysing a narrative, preparing a short story with cohesive devices and evaluating its elements
- preparing, planning and a telling a story using collocations, evaluating its elements

2 Work in pairs to do the tasks below:

- a) Does the storyteller affect the content of the story being told? If so, how? If not, why not? Discuss.
- b) You are going to watch a snippet of a video entitled *The danger of a single story* by Nigerian writer Chimamanda Ngozi Adichie, which contains four stories. Use the words below and try to guess what they are about:
 - i) Story 1: a university campus, children's books, the weather, ginger beer;
 - ii) Story 2: foreigners, a mental shift, kinky hair, literature;
 - iii) Story 3: live-in domestic help, poor, pity, a basket made of dyed raffia;
 - iv) Story 4: American roommate, English, tribal music, stove.
- c) Now watch the snippet (0:00-5:20) [<https://youtu.be/D9lms24zseg>] to check your answers, summarising the stories.



3 Watch the video again and match the sentences halves:

- | | |
|--|---|
| <ul style="list-style-type: none"> a) I would like to <u>tell</u> you a few <u>personal</u> b) My mother says that I started reading at the age of two, <u>although</u> I think four is c) For many years <u>afterwards</u>, I would <u>have a desperate</u> d) What this demonstrates, I think, is how impressionable and vulnerable we are e) <u>Because</u> all I had read were books in which characters were foreign, I had become f) <u>Because</u> of writers like Chinua Achebe and Camara Laye, I <u>went through</u> g) They opened up new worlds for me, <u>but the unintended</u> h) Her default position toward me, as an African, <u>was a kind of</u> | <ul style="list-style-type: none"> i) convinced that books by their very nature had to have foreigners in them. ii) <u>a mental shift</u> in my perception of literature. iii) in the face of a story. iv) probably close to the truth. v) <u>patronizing, well-meaning pity</u>. vi) <u>desire to</u> taste ginger beer. <u>But</u> that is another story. vii) <u>stories</u> about what I like to call "the danger of the single story." viii) <u>consequence was</u> that I did not know that people like me could exist in literature. |
|--|---|

4 Read the sentences about the video and tick the ones that are true:

- a) In each story, there is no sequence of events because they are not chronological and time progression is not as important.
- b) The storyteller needs to move a lot to tell the stories well.
- c) There is a climax in each story, and that is when the joke lands.
- d) The stories would probably have been the same if they had been told by another person.
- e) All the elements in the stories are well arranged on purpose.
- f) The audience is not important to the storyteller.
- g) The speaker makes pauses when the audience is expected to laugh.

| Now rewrite the sentences that you did not tick to make them true.

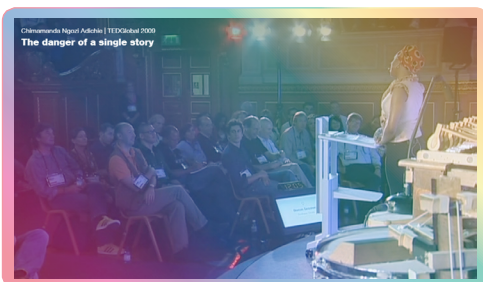
5 Match the elements usually present in stories and their definitions:

- | | |
|---|--|
| <ul style="list-style-type: none"> a) Setting b) Characters c) Plot d) Exposition e) Conflict f) Climax g) Resolution h) Sensory elements and objects | <ul style="list-style-type: none"> i) The sequence of events in a story ii) The background information on characters and setting iii) Smells, flavours, colours, textures and physical items in a story iv) The end of the story, after the conflict is resolved v) People, animals or other creatures in the story vi) The place and time in which the story happens vii) Hardships faced by the characters viii) The most interesting and exciting moment of the story |
|---|--|

| Which of these were present in each story told by Chimamanda?

6 Now work with a partner to answer the questions:

- a) Which of the characteristics from #5 do you see as common features of stories in general? And which ones belong to the ones on the video only?
- b) How much did you identify with the stories told in the video? Have you ever made the mistake of making assumptions based on a single story?
- c) What other stories of Africa do you know? Is it important to get to know more African stories? Why or why not?
- d) Is there a difference between listening to stories and reading stories? How different are they? Discuss.



7 You are going to read a short story called **THE AMERICAN EMBASSY**, written by the same person who told you the stories in the video you watched. Knowing what you already know about the author, what do you imagine it is about? Tell a partner.

8 Read the first part of the story to check your guesses. How do you think the story will end? Discuss in a pair.

9 Get cards from your teacher. Read the rest of the story and order it according to the events.

THE AMERICAN EMBASSY

She stood in line outside the American embassy in Lagos, staring straight ahead, barely moving, a blue plastic file of documents tucked under her arm. She was the forty-eighth person in the line of about two hundred that trailed from the closed gates of the American embassy all the way past the smaller, vine-encrusted gates of the Czech embassy. She did not notice the newspaper vendors who blew whistles and pushed The Guardian, The news, and The Vanguard in her face. Or the beggars who walked up and down holding out enamel plates. Or the ice-cream bicycles that honked. She did not fan herself with a magazine or swipe at the tiny fly hovering near her ear. **When** the man standing behind her tapped her on the back and asked, "Do you have change, abeg, two tens for twenty naira?" she stared at him for a while, to focus, to remember where she was, before she shook her head and said, "No."

The air hung heavy with moist heat. It weighed on her head, made it even more difficult to keep her mind blank, which Dr. Balogun had said yesterday was what she would have to do. He had refused to give her any more tranquilizers **because** she needed to be alert for the visa interview. It was easy enough for him to say that, **as though** she knew how to go about keeping her mind blank, **as though** it was in her power, **as though** she invited those images of her son Ugonna's small, plump body crumpling before her, the splash on his chest so red she wanted to scold him about playing with the palm oil in the kitchen. Not that he could even reach up to the shelf where she kept oils and spices, not that he could unscrew the cap on the plastic bottle of palm oil. He was only four years old.

The man behind her tapped her again. She jerked around and nearly screamed from the sharp pain that ran down her back. Twisted muscle, Dr. Balogun had said, his expression

awed that she had sustained nothing more serious after jumping down from the balcony.

"See what that useless soldier is doing there," the man behind her said.

She turned to look across the street, moving her neck slowly. A small crowd had gathered. A soldier was flogging a bespectacled man with a long whip that curled in the air before it landed on the man's face, or his neck, she wasn't sure because the man's hands were raised **as if** to ward off the whip. She saw the man's glasses slip off and fall. She saw the heel of the soldier's boot squash the black frames, the tinted lenses.

"See how the people are pleading with the soldier," the man behind her said. "Our people have become too used to pleading with soldiers."

She said nothing. He was persistent with his friendliness, **unlike** the woman in front of her who had said earlier, "I have been talking to you and you just look at me like a moo-moo!" and now ignored her. **Perhaps** he was wondering why she did not **share in the familiarity** that had developed among the others in the line. **Because** they had all woken up early—those who had slept at all—to get to the American embassy before dawn; **because** they had all struggled for the visa line, dodging the soldiers' swinging whips **as** they were herded back and forth before the line was finally formed; **because** they were all afraid that the American embassy might decide not to open its gates today, and they would have to do it all over again the day after tomorrow **since** the embassy did not open on Wednesdays, they had formed friendships. Buttoned-up men and women exchanged newspapers and denunciations of General Abacha's government, **while** young people in jeans, **bristling with savoir-faire**, shared tips on ways to answer questions for the American student visa.

"Look at his face, all that bleeding. The whip cut his face," the man behind her said.

10 Now share what the story is about, retelling the part that you read to your peers. What did you like best about the story? What would you do if you were the main character?

12 Look at the characteristics in #7 again and rank from 1 to 7 for how important they are for the short story, being 7 not important at all and 1 absolutely important.

- a) ___ Setting
- b) ___ Characters
- c) ___ Plot
- d) ___ Exposition
- e) ___ Conflict
- f) ___ Climax
- g) ___ Resolution

Now compare your rates in pairs, justifying and explaining what parts represent elements d-g from the text. What would you say are the biggest differences between the short story and the stories told in the video?

11 Read the sentences and write A for **THE AMERICAN EMBASSY**, D for **THE DANGER OF A SINGLE STORY** or B for **BOTH**, according to how well each sentence describes them.

- a) ___ It is short and meant to be read in one sitting, for a short time.
- b) ___ It is told by the central character of the story.
- c) ___ It is relevant to their audience because they are funny.
- d) ___ It presents a different side of the character that was unknown.
- e) ___ It has a very clear time and place and chronology is important.
- f) ___ It gives importance to the history of the place of the story.

Work together to justify your answers

13 Look at these extracts from the video and the text and complete the tasks:

For many years afterwards, I would have a desperate desire to taste ginger beer, **but** that is another story. They opened up new worlds for me, **but** the unintended consequence was that I did not know that people like me could exist in literature

- a) Complete the statements with the words link, different and similar:
 - i) The parts of the sentences are completely _____ from one another.
 - ii) The word in green is used in a _____ way in the two sentences.
 - iii) The word in green expresses contrast and is used to _____ ideas.

b) Complete the table below using all the words in green from both the transcript and the short story. The number of words in for each case is given in brackets [x]. An example is done for you:

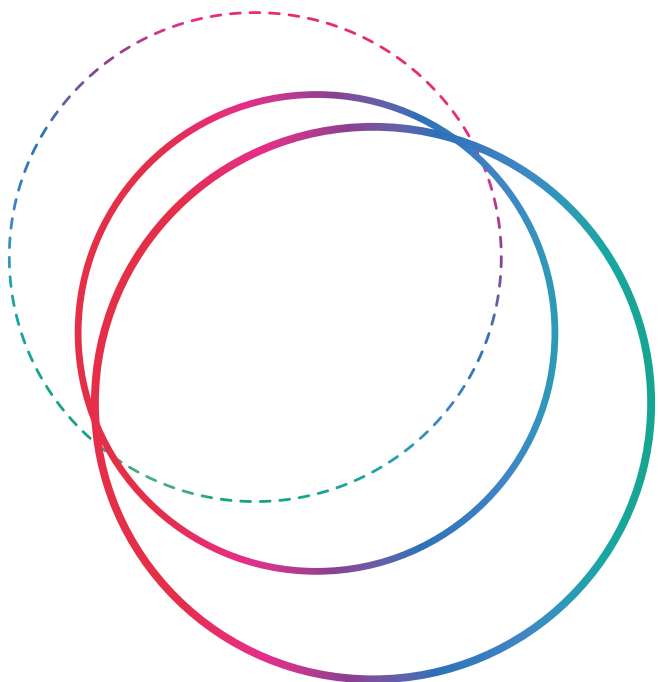
A) To contrast ideas [7]	E.G.: but
B) "In the place of" [2]	
C) To create a sequence of events [7]	
D) To say two actions happened simultaneously [4]	
E) To express consequence [3]	
F) To give reason [3]	
G) To say something is different from something else [1]	
H) To express uncertainty [2]	
I) To ignore certain things [1]	
J) To express purpose [1]	
K) To express something is surprising, unusual, unexpected or extreme [1]	
L) To express that the same result will always happen, no matter the case [1]	
M) In a way that seems to show something [2]	
N) To talk about possibilities [3]	

c) Add one **extra** word that is not listed to each case, whenever possible e.g. C. later.

14

Work on the tasks below:

- a) Find the words in the text and the videoscript and underline the words before and after them. Then, in pairs, discuss the differences in idea and in use for each one of the expressions. Mention which punctuation, what kinds of words to use after them and when to use one or another, for each category in #17b.
- b) Look at the pairs of words and decide if their use is similar [S] or different [D], filling the blanks with what to use after them, no matter if it is a clause, a noun, a verb, a pronoun or just punctuation.
EXAMPLE: but + clause / because + clause = S
 - i) Although + _____ / Even though + _____ =
 - ii) Despite + _____ / Never mind that + _____ =
 - iii) Because + _____ / Because of + _____ =
 - iv) Afterwards + W_____ / So as (not) to + _____ =
 - v) If + _____ / If only + _____ =
 - vi) As if + _____ / As though + _____ =
 - vii) Instead + _____ / Rather + _____ =



15

Complete the tasks below:

- a) Without checking the transcript or the text, complete these sentences using the appropriate word. There might be more than one possibility, but try to get the one used originally.
 - i) Another person said it was intentional to keep applicants waiting in the sun. _____ another laughed.
 - ii) She did not look at his face; _____, she felt his surprise.
 - iii) My characters also drank a lot of ginger beer, because the characters in the British books I read drank ginger beer. _____ I had no idea what ginger beer was.
 - iv) Now, this _____ the fact that I lived in Nigeria. I had never been outside Nigeria.
 - v) She saw the swift way the woman pushed her reddish-gold hair back _____ it did not disturb her.
 - vi) The one with the bald head that gleamed, _____ coated in Vaseline.
 - vii) Truly brave men, _____ we had more people with that kind of courage.
 - viii) She asked if she could listen to what she called my "tribal music," and was _____ very disappointed when I produced my tape of Mariah Carey.
- b) Look at these extracts from other works by Chimamanda. Complete them using the words from the box.

BUT / THEN / IF / WHEN / IF / RATHER / ALTHOUGH / THAT / YET SO / IF

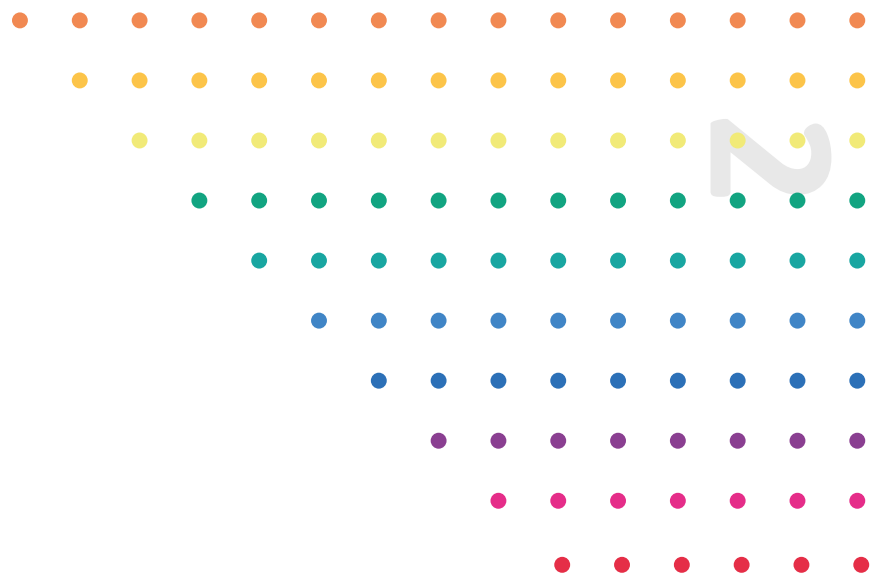
- i) Teach her that _____ you criticize X in women _____ do not criticize X in men, _____ you do not have a problem with X, you have a problem with women. - *Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions*
 - ii) The problem with gender is that it prescribes how we should be _____ than recognizing how we are. - *We Should All Be Feminists*
 - iii) _____ we do something over and over, it becomes normal. _____ we see the same thing over and over, it becomes normal. - *We Should All Be Feminists*
 - iv) The late Kenyan Nobel peace laureate Wangari Maathai put it simply and well _____ she said, the higher you go, the fewer women there are. - *We Should All Be Feminists*
 - v) This is our world, _____ the people who drew this map decided to put their own land on top of ours. There is no top or bottom, you see. - *Half of a Yellow Sun*
 - vi) There are some things that are _____ unforgivable _____ they make other things easily forgivable. - *Half of a Yellow Sun*
 - vii) How can a person claim to love you and _____ want you to do things that suit only them? Udenna was like that. - *The Thing Around Your Neck*.
- c) Then, get cards from your teacher and discuss these sentences below, one by one, picking a card while you talk to justify and give examples.

16

Look at the word highlighted in the sentence below. Which symbol would you use to describe the first sound? /s/ or /iz/? How many syllables does the word have?



- a) Now look at the list of words below, paying attention to the parts highlighted and deciding how many syllables each word has.
- b) Does the part highlighted sound similar or different in the words? Listen to the words, check and repeat.
- c) Now work in pairs to play a guessing game. One of you says one of the words, the other has to guess which one it is. Make sure you pronounce it correctly!



ROUND

2

17 Look back on the short story and complete the information below for the first three parts.

	INTRO	PART 1	PART 2	END
SETTING				
CHARACTERS				
PLOT				
EXPOSITION				
CONFLICT				
CLIMAX				
RESOLUTION				
SENSORY ELEMENTS				

a) Then, take notes on these key elements you would like to change for the last part of the story. What is your ending going to be like? When you are done, tell each other in trios, sharing your endings as if you are telling the story to an audience.

18 You are now going to transform Chimamanda's story to make it your own. Get together with someone you haven't talked to during this lesson to change her story. Think and take notes of:

a) Then, tell your created story to a pair, taking turns to ask and answer questions.

	MY VERSION OF CHIMAMANDA'S STORY
SETTING	
CHARACTERS	
PLOT	
EXPOSITION	
CONFLICT	
CLIMAX	
RESOLUTION	
SENSORY ELEMENTS	

19 Use the notes to rewrite the last part of Chimamanda's The American Embassy to give her a suggestion of a different ending. Make sure you include words to link your ideas better because this ending will be sent to her.

20 Swap your short stories in trios to compare them. Mention similarities and differences between them. What could be changed for the better? Also, choose the best one to be sent to Chimamanda's manager at manager@chimamanda.com.

Back then, in the beginning of the lesson:

AIMS:

- identifying a short story and its cohesive devices, comparing written and oral narratives;
- understanding oral narratives, identifying elements in narratives
- analysing a narrative, preparing a short story with cohesive devices and evaluating its elements
- preparing, planning and a telling a story using connectives, evaluating its elements

21 Now look at the aims you had for this lesson. Tick the ones you feel confident in, circle the ones you feel not so confident in and cross the ones you have no confidence in. (will write the aims later)

ROUNDS

2018/2 EDITION

2018/2 EDITION

ROUNDS

1st Edition / Teacher's Guide



ROUND 1 - AIMS:

- Reading:
- identifying a summary of notes
 - identifying contributions from the author
 - identifying references in a text
- Listening:
- understanding the main points of a speech
 - taking notes of a speech
 - identifying strategies when giving a speech
- Writing:
- analysing a summary of notes
 - referring to opinions correctly
 - summarising notes
- Speaking:
- preparing and planning a speech
 - delivering a speech
 - evaluating strategies for speech delivery
- Pronunciation:
- using sentence stress
- Vocabulary:
- verbs and expressions for referring to what was said
- Grammar:
- verb agreement

1 LEAD-IN

Learners remember a person they think speaks well in public. Elicit from them the reasons why that is the case. They then get a piece of paper and write down 5 items that make a presentation good.

They get in trios and compare their lists, justifying their choices.

Alternative: Learners mingle and compare lists with other learners who are not near them one at a time, in pairs, in two rounds. Then, they sit down with other learners than the ones before, in groups of three, and share what similarities and differences there were between the three lists. Have them answer the last question together in the same group.

To round off the activity, elicit from them what the class top five items that make a presentation good are and jolt them down on the board. There is no right or wrong here, and ideas might include: greeting, nice posture, opening, data, etc. Then, elicit their answers for the last question.

2 LISTENING FOR MAIN IDEAS

Learners are introduced to TED, an organisation and a website. If possible, browse the website during class to show them what it is like.

Cultural note: TED Conferences LLC (Technology, Entertainment, Design) is a media organization that posts talks online for free distribution under the slogan "ideas worth spreading." TED was founded in February 1984[5] as a conference which has been held annually since 1990.[6] TED's early emphasis was on technology and design, consistent with its Silicon Valley origins, but it has since broadened its repertoire to include talks on many scientific, cultural, and academic topics.[7] [from [https://en.wikipedia.org/wiki/TED_\(conference\)](https://en.wikipedia.org/wiki/TED_(conference))]

Learners share what they think the TED will cover, referring back to the items they have listed in #1, in pairs. To conclude the activity, elicit from them one item from the list created together with the class they are confident that the speaker will mention.

Play the full video for them to check their guesses (available at: <https://www.youtube.com/watch?v=BS0FDJfBj8o>). Elicit from them what a summary of the ideas of the presentation was and refer back to the list on the board to check whether the items were mentioned or not.

VIDEOSCRIPT:

Hear that? That's nothing. Which is what I, as a speaker at today's conference, have for you all. I have nothing. Nada. Zip. Zilch. Zippo. Nothing smart. Nothing inspirational. Nothing even remotely researched at all. I have absolutely nothing to say whatsoever. And yet, through my manner of speaking, I will make it seem like I do. Like what I am saying is brilliant. And maybe, just maybe, you will feel like you've learned something. Now, I'm going to get started with the opening. I'm going to make a lot of hand gestures. I'm going to do this with my right hand, I'm going to do this with my left. I'm going to adjust my glasses. And then I'm going to ask you all a question. By a show of hands, how many of you all have been asked a question before? Okay, great, I'm seeing some hands. And again, I have nothing here. Now, I'm gonna react to that and act like I'm telling you a personal anecdote. Something to break the tension. Something to endear myself a little bit. Something kind of embarrassing. And you guys are going to make an "aw" sound. It's true. It really happened. And now I'm going to bring it to a broader point. I'm going to really beckon. I'm going to make it intellectual. I'm going to bring it to this man right here. Now, what this man did was important, I'm sure. But I, for one, have no idea who he is. I simply googled image the word "Scientist." And now you see, I'd like it to seem like I'm making points, building an argument, inspiring you to change your life, when in reality, this is just me... buying... time... Now, if you don't believe me, let's take a look at the numbers. This is a real thing that's happening right now. The number of talks that I'm giving is one. Interesting facts imparted thus far in said talk, well, that's going to be a zero. My height in inches is 70.5. Note the .5 there. 2x6 equals 12. And

then interestingly enough 6x2 also equals 12. That's math. 352 is a three-digit number. 1, 2, 3, 4, 5 and then almost immediately following that we get 6, 7, 8, 9, 10.

Now, to add more filler here, I'm going to give you a couple more numbers to consider, uh ... 18. 237. 5,601. 2.6 million. Four. Four. 24. Staggering!

These are real numbers, all of them. And to follow that up, let's take a look at some graphs. Now, if you take a look at this pie chart, what you're going to see is that the majority far exceeds the minority. Everybody see that? Cool, isn't it? And let's take a look at this bar graph, because it shows similarly irrelevant data.

Now, I'm doing this because I'd like to make it seem like I've done my homework. If you were, say, watching this on YouTube with the sound off, you might think, "Ah, okay. This guy knows what he's talking about." But I don't.

I'm floundering, panicking, I've got nothing, I'm a total and utter phony. But you know what? I was offered a TED Talk. And dammit, I'm gonna see it through.

Now, if you take a look behind me, these are just words paired with vaguely thought-provoking stock photos. I'm going to point at them like I'm making use

both of my time as well as your time. But in reality, I don't know what half of them mean.

And now, as these continue, I'm just going to start saying gibberish. Wagga wah, gabba gabba. Turkey, mouth and a mouth. Chip, trip, my dog Skip. Rip it and dip it, Richard. I'm an itty-bitty baby bopper. And I'm hungry in my tum tum. Brad Pitt, Uma Thurman. Names, things. Words, words and more things.

And see? It feels like it might make sense, doesn't it? Like maybe, just maybe, I'm building to some sort of satisfying conclusion, I mean, I'm gesticulating as though I am. I'm pacing, I'm growing in intensity, I'm taking off my glasses, which by the way, are just frames. I wore them to look smart, even though my vision is perfect.

And now I'm going to slow things down a little bit. I'm going to change the tone. I'm going to make it seem like I'm building to a moment. And what if I was?

Amazing, isn't it? What can we do? Life's a roller coaster. You know, if there's one thing

you'd take away from my talk, I'd like you to think about what you heard at the beginning, and I'd like you to think about what you hear now. Because it was nothing and it's still nothing, think about that. Or don't, that's fine.

And now I'm going to stop talking. Thank you.

3 LISTENING FOR DETAILS

Learners write T for true and F for false next to each statement. Ask them to try and give the exercise a go before playing the video again so that they can see how much they remember. Then, they watch the video again. If necessary, ask them to check with their peers, justifying their answers with what was said, before checking with the whole group.

ANSWER KEYS: a. T b. F c. F d. F e. T

4 REACTING TO THE TEXT

Learners refer to the tips given in the presentation and write down 3 things they too away from the talk. In case any of the ideas that they have come up with during #1 were mentioned in the video, use them as a reference. If they need help remembering the content of the video, refer them to the transcript. After that, they share whatever they took from the talk in pairs, justifying their choices. Elicit some strategies they would take for themselves, asking them to explain how helpful they might be when making a presentation.

5 ANALYSING GENRE

Refer to the strategies they have just mentioned in #4 and ask learners to find them in the list provided, making necessary adaptations and underlining the ones they find.

After identifying those, ask them to rank them according to how difficult they think they are, being 10 the hardest and 1 the easiest. Learners then share what their ranks are with a partner.

6 ANALYSING GENRE STRUCTURE

Learners reflect on how to divide the talk and write the steps in the order they happen. Classcheck.

Afterwards, they decide which strategies should be used for each step of the presentation, writing them in the right place in the table. Ask them to compare tables before checking with the whole group.

ANSWER KEYS:

STEPS	STRATEGIES
Listener Orientation	Greeting the audience
Topic Introduction	stating the topic of the presentation / asking the audience a question
Speaker Presentation	Telling an anecdote / gesticulating / changing tone of voice
Topic Development	using authority to support your argument making use of data to justify your point of view using pictures to make associations
Concluding Messages	Summarising main points / Giving the audience something to think about

Once their table is complete and checked, ask them to have a look at extracts from the talk to identify what sort of strategy is being used. Classcheck.

SUGGESTED ANSWERS:

- i. Asking the audience a question
- ii. Making use of data to justify your point of view
- iii. Using authority to support your argument
- iv. Stating the topic of the presentation
- v. Giving the audience something to think about
- vi. Using pictures to make associations

7 PRONUNCIATION Write the first question from #6c and ask them which words they would usually stress. In case they need help, compare content and non-content words, e.g. nouns and articles. Ask them why that is the case (because they carry the main meaning of the question). Make two lists on the board (stressed and not stressed) and write learners' contributions.

SUGGESTED ANSWERS:

- Stressed = verbs, nouns, adjectives, adverbs, question words, 'not' (negatives in general), i.e. content words.
 - Not stressed = pronouns, articles, prepositions, conjunctions, modal verbs.
- Learners look at other extracts and mark the stresses. Play the parts of the video for them to watch and check their answers (i. 1:14 ii. 2:20 iii. 1:52 iv. 0:24 v. 5:35 vi. 4:01 - chronologically: iv-i-iii-ii-vi-i).

8 SPEAKING AS REHEARSAL Learners group themselves in trios to prepare a presentation in their groups. Each presentation should last 3 minutes (time learners as they go, preferably in a way they can keep track of time). Ask them to make a table with the steps they worked with in #6, including what they want to say and strategies they want to use (these two are personal).

Give them time for them to write down ideas. Ask listeners to take notes of what they think was well done and suggestions to give to each speaker. Then, have each student make their presentation inside the group. Remind them of the importance of keeping up with the time. Have them share what they thought of each presentation at the end. Elicit what the activity felt like for some of them.

9 SPEAKING AS PERFORMANCE Have each group choose a representative. The aim is to improve the presentation they have just delivered in their groups by sharing their notes and comments, to be delivered to the class as a whole.

Give them some time to make adjustments to the original presentation so as to improve it. Learners make their presentations in front of the class, one by one.

Alternative: if you think the group is not brave enough to go to the front, have the representatives exchange groups to give their presentations to a group that has not heard their presentation yet. This can be done more than once, if not pressed for time.

10 SPEAKING AS EVALUATION Learners get organised in different groups of three to analyse the presentations they have been given. Refer them to the steps and the strategies. If necessary, remind them to avoid comments on quality, especially negative ones.

Have them discuss the question and then ask them how good their memory is. Refer to the notes taken in #8 and ask them how difficult the task would be had they not written anything. Elicit from them other reasons people might have to take notes of a presentation.

11 PRE-READING DISCUSSION Have students paired up to discuss the questions and come up with notes that summarise the talk they watched in the beginning of the lesson. After they have finished their notes, ask them to get in groups of four to compare the notes and evaluate how well they summarise the talk.

12 READING Elicit from the group what the text is about and what kind of text it is (a summary of notes taken of Will's presentation). Ask them why someone would organise notes into a summary like this.

SUGGESTED ANSWERS:

A summary of notes taken of Will's presentation. To remember later, to hand it in to a teacher, to evaluate understanding, to share online, etc.

Accept suggestions but do not give them any answers yet. Have them read the summary and order the notes according to the presentation.

ANSWER KEY: 1. H 2. K 3. B 4. F 5. C 6. D 7. A 8. G 9. I 10. J 11. E

13 ANALYSING GENRE Learners read the summary to choose the most appropriate answer. Have them compare their answers before eliciting them. Ask for a justification while doing so.

ANSWER KEY: a. ii b. iii c. i d. ii

14 ANALYSING GENRE STRUCTURE Learners compare their notes to the ones they have just read, noticing differences in structure and content. Have them talk together. To round it off, elicit from them what they would have done differently while taking notes now.

15 VOCABULARY PRESENTATION Learners take a look at the words highlighted in the text and circle the best option. If necessary, help them identify the terms refer to, e.g. "of" is a preposition.

ANSWER KEY: i. Refer to what was said ii. Verbs iii. Clauses, objects and prepositions.

16 NOTICING GRAMMAR Refer learners to the verbs in the text again and ask them to pay close attention to the words that come after them. Then, they write the verbs in the right place according to the structure in the text.

ANSWER KEY:

SHOW/PRESENT = verb + object

REFER/PRESENT = verb + preposition + object

POINT OUT/SHOW = verb + that + clause

PRESENT/POINT OUT = verb + object + preposition

Ask them to add more verbs to #15b. Have them compare answers in pairs.

Remind them to check dictionaries, if necessary.

Emphasise that verbs have different ways of collocating with words and that there are other cases, even though they are not supposed to know all of them. Mention the use of question words after some of those as an example (show, emphasise, state, claim, indicate, etc.) referring to paragraph B in the summary they have read.

17 GRAMMAR PRACTICE Learners read the sentences and decide how to complete them without changing the original meaning, using the word in bold. Classcheck.

SUGGESTED ANSWERS:

Will suggested that graphs are important.

Will then indicated how important it is to break the tension.

He argued that the style of presenting is as important as the information.

Will ended the presentation by stating that he said nothing.

18 WRITING AS REHEARSAL Learners transform the words from other TED talks into summarised notes. They are free to use whichever verb they think fits, as long as the sentence fulfills its aim of referring what was said.

SUGGESTED ANSWERS:

a. Jason claims that you can't wake someone who is pretending to sleep.

b. Amitai states that playing chess is the same with plastic as with mahogany. She argues that paperback Shakespeare is the same as leather-bound. This emphasises how we have created artificial needs.

c. Joseph speculates that power is changing. He refutes the idea that it is whose army wins, but proposes that it is whose story wins.

d. The woman living in a warzone strongly believes that there is only one life. She highlights that there should be only one death. She mentions that she sometimes dies 10 times in a single day.

19 WRITING AS PERFORMANCE Learners watch the TED talk and take notes to summarise them later on using the verbs. Make sure students stick to the task and avoid having language work done coming from this excerpt, if pressed for time.

VIDEOSCRIPT:

How to raise a black son in America by Clint Smith

Growing up, I didn't always understand why my parents made me follow the rules that they did. Like, why did I really have to mow the lawn? Why was homework really that important? Why couldn't I put jelly beans in my oatmeal?

My childhood was abound with questions like this. Normal things about being a kid and realizing that sometimes, it was best to listen to my parents even when I didn't exactly understand why. And it's not that they didn't want me to think critically. Their parenting always sought to reconcile the tension between having my siblings and I understand the realities of the world, while ensuring that we never accepted the status quo as inevitable.

I came to realize that this, in and of itself, was a very purposeful form of education. One of my favorite educators, Brazilian author and scholar Paulo Freire, speaks quite explicitly about the need for education to be used as a tool for critical awakening and shared humanity. In his most famous book, "Pedagogy of the Oppressed," he states, "No one can be authentically human while he prevents others from being so."

I've been thinking a lot about this lately, this idea of humanity, and specifically, who in this world is afforded the privilege of being perceived as fully human. Over the course of the past several months, the world has watched as unarmed black men, and women, have had their lives taken at the hands of police and vigilante. These events and all that has transpired after them have brought me back to my own childhood and the decisions that my parents made about raising a black boy in America that growing up, I didn't always understand in the way that I do now. I think of how hard it must have been, how profoundly unfair it must have felt for them to feel like they had to strip away parts of my childhood just so that I could come home at night.

For example, I think of how one night, when I was around 12 years old, on an overnight field trip to another city, my friends and I bought Super Soakers and turned the hotel parking lot into our own water-filled battle zone. We hid behind cars, running through the darkness that lay between the streetlights, boundless laughter ubiquitous across the pavement. But within 10 minutes, my father came outside, grabbed me by my forearm and led me into our room with an unfamiliar grip. Before I could say anything, tell him how foolish he had made me look in front of my friends, he derided me for being so naive. Looked me in the eye, fear consuming his face, and said, "Son, I'm sorry, but you can't act the same as your white friends. You can't pretend to shoot guns. You can't run around in the dark. You can't hide behind anything other than your own teeth."

I know now how scared he must have been, how easily I could have fallen into the empty of the night, that some man would mistake this water for a good reason to wash all of this away.

These are the sorts of messages I've been inundated with my entire life: Always keep your hands where they can see them, don't move too quickly, take off your hood when the sun goes down. My parents raised me and my siblings in an armor of advice, an ocean of alarm bells so someone wouldn't steal the breath from our lungs, so that they wouldn't make a memory of this skin. So that we could be kids, not casket or concrete. And it's not because they thought it would make us better than anyone else it's simply because they wanted to keep us alive.

All of my black friends were raised with the same message, the talk, given

to us when we became old enough to be mistaken for a nail ready to be hammered to the ground, when people made our melanin synonymous with something to be feared.

But what does it do to a child to grow up knowing that you cannot simply be a child? That the whims of adolescence are too dangerous for your breath, that you cannot simply be curious, that you are not afforded the luxury of making a mistake, that someone's implicit bias might be the reason you don't wake up in the morning.

But this cannot be what defines us. Because we have parents who raised us to understand that our bodies weren't meant for the backside of a bullet, but for flying kites and jumping rope, and laughing until our stomachs burst. We had teachers who taught us how to raise our hands in class, and not just to signal surrender, and that the only thing we should give up is the idea that we aren't worthy of this world. So when we say that black lives matter, it's not because others don't, it's simply because we must affirm that we are worthy of existing without fear, when so many things tell us we are not. I want to live in a world where my son will not be presumed guilty the moment he is born, where a toy in his hand isn't mistaken for anything other than a toy.

And I refuse to accept that we can't build this world into something new, some place where a child's name doesn't have to be written on a t-shirt, or a tombstone, where the value of someone's life isn't determined by anything other than the fact that they had lungs, a place where every single one of us can breathe.

Thank you.

20 WRITING AS EVALUATION Learners swap texts and go through the checklist to see whether their summary of notes fulfills their purpose. Then, they exchange feedback on their writings and reflect on what could be improved. Set the improvement as homework to have them work on what they think should be changed.

Alternative: if learners happen to have access to the internet in the classroom, you can suggest that both the notes taken the first time in #19 and the answers to the checklist be added to a file in Google Docs so that all the information can be added simultaneously so as to contribute to momentum. This also makes it a lot easier for them to refer to those notes later on, especially at home when working on the homework that was set.

Cultural Note: Clint Smith is a writer, teacher and doctoral candidate at Harvard University studying education, incarceration and inequality. Previously, he taught high school English in Prince George's County, Maryland where, in 2013, he was named the Christine D. Sarbanes Teacher of the Year by the Maryland Humanities Council. Clint is a 2014 National Poetry Slam champion, an Individual World Poetry Slam Finalist, and author of the poetry collection *Counting Descent*. He has received fellowships from the National Science Foundation, Cave Canem and the Callaloo Creative Writing Workshop. His writing has appeared in *The New Yorker*, *The Guardian*, *Boston Review*, *American Poetry Review*, *Harvard Educational Review* and elsewhere. He was born and raised in New Orleans, LA.

21 REFLECTING ON LEARNING Refer learners to the aims of the lesson, located on the top of the first page (but also added here for the purpose of practicality) and ask them to think critically about their own performance throughout the lesson, numbering from 1 to 5 each of the aims according to their own confidence in the skill., being 5 **very confident** and 1 **not at all**.

Alternative: if learners happen to have access to the internet in the classroom, prepare this step as a survey at Kahoot.com or using Google Forms and share the link so that learners can answer privately without feeling exposed and as a way for you to still get their answers and analyse how they see their own performance. This data can also be used for remedial work

ROUND 2 - AIMS:

- Reading:
- identifying a short story
 - identifying cohesive devices
 - comparing written and oral narratives
- Listening:
- understanding oral narratives
 - identifying collocations
 - identifying elements in narratives
- Writing:
- analysing a narrative
 - preparing a short story
 - evaluating elements in a short story
- Speaking:
- preparing and planning a narrative
 - telling a story
 - evaluating steps to a narrative
- Pronunciation:
- addressing Brazilian epenthesis of initial /s/ cluster
- Vocabulary:
- verb + adjective + noun collocations, cohesive devices
- Grammar:
- use and form of cohesive devices

1 LEAD-IN Ask learners to think of a story they are sure everyone else in the room knows. Give an example (e.g. Little Red Riding Hood) and ask them to tell you the information listed **(i-iv)** for the story you chose. Then, ask them to do the same but with the story they have thought of, taking notes of the pieces of information.

Get them in trios and have them tell the stories, but without mentioning any proper names.

Then, ask them to compare their stories, evaluating the way they told them and what they would have done differently.

2 LISTENING FOR MAIN IDEAS Learners discuss whether the content of a story is affected by who is telling it. Elicit opinions, asking for reasons and relevant examples.

Have them make up the stories using the key words listed **(i-iv)**. Elicit examples of stories but do not confirm any ideas.

Alternative: display the words on the board and have learners stand up and change pairs for every story they are trying to create **(i-iv)**. This creates a sense of dynamism and helps them get more engaged.

Play the video until 5:20 for learners to check their guesses. Elicit from them what was similar between their stories and the ones in the video. Remind them they can watch the rest of the video on *TED.com* or on *Youtube*.

Cultural Note: Chimamanda Ngozi Adichie was born on 15 September 1977 and is a Nigerian novelist, writer of short stories, and nonfiction. She has written the novels *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006), and *Americanah* (2013), the short story collection *The Thing Around Your Neck* (2009), and the book-length essay *We Should All Be Feminists* (2014).

In 2008, Adichie was awarded a MacArthur Genius Grant. She was described in *The Times Literary Supplement* as "the most prominent" of a "procession of critically acclaimed young anglophone authors [who] is succeeding in attracting a new generation of readers to African literature". Her most recent book, *Dear Ijeawele, or a Feminist Manifesto in Fifteen Suggestions*, was published in March 2017.

Adichie spoke in a TED talk entitled "The Danger of a Single Story", posted in July 2009. In it, she expresses her concern for underrepresentation of various cultures. She explains that, as a young child, she had often read American and British stories where the characters were primarily of Caucasian origin.

At the lecture, she said that the underrepresentation of cultural differences could be dangerous: "Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature." [adapted from https://en.wikipedia.org/wiki/Chimamanda_Ngozi_Adichie]

VIDEOSCRIPT:

I'm a storyteller. And I would like to tell you a few personal stories about what I like to call "the danger of the single story." I grew up on a university campus in eastern Nigeria. My mother says that I started reading at the age of two, although I think four is probably close to the truth. So I was an early reader, and what I read were British and American children's books. I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading: All my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out.

Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to.

My characters also drank a lot of ginger beer, because the characters in the British books I read drank ginger beer. Never mind that I had no idea what ginger beer was.

And for many years afterwards, I would have a desperate desire to taste ginger beer. But that is another story.

What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify. Now, things

changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books. But because of writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature. I realized that people like me, girls with skin the color of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized.

Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature. So what the discovery of African writers did for me was this: It saved me from having a single story of what books are.

I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So, the year I turned eight, we got a new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice, and our old clothes, to his family. And when I didn't finish my dinner, my mother would say, "Finish your food! Don't you know? People like Fide's family have nothing." So I felt enormous pity for Fide's family.

Then one Saturday, we went to his village to visit, and his mother showed us a beautifully patterned basket made of dyed raffia that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.

Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called my "tribal music," and was consequently very disappointed when I produced my tape of Mariah Carey.

She assumed that I did not know how to use a stove.

What struck me was this: She had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe. In this single story, there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals.

3 LISTENING FOR DETAILS Learners try to match the sentences halves from the video. Have them try first and then play the video. Classcheck.

- ANSWER KEY:**
- a. vii
 - b. iv
 - c. vi
 - d. iii
 - e. i
 - f. ii
 - g. viii
 - h. v

4 ANALYSING GENRE Learners read the sentences ticking the ones that are true, rewriting the ones that are not ticked. Have them compare answers in pairs before checking with the whole group.

- SUGGESTED ANSWERS:**
- a. TICK
 - b. The storyteller doesn't need to move at all to tell the stories well.
 - c. TICK
 - d. The stories would probably have changed if they had been told by another person.
 - e. TICK
 - f. The audience is extremely important to the storyteller.
 - g. TICK

5 ANALYSING GENRE STRUCTURE Learners go through elements (a-h) usually present in stories and their definitions (i-viii) to understand how to build a story. Check with the whole group and then ask them to discuss the question in pairs.

- ANSWER KEY:**
- a. vi
 - b. v
 - c. i
 - d. ii
 - e. vii
 - f. viii
 - g. iv
 - h. iii

6 REACTING TO THE TEXT Learners discuss the questions in groups of three. To round the activity off, ask a representative of some of the trios to share what the discussion was like and try to summarise it. If not pressed for time, incite them to discuss the third question heavily.

Cultural Note: Africa has had a long tradition of telling stories and this remains of continued relevance to their population, especially in countries like Nigeria. Not only are they crucial to the continuation of its popular culture but they also contribute substantially to literary movements through Short Stories. African fiction can be found in various forms and lengths. Longer

narratives, like the novel, exist side-by-side with traditional tales and short stories in an ever-expanding corpus of literary works. However, although it has been argued that the popular oral tale, as it existed in preliterate Africa, is the antecedent of the short story, the latter experienced a decline of interest in the past (Emenyonu 5). For various reasons that will be discussed subsequently, it is important to shed light on this short narrative and give it the attention it deserves. Especially younger writers in Nigeria have already taken first steps into the right direction and the number of short stories published in recent years is on the rise.

Etz, Christina. "DIPLOMA THESIS. Short stories of Chimamanda Ngozi Adichie" (2016).

7 PRE-READING DISCUSSION Learners discuss what they think the short story is going to be about. Then, as a class, elicit what their ideas were and compare them, asking for opinions. Add some of the ideas to the board and elicit from them the elements discussed in #5 that they think might be present in the story.

8 READING FOR MAIN IDEAS Learners read the first part of the short story to check their guesses. Then, get them to work with someone they haven't talked to yet to try and work out the ending of the story, from there. Ask them to make guesses about the what, when, where, who, how and why, inside the plot..

9 READING FOR DETAILS Separate learners into three groups: A, B and C. Each group will have a different part of the story to read and memorise. Hand in each part to each learner according to their group, a copy of the sheet in **RESOURCE PACK R.2.9** to each student, and give them some time to read the story and share inside the group what their part of the story is about. Then, have them get together in groups with different parts of the story (each group should have a member of the previous groups, following the standar **A-B-C**) to try and put it in order.

ANSWER KEY: 1. C 2. A 3. B

10 REACTING TO THE TEXT Learners talk together to share what they have read and tell the story as a group. Then, they share what their own personal views of the story are and what they would have done had they been in the main character's shoes.

Cultural Note: Alongside (Chimamanda's) other published works receiving extensive critical acclaim across continents, particularly *Purple Hibiscus* (2003), *Half of A Yellow Sun* (2006) and more recently *Americanah* (2013), her collection of short stories collated and published under the title *The Thing Around Your Neck* (2009) has crossed borders and audiences. Published and distributed internationally by Fourth Estate of Harper Collins Publishers, Great Britain and simultaneously by Knopf of the United States of America, the book has reached extensive readerships in the West. Initially published in 2002 with Canadian magazine Prism International, *The American Embassy*, which features in *The Thing Around Your Neck*, expressly speaks across continents. Written in English, set in Lagos, Nigeria around 1997, the short story revolves around an American Embassy, unravelling intertwined encounters linking the past and present, leading up to the Nigerian protagonist's final decision at the embassy interviewer's window to walk away from her imminent asylum application to the United States.

11 ANALYSING GENRE Learners read the statements and decide if they describe *The American Embassy* (A), *The Danger of a Single Story* (D) or both (B). Have them compare their answers, justifying them appropriately.

- SUGGESTED ANSWERS:**
- A (to be read, it has to be written, so it does not count for D)
 - B (Chimamanda in D and the mother in A)
 - D (the short story is not funny)
 - B (A: the fact that she was a writer until she became a mother / D: her roommate did not know another side of Africa, she did not know another story of Fide)
 - A (it happens in Nigeria, in front of the American Embassy there, and they happen inside, a few days after the death of Ugonna / D has no specific time and then happen in different places)
 - B / A (both if you consider that the place of the story in D is the place where Chimamanda tells the story from, is referring to Nigeria and most importantly Africa itself / A if learners consider D not to have a specific place)

12 ANALYSING GENRE STRUCTURE Learners evaluate the importance of the elements to the short story, writing numbers to rank them.

Then, they compare their rankings, giving reasons and using the text to exemplify what elements D-G are like. Have them discuss differences between oral narratives and short stories. Elicit from them what their ideas for those differences are and write them on the board.

13 NOTICING GRAMMAR Learners look at the statements from the video and the text to complete the rules.

- ANSWER KEYS:**
- i. different
 - ii. similar
 - iii. link

Hand in the extracts from **RESOURCE PACK R.2.17** and have them read the short story together with the videoscript to decide where the words should go. Then, they use the extracts to collect words which fit similar criteria and add them to the right place in the table.

Alternative: if learners have access to the internet in the classroom, ask them to go online and check in dictionaries what the idea behind each word is, for the ones they are not so sure where they would fit. This promotes a sense of autonomy and encourages collaboration.

ANSWER KEYS:

A) To contrast ideas [7]	E.G.: but / although / even though / despite / never mind that / yet / still
B) "In the place of" [2]	Instead / rather
C) To create a sequence of events [7]	Afterwards / then / the day before / the day before that / the next day / that night / after
D) To say two actions happened simultaneously [4]	When / while / as / all the while
E) To express consequence [3]	So / consequently / so that
F) To give reason [3]	Because / because of / since
G) To say something is different from something else [1]	unlike
H) To express uncertainty [2]	Perhaps / maybe
I) To ignore certain things [1]	anyway
J) To express purpose [1]	So as not to
K) To express something is surprising, unusual, unexpected or extreme [1]	even
L) To express that the same result will always happen, no matter the case [1]	Even if
M) In a way that seems to show something [2]	As if / as though
N) To talk about possibilities [3]	If / if only / unless

After that, have them add one extra word for each case **A-N** whenever possible. Once they are done, ask them to compare tables and share what they have thought of for each case. Elicit some of those, asking for contributions. It is perfectly ok if some never find contributions to some of the categories, but make sure all of them have a word for at least one of them. Restate the importance of checking dictionaries for help.

SUGGESTED ANSWERS:

- Nevertheless, however, etc.
- Alternately, in lieu (of), etc.
- Later, subsequently, etc.
- Whilst, at the same time, etc.
- As a consequence, therefore, etc.
- Due to, on account of, on the grounds that, etc.
- Dissimilar, as opposed to, etc.
- Possibly, Perchance, etc.
- Anyhow, by any means, etc.
- In order to, to, etc.
- Indeed, much, etc.
- Even supposing, etc.

Alternative: if learners have access to the internet in the classroom, ask them to go online and check in dictionaries what the idea behind each word is, for the ones they are not so sure where they would fit. This promotes a sense of autonomy and encourages collaboration.

14 NOTICING GRAMMAR Learners look at extracts again and underline the collocations that are used after the words highlighted, comparing answers and explaining what the differences might be in meaning and use of those. Have them read and discuss following that, eliciting some of the answers in the end.

They then use what they have discussed to complete the collocations and say whether the linkers are similar or different (in use).

ANSWER KEYS:

- EXAMPLE:** but + clause / because + clause = S
- Although + clause / Even though + clause = S
- Despite + noun / Never mind that + clause = D
- Because + clause / Because of + noun = D
- Afterwards + comma / After + noun = D
- So + clause / So as (not) to + verb = D
- If + clause / If only + clause = S (but different in idea/tenses)
- As if + clause / As though + clause = S

15 GRAMMAR PRACTICE Learners look at the statements to complete them using the words they have classified. Aim for the ones that were used originally but accept contributions with equivalents.

ANSWER KEYS:

- i. Another person said it was intentional to keep applicants waiting in the sun. Yet another laughed.
- ii. She did not look at his face; rather, she felt his surprise.
- iii. My characters also drank a lot of ginger beer, because the characters in the British books I read drank ginger beer. Never mind that I had no idea what ginger beer was.
- iv. Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria.
- v. She saw the swift way the woman pushed her reddish-gold hair back even though it did not disturb her.
- vi. The one with the bald head that gleamed, as though coated in Vaseline.
- vii. Truly brave men. If only we had more people with that kind of courage.
- viii. She asked if she could listen to what she called my "tribal music," and was consequently very disappointed when I produced my tape of Mariah Carey.

Then, they look at other statements, this time from other works of literature from Chimamanda, to complete them using the words from the box.

SUGGESTED ANSWERS:

- i. Teach her that if you criticize X in women but do not criticize X in men, then you do not have a problem with X, you have a problem with women. - Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions
- ii. The problem with gender is that it prescribes how we should be rather than recognizing how we are. - We Should All Be Feminists
- iii. If we do something over and over, it becomes normal. If we see the same thing over and over, it becomes normal. - We Should All Be Feminists
- iv. The late Kenyan Nobel peace laureate Wangari Maathai put it simply and well when she said, the higher you go, the fewer women there are. - We Should All Be Feminists
- v. This is our world, although the people who drew this map decided to put their own land on top of ours. There is no top or bottom, you see. - Half of a Yellow Sun
- vi. There are some things that are so unforgivable that they make other things easily forgivable. - Half of a Yellow Sun
- vii. How can a person claim to love you and yet want you to do things that suit only them? Udenma was like that. - The Thing Around Your Neck.

After that, hand in the cards with the functions for each category **A-N** from #17b to each trio and ask them to shuffle them. Then, have them discuss Chimamanda's statements and, while they are exposing their arguments, they should pick a card and use a word for that category. Remind them to justify their opinions and provide relevant examples.

16 PRONUNCIATION Learners look at the word highlighted and discuss its pronunciation. Remind them that syllable counting in English is based on the sounds, unlike Portuguese, which is based on spelling.

ANSWER KEYS: /s/ - one syllable

Then, they do the same for the list of words, deciding how many syllables they have and whether the highlighted part sounds similar or different.

ANSWER KEYS:

- Spy - one syllable
- State - one syllable
- Asleep - two syllables
- Specially - three syllables
- Astride - two syllables
- Especially - four syllables
- Espy - two syllables
- Stride - one syllable
- Estate - two syllables
- SOUND IS SIMILAR - /s/

Now learners play a guessing game to practice these pronunciation features. One chooses a word and pronounces it, the other should point to it in their lesson. Make sure to monitor for accuracy and help whoever needs it.

17 SPEAKING AS REHEARSAL Learners refer back to the short story to write down its main elements, for each part. Tell them not to worry if they don't find something for each part of the story, as long as they keep it entertaining enough for their audience. In case they are not feeling very creative particularly on that day, ask them to think of a different ending for Chimamanda's short story, instead.

After that, they complete the table for the last part of the story as they would like. Once they are done, ask them to work in pairs to share what their version of the ending is going to be like. Make sure they remember to tell the story using what they have learnt during the lesson, making use of the vocabulary and grammar.

18 SPEAKING AS PERFORMANCE Learners then change pairs and retell their ending of Chimamanda's story, improving what needed improvement the first time around.

Alternative: if learners have access to the internet in the classroom, arrange previously with another group of students living in another area to meet through Skype or Hangouts and share their stories. This could be done with an acquaintance or connecting through the Skype in the Classroom platform (<https://education.microsoft.com/skype-in-the-classroom/overview>). However, beware to set everything up beforehand,

19 WRITING AS REHEARSAL Learners prepare to create their own short story in pairs. They take notes of the elements of their story, including details. Each one should complete their own table with the same information. Once that is over, they take turns to tell their stories.

20 WRITING AS PERFORMANCE Learners write their short stories or rewrite Chimamanda's The American Embassy ending, using what they have learnt throughout the lesson

21 WRITING AS EVALUATION Learners then share their stories in a trio for them to read and compare their work, analysing similarities and differences.

Alternative: if pressed for time, have this step done orally, with learners telling the stories before they are written.

Set the writing for homework as they need to polish and enhance their first draft of the short story according to the feedback received. Ask them to reflect and check out other short stories by Chimamanda Adichie and other writers in order to have a role

22 REFLECTING ON LEARNING Refer learners to the aims of the lesson, located on the top of the first page (but also added here for the purpose of practicality) and ask them to think critically about their own performance throughout the lesson, ticking the ones they feel confident, circling the ones they feel not so confident and crossing the ones they have no confidence in using.



RESOURCE PACK - Round 2.9 R.2.9

STUDENT A

"You are anxious about the visa interview, abi?" the man behind her asked. She shrugged, gently, **so as not to** hurt her back, and **forced a vacant smile**.

"Just make sure that you look the interviewer straight in the eye **as** you answer the questions. **Even if** you make a mistake, don't correct yourself, **because** they will assume you are lying. I have many friends they have refused, for small-small reasons. Me, I am applying for a visitor's visa. My brother lives in Texas and I want to go for a holiday."

He sounded like the voices that had been around her, people who had helped with her husband's escape and with Ugonna's funeral, who had brought her to the embassy. Don't falter as you answer the questions, the voices had said. Tell them all about Ugonna, what he was like, **but** don't overdo it, **because** every day people lie to them to get asylum visas, about dead relatives that were never **even** born. Make Ugonna real. Cry, but don't cry too much.

"They don't give our people immigrant visas anymore, **unless** the person is rich by American standards. **But** I hear people from European countries have no problems getting visas. Are you applying for an immigrant visa or a visitor's?" the man asked.

"Asylum." She did not look at his face; **rather**, she felt his surprise.

"Asylum? That will be very difficult to prove."

She wondered **if** he read The New Nigeria, **if** he knew about her husband. He probably did. Everyone supportive of the pro-democracy press knew about her husband, especially **because** he was the first journalist to publicly call the coup plot a sham, to write a story accusing General Abacha of inventing a coup **so that** he could kill and jail his opponents. Soldiers had come to the newspaper office and carted away large numbers of that edition in a black truck; **still**, photocopies got out and circulated throughout Lagos—a neighbor had seen a copy pasted on the wall of a bridge next to posters announcing church crusades and new films. The soldiers had detained her husband for two weeks and broken the skin on his forehead, leaving a scar the shape of an L. Friends had gingerly touched the scar **when** they gathered at their flat to celebrate his release, bringing bottles of whiskey. She remembered somebody saying to him, Nigeria will be well **because of** you, and she remembered her husband's expression, that look of the excited messiah, as he talked about the soldier who had given him a cigarette after beating him, **all the while** stammering in the way he did when he was in high spirits. She had found that stammer endearing years ago; she no longer did.

"Many people apply for asylum visa and don't get it," the man behind her said. Loudly. **Perhaps** he had been talking all the while.

"Do you read The New Nigeria?" she asked. She did not turn to face the man, **instead** she watched a couple ahead in the line buy packets of biscuits; the packets crackled as they opened them.

"Yes. Do you want it? The vendors may still have some copies."

"No. I was just asking."

"Very good paper. Those two editors, they are the kind of people Nigeria needs. They risk their lives to tell us the truth. Truly brave men. **If only** we had more people with that kind of courage."

It was not courage, it was simply an exaggerated selfishness. A month ago, when her husband forgot about his cousin's wedding **even though** they had agreed to be wedding sponsors, telling her he could not cancel his trip to Kaduna **because** his interview with the arrested journalist there was too important, she had looked at him, the distant, driven man she had married, and said, "You are not the only one who hates the government." She went to the wedding alone and he went to Kaduna, and when he came back, they said little to each other; much of their conversation had become about Ugonna, **anyway**. You will not believe what this boy did today, she would say **when** he came home from work, and **then** go on to recount in detail how Ugonna had told her that there was pepper in his Quaker Oats and **so** he would no longer eat it, or how he had helped her draw the curtains.

"So you think what those editors do is bravery?" She turned to face the man behind her.

"Yes, of course. Not all of us can do it. That is the real problem with us in this country, we don't have enough brave people." He gave her a long look, righteous and suspicious, **as though** he was wondering **if** she was a government apologist, one of those people who criticized the pro-democracy movements, who maintained that only a military government would work in Nigeria. In different circumstances, she might have told him of her own journalism, starting from university in Zaria, **when** she had organized a rally to protest General Buhari's government's decision to cut student subsidies. She might have told him how she wrote for the Evening News here in Lagos, how she did the story on the attempted murder of the publisher of The Guardian, how she had resigned **when** she finally got pregnant, **because** she and her husband had tried for four years and she had a womb full of fibroids.

She turned away from the man and watched the beggars make their rounds along the visa line. Rangy men in grimy long tunics who fingered prayer beads and quoted the Koran; women with jaundiced eyes who had sickly babies tied to their backs with threadbare cloth; a blind couple led by their daughter, blue medals of the Blessed Virgin Mary hanging around their necks below tattered collars. A newspaper vendor walked over, blowing his whistle. She could not see The New Nigeria among the papers balanced on his arm. **Perhaps** it had sold out. Her husband's latest story, "The Abacha Years So Far: 1993 to 1997," had not worried her at first, **because** he had written nothing new, only compiled killings and failed contracts and missing money. It was not **as if** Nigerians did not already know these things. She had not expected much trouble, or much attention, but only a day after the paper came out, BBC radio carried the story on the news and interviewed an exiled Nigerian professor of politics who said her husband deserved a Human Rights Award. He fights repression with the pen, he gives a voice to the voiceless, he makes the world know.

Her husband had tried to hide his nervousness from her. **Then**, after someone called him anonymously — he got anonymous calls all the time, he was that kind of journalist, the kind who **cultivated friendships along the way** — to say that the head of state was personally furious, he no longer hid his fear; he let her see his shaking hands. Soldiers were on their way to arrest him, the caller said. The word was, it would be his last arrest, he would never come back. He climbed into the boot of the car minutes after the call, **so that if** the soldiers asked, the gateman could honestly claim not to know **when** her husband had left.

STUDENT B

She took Ugonna down to a neighbor's flat and then quickly sprinkled water in the boot, **even though** her husband told her to hurry, **because** she felt somehow that a wet boot would be cooler, that he would breathe better. She drove him to his coeditor's house. **The next day**, he called her from Benin Republic; the coeditor had contacts who had sneaked him over the border. His visa to America, the one he got when he went for a training course in Atlanta, was still valid, and he would apply for asylum when he arrived in New York. She told him not to worry, she and Ugonna would be fine, she would apply for a visa at the end of the school term and they would join him in America.

That night, Ugonna was restless and she let him stay up and play with his toy car **while** she read a book. **When** she saw the three men burst in through the kitchen door, she hated herself for not insisting that Ugonna go to bed. **If only** — "Ah, this sun is not gentle at all. These American Embassy people should at least build a shade for us. They can use some of the money they collect for visa fee," the man behind her said.

Somebody behind him said the Americans were collecting the money for their own use. Another person said it was intentional to keep applicants waiting in the sun. **Yet** another laughed. She motioned to the blind begging couple and fumbled in her bag for a twenty-naira note. **When** she put it in the bowl, they chanted, "God bless you, you will have money, you will have good husband, you will have good job," in Pidgin English and then in Igbo and Yoruba. She watched them walk away. They had not told her, "You will have many good children." She had heard them tell that to the woman in front of her.

The embassy gates swung open and a man in a brown uniform shouted, "First fifty on the line, come in and fill out the forms. All the rest, come back another day. The embassy can attend to only fifty today."

"We are lucky, abi?" the man behind her said. She watched the visa interviewer behind the glass screen, the way her limp auburn hair grazed the folded neck, the way green eyes peered at her papers above silver frames as though the glasses were unnecessary.

"Can you go through your story again, ma'am? You haven't given me any details," the visa interviewer said with an encouraging smile. This, she knew, was her opportunity to talk about Ugonna.

She looked at the next window for a moment, at a man in a dark suit who was leaning close to the screen, reverently, **as though** praying to the visa interviewer behind. And she realized that she would die gladly at the hands of the man in the black hooded shirt or the one with the shiny bald head before she said a word about Ugonna to this interviewer, or to anybody at the American embassy. Before she hawked Ugonna for a visa to safety.

Her son had been killed, that was all she would say. Killed. Nothing about how his laughter started somehow above his head, high and tinkly. How he called sweets and biscuits "breadiebreadie." How he grasped her neck tight when she held him. How her husband said that he would be an artist because he didn't try to build with his LEGO blocks **but instead** he arranged them, side by side, alternating colors. They did not deserve to know.

"Ma'am? You say it was the government?" the visa interviewer asked.

"Government" was such a big label, it was freeing, it gave people room to maneuver and excuse and re-blame. Three men. Three men like her husband or her brother or the man behind her on the visa line. Three men.

"Yes. They were government agents," she said.

"Can you prove it? Do you have any evidence to show that?"

"Yes. **But** I buried it yesterday. My son's body."

"Ma'am, I am sorry about your son," the visa interviewer said. **But I** need some evidence that you know it was the government. There is fighting going on between ethnic groups, there are private assassinations. I need some evidence of the government's involvement and I need some evidence that you will be in danger if you stay on in Nigeria."

She looked at the faded pink lips, moving to show tiny teeth. Faded pink lips in a freckled, insulated face. She had the urge to ask the visa interviewer if the stories in The New Nigeria were worth the life of a child. But she didn't. She doubted that the visa interviewer knew about pro-democracy newspapers or about the long, tired lines outside the embassy gates in cordoned-off areas with no shade where the furious sun caused friendships and headaches and despair.

"Ma'am? The United States offers a new life to victims of political persecution **but** there needs to be proof ..."

A new life. It was Ugonna who had given her a new life, surprised her by how quickly she took to the new identity he gave her, the new person he made her. "I'm Ugonna's mother," she would say at his nursery school, to teachers, to parents of other children. At his funeral in Umuunnachi, **because** her friends and family had been wearing dresses in the same Ankara print, somebody had asked, "Which one is the mother?" and she had looked up, alert for a moment, and said, "I'm Ugonna's mother." She wanted to go back to their ancestral hometown and plant ixora flowers, the kind whose needle-thin stalks she had sucked as a child. One plant would do, his plot was so small. **When** it bloomed, and the flowers welcomed bees, she wanted to pluck and suck at them while squatting in the dirt. And **afterwards**, she wanted to arrange the sucked flowers side by side, like Ugonna had done with his LEGO blocks. That, she realized, was the new life she wanted.

At the next window, the American visa interviewer was speaking too loudly into his microphone, "I'm not going to accept your lies, sir!"

The Nigerian visa applicant in the dark suit began to shout and to gesture, waving his seethrough plastic file that bulged with documents. "This is wrong! How can you treat people like this? I will take this to Washington!" until a security guard came and led him away.

"Ma'am? Ma'am?"

Was she imagining it, or was the sympathy draining from the visa interviewer's face? She saw the swift way the woman pushed her reddish-gold hair back **even though** it did not disturb her, it stayed quiet on her neck, framing a pale face. Her future rested on that face. The face of a person who did not understand her, who probably did not cook with palm oil, or know that palm oil when fresh was a bright, bright red and when not fresh, congealed to a lumpy orange.

She turned slowly and headed for the exit.

"Ma'am?" she heard the interviewer's voice behind her.

She didn't turn. She walked out of the American embassy, past the beggars who still made their rounds with enamel bowls held outstretched, and got into her car.

RESOURCE PACK - Round 2.9 R.2.9

STUDENT C

She did not look, **because** she knew the blood would be red, like fresh palm oil. **Instead** she looked up Eleke Crescent, a winding street of embassies with vast lawns, and at the crowds of people on the sides of the street. A breathing sidewalk. A market that sprung up during the American embassy hours and disappeared when the embassy closed. There was the chair-rental outfit where the stacks of white plastic chairs that cost one hundred naira per hour decreased fast.

There were the wooden boards propped on cement blocks, colorfully displaying sweets and mangoes and oranges. There were the young people who cushioned cigarette-filled trays on their heads with rolls of cloth. There were the blind beggars led by children, singing blessings in English, Yoruba, pidgin, Igbo, Hausa **when** somebody put money in their plates. And there was, of course, the makeshift photo studio. A tall man standing beside a tripod, holding up a chalk-written sign that read EXCELLENT ONE-HOUR PHOTOS, CORRECT AMERICAN VISA SPECIFICATIONS. She had had her passport photo taken there, sitting on a rickety stool, and she was not surprised that it came out grainy, with her face much lighter-skinned. **But then**, she had no choice, she couldn't have taken the photo earlier.

Two days ago she had buried her child in a grave near a vegetable patch in their ancestral hometown of Ummunachi, surrounded by well-wishers she did not remember now. **The day before**, she had driven her husband in the boot of their Toyota to the home of a friend, who smuggled him out of the country. And **the day before that**, she hadn't needed to take a passport photo; her life was normal and she had taken Ugonna to school, had bought him a sausage roll at Mr. Biggs, had sung along with Majek Fashek on her car radio. **If** a fortune-teller had told her that she, in the space of a few days, would no longer recognize her life, she would have laughed. **Perhaps even** given the fortune-teller ten naira extra for **having a wild imagination**.

"Sometimes I wonder if the American embassy people look out of their window and enjoy watching the soldiers flogging people," the man behind her was saying. She wished he would shut up. It was his talking that made it harder to keep her mind blank, free of Ugonna. She looked across the street again; the soldier was walking away now, and **even** from this distance she could see the glower on his face. The glower of a grown man who could flog another grown man **if** he wanted to, **when** he wanted to. His swagger was as flamboyant as that of the men who four nights ago broke her back door open and barged in.

Where is your husband? Where is he? They had torn open the wardrobes in the two rooms, **even** the drawers. She could have told them that her husband was over six feet tall, that he could not possibly hide in a drawer. Three men in black trousers. They had smelled of alcohol and pepper soup, and much later, as she held Ugonna's still body, she knew that she would never eat pepper soup again.

Where has your husband gone? Where? They pressed a gun to her head, and she said, "I don't know, he just left yesterday," standing still **even though** the warm urine trickled down her legs. One of them, the one wearing a black hooded shirt who smelled the most like alcohol, had eyes that were startlingly bloodshot, so red they looked painful. He shouted the most, kicked at the TV set. You know about the story your husband wrote in the newspaper? You know he is a liar? You know people like him should be in jail **because** they cause trouble, **because** they don't want Nigeria to move forward?

He sat down on the sofa, where her husband always sat to watch the nightly news on NTA, and yanked at her **so that** she landed awkwardly on his lap. His gun poked her waist. Fine woman, why you marry a troublemaker? She felt his sickening hardness, smelled the fermentation on his breath.

Leave her alone, the other one said. The one with the bald head that gleamed, **as though** coated in Vaseline. Let's go.

She pried herself free and got up from the sofa, and the man in the hooded shirt, still seated, slapped her behind. It was **then** that Ugonna started to cry, to run to her. The man in the hooded shirt was laughing, saying how soft her body was, waving his gun. Ugonna was screaming now; he never screamed when he cried, he was not that kind of child. Then the gun went off and the palm oil splash appeared on Ugonna's chest. "See oranges here," the man in line behind her said, offering her a plastic bag of six peeled oranges. She had not noticed him buy them.

She shook her head. "Thank you."

"Take one. I noticed that you have not eaten anything since morning." She looked at him properly then, for the first time. A nondescript face with a dark complexion unusually smooth for a man. There was something aspirational about his crisp-ironed shirt and blue tie, about the careful way he spoke English **as though** he feared he would make a mistake. **Perhaps** he worked for one of the new-generation banks and was making a much better living than he had ever imagined possible.

"No, thank you," she said. The woman in front turned to glance at her and then went back to talking to some people about a special church service called the American Visa Miracle Ministry.

"You should eat, oh," the man behind her said, **although** he no longer held out the bag of oranges.

She shook her head again; the pain was still there, somewhere between her eyes. It was **as if** jumping from the balcony had dislodged some bits and pieces inside her head so that they now clattered painfully. Jumping had not been her only choice, she could have climbed onto the mango tree whose branch reached across the balcony, she could have dashed down the stairs. The men had been arguing, so loudly that they blocked out reality, and she believed for a moment that **maybe** that popping sound had not been a gun, **maybe** it was the kind of sneaky thunder that came at the beginning of harmattan, **maybe** the red splash really was palm oil, and Ugonna had gotten to the bottle somehow and was now playing a fainting game **even though** it was not a game he had ever played. **Then** their words pulled her back. You think she will tell people it was an accident? Is this what Oga asked us to do? A small child! We have to hit the mother. No, that is double trouble. Yes. No, let's go, my friend!

She had dashed out to the balcony then, climbed over the railing, jumped down without thinking of the two storeys, and crawled into the dustbin by the gate. **After** she heard the roar of their car driving away, she went back to her flat, smelling of the rotten plantain peels in the dustbin. She held Ugonna's body, placed her cheek to his quiet chest, and realized that she had never felt so ashamed. She had failed him



INSTRUCTIONS FOR THE TEACHER

- Separate learners into three groups: A, B and C.
- Each group will have a different part of the story to read and memorise.
- Hand in each part to each learner according to their group and give them some time to read the story and share inside the group what their part of the story is about.
- Then, have them get together in groups with different parts of the story to try and put it in order.

ANSWER KEY: 1. C 2. A 3. B

RESOURCE PACK - Round 2.19 R.2.19**TO CONTRAST IDEAS****"IN THE PLACE OF"****TO CREATE A SEQUENCE OF EVENTS****TO SAY TWO ACTIONS HAPPENED SIMULTANEOUSLY****TO EXPRESS CONSEQUENCE****TO GIVE REASON****TO SAY SOMETHING IS DIFFERENT FROM SOMETHING ELSE****TO EXPRESS UNCERTAINTY****TO IGNORE CERTAIN THINGS****TO EXPRESS PURPOSE****TO EXPRESS SOMETHING IS SURPRISING, UNUSUAL, UNEXPECTED OR EXTREME****TO EXPRESS THAT THE SAME RESULT WILL ALWAYS HAPPEN, NO MATTER WHAT****IN A WAY THAT SEEMS TO SHOW SOMETHING****TO TALK ABOUT POSSIBILITIES****INSTRUCTIONS FOR THE TEACHER**

- After learners have finished completing the sentences, hand in the cards with the functions for each category **A-N** from **#17b**, one copy of the deck to each trio.
- Ask them to shuffle them.
- Have them discuss Chimamanda's statements and, while they are exposing their arguments, pick a card and use a word for that category.
- Remind them to justify their opinions and provide relevant examples
- Refer to the table they have completed in **#17** for a reference.

RATIONALE

Rounds was devised for the final project of the Universidade Federal de Minas Gerais (UFMG) Specialisation Programme in English Teaching, a graduate-level course administered by UFMG Graduate Program in Linguistic Studies, and having in mind that it would be best used in an academic environment, especially for undergraduates taking an English Teaching Education Programme. Ideally, the profile of enrolled students includes both adolescents and adults with an upper-intermediate level, which would be equivalent to a B2 level, following the Common European Framework of Reference (CEFR).

Taking that into account, while the theoretical approaches that formed the basis for this material to be conceived bear a striking resemblance to the beliefs of the communicative approach, or communicative language teaching (CLT), they are mostly inspired by the concepts and studies in English for Academic Purposes (EAP). Task-based learning (TBL) also has a hand in the theories which served as inspiration for the lesson design. All of these combined make for a heady brew that is believed to account for learners' needs to attend to all differentiated ways of learning, acknowledging that "we can think in terms of a number of possible methodological - or, shall we say, pedagogical - options at our disposal for tailoring classes to particular contexts. (BROWN, 2002) The process followed the practice of "principled eclecticism", one that is used to create our own teaching methods "by blending aspects of others in a principled manner." (LARSEN-FREEMAN, 2000 apud HINKEL, 2006) This accentuates how much of a highly valuable and absolutely central role key learner variables play in pedagogy and the whole thought process for the creation of this work.

The rationale behind designing the activities in accordance with many of the premises of CLT has its origins in the fact that they are meant to emerge from a necessity for real communication. They focus on the idea that "people get language if they have opportunities to use it and that if students have a desire to communicate and a purpose for communicating, then language learning will 'take care of itself'" (HARMER, 2012). Thus, there is an emphasis on their purposefulness and meaningfulness, so as to ensure its potential relevance.

When it comes to why TBL came to mind when the tasks were formulated, that happened on the grounds that students will need to fulfill tasks that will help them communicate in their context of learning, such as giving oral presentations, and the language needed for that will appear as support rather than focus; 'it is the planning and the completion of the task that is most important.' (HARMER, 2012). The intent here is to have learners concentrate on the task rather than grammar, for instance, as a way to give room for production. By opening up more opportunities for that, which "may force students to pay close attention to form and to

the relationship between form and meaning” (HUNT & BEGLAR, 2002), learners’ cognitive capacities will be engaged and through them input will be reshaped.

As the material is meant for University students who are taking a English Teaching Education Programme or any other course that has a need for an academic level of the language at undergraduate level, it was produced on the assumption that it falls under the influence of EAP principals. Learners in this context put up uphill struggle to develop the linguistic skills necessary to take part in the local academic context. Therefore, the core of these lessons is aimed at “raising learners to a point where they are capable of getting the most out of their coming course of study” (SCRIVENER, 2005). Adjusting from general English teaching to EAP does not necessarily require more teaching experience nor skill. Although the latter differs greatly from the former, it does not mean that good practices are abandoned at all. This was an informed choice I made when first drafting the foundation of what my lessons would be like.

The train of thought that led me to this decision started when thinking of the struggles professors had in finding materials that would suit our lessons in the programme I took myself as an undergraduate student, which has partially failed in its duty to prepare me for the reality of the English teaching classroom, particularly in Brazil. The difficulty in bridging the gap between theory and practice is not as simple as it may seem at first glance, though. For instance, there are ministerial guidelines on what ideally the course should entail, though it considers both programmes together under the same instruction. Considering that, ‘while guidelines are being increasingly developed, real classrooms have to go on coping with old problems’ (FARIAS, 2008). One of them is definitely lack of financial support. Despite the impressive growth of the gross enrollment rate between 2001 and 2015, from below 20% of the population to over 50%, the amount invested in tertiary education over the same period is still comparatively low, fluctuating between 15% and 19% of government expenditure on education (UNESCO, 2015). This is not the whole picture: there are clearly several other factors to be taken into account. Nonetheless, it serves to explain the abysmal lack of materials devised to meet the needs of scholars in such programme.

Bearing all of the above in mind, *Rounds* has as its goal to provide learners with a solid basis to develop communicative competence, including several other competences such as grammatical, discourse, sociolinguistic and strategic (BROWN, 2000), and be able to produce in the academic environment accordingly. In order to do so, learners will experience a unique blend of grammar and lexis and pragmatic, authentic, functional use of the language embedded in tasks which bring about topics that are relevant to learners’ academic qualification and their future not only as scholastic users of the language but also as citizens of the world.

In order to cater to the needs of the latter, the resources used in the coursebook were carefully chosen, making an effort to encompass thought-provoking, insightful moments in the lessons so as to provide learners with the necessary tools to develop critical literacy, which “is not simply teaching (...), but a socio-historical situated practice of meaning-making” (MATTOS, 2012). This is specially concordant with facts when it comes to the reflection learners are invited to make when exposed to texts in both lessons. The oral texts are a blatantly open invitation to think critically in an interesting turn of events. The first one does that by making you think back to every single presentation you have watched and reevaluate how much of the strategies presented actually weigh on your own assessment of the final product; the second by suggesting that every single story has got more stories underlying, getting you to think about how many of them you have missed and how many misconceptions you have been led to because of that. The written texts also carry the message: summaries challenge your cohesion and decision-making skills while the short story provides you with so many stories of Nigeria in one character that sticking with a single story becomes virtually unimaginable, a true “demonstration of the broad variety of issues” which “is based on a deep knowledge of contemporary life in Nigeria and America” (ETZ, 2016). These characteristics undeniably present an opportunity for the learner to ponder carefully - and critically.

Stimulating critical thinking in the lessons as a necessity has a direct link to how much the lesson itself reflects the real world. As Pessoa & Freitas point out, societies have long been rooted in specific, dominant discourses produced by hegemonic cultures and ideologies that reflect the interests of a few (2012). Considering the history of language learning and how it had been intrinsically connected to the maintenance of the status quo of selected members of society, approaching the teaching of a language critically means to defy that history and do justice to the thin line which there is between language and reality. By making students reflect on how to use language to evoke their power to fight for social justice, we empower them while also compensating how non-inclusive language learning had been for decades on end before contemporary times, especially in the academic environment.

The fact that this is an issue which needs to be addressed head-on is one of the central motivations for making use of the videos chosen. The authentic nature of TED videos and the content they offer proved to be supportive of the fundamental propositions concerning critical literacy as they “grant students the opportunity to be exposed to speeches and presentations that are actually intended for real-life input” (ALELES & HALL, 2016). TED is a nonprofit devoted to spreading ideas, usually in the form of short, powerful talks (18 minutes or less). TED began in 1984 as a conference where Technology, Entertainment and Design converged,

and today covers almost all topics — from science to business to global issues — in more than 100 languages. (TED Talk, n.d.). It is also of paramount importance to note that these resources are meant to add to learners' scholarly background, offering an opportunity to understand a wide variety of text genres that are required in higher education.

The origin of the requirements for understanding different genres lie in the context the academy is set in. As those needs emerge from the circumstances learners are inserted in, it becomes virtually impossible to detach the framework in which the genre is placed from the genre itself. As defined by Fairclough (2003, p.65),

“Genres are the specifically discursal aspect of ways of acting and interacting in the course of social events: we might say that (inter)acting is never just discourse, but it is often mainly discourse. So when we analyse a text or interaction in terms of genre, we are asking how it figures within and contributes to social action and interaction in social events – especially, (...) within the transformations associated with new capitalism.”

The reasoning behind adopting a genre-based framework for some of the activities is that it furthers strong, clear links to the students' purposes for using the language beyond the classroom. Hence, the main determinant of curricular selection was the collection of specific genres based on learners' most urgent academic needs. Those notwithstanding, it is well worth affirming that the steps which follow such views do not focus on product only. Much on the contrary, they incorporate a process focus so that the lesson does not become product-oriented, which can be easily perceived by simply analysing where the genre-based activities are situated: interwoven with listening and reading. An example that illustrates the focus on process would be the assessment of learners' own production in the end of the lesson, which is of much more value than the item produced in itself. This occurs as an attempt to foster reasonable harmony with how product-heavy task-based instruction may seem throughout the lesson.

Achieving perfect evenness served as a cardinal principle behind a myriad of choices made throughout the course of production of the material, one of them being how to tackle the four skills. The thought process behind this is comprised mainly of a will to achieve goals that would feel compatible with the age we live in, as Hinkel (2006) states when mentioning contemporary times: “in an age of globalization, pragmatic objectives of language learning place an increased value on integrated and dynamic multiskill instructional models with a focus on meaningful communication and the development of learners' communicative competence.”

Consequently, it would seem rather illogical to practice solely the skills which remain relatively dominant in the EAP classroom, namely writing, while ignoring the fact that skill integration is inevitably vital as it confronts English language learners to authentic language and challenges them to interact as naturally as possible in the language so as to establish real-life communication. In that sense, instructional materials, textbooks and technologies used in the classroom must advocate integrating listening, reading, speaking and writing in addition to the associated skills of syntax, vocabulary and so on.

As a critical part of life in tertiary education, listening is one of the, if not the most, important skills you need to harness as a scholar in university. Besides that, “students who choose to study in another language face the double challenge of comprehending complex information, in addition to unfamiliar language terms” (Miller, 2009). The listening activities were proposed as a way for learners to increase exposure to specific genres, which were selected in an attempt to reflect the expectations that would be laid upon them in higher studies. Inasmuch as those expectations follow academic standards, it goes without saying that extensive listening should be the standard for the selection of texts. However, from a more realistic perspective, having work done in extensive listening, i.e. “listening for an extended period of time, while focusing on meaning” (ROST, 2001), would be rather time-consuming considering there should be enough time left in a lesson for other skills to be properly exercised, which justifies the fact that one of the texts is an actual extract of a much longer one. It is certainly worth mentioning, though, that the extract was wisely selected so as not to affect text unit and, therefore, still is a unit in itself.

On account of the above factors, the activities aimed at striking a balance between Bottom-up and Top-down approaches to develop both dimension, which include metacognitive awareness of the mental processes within fruitful L2 listening, guiding learners through the intricacies underlying real-life listening, as explained by Hinkel (2006),

“Thus, current L2 listening pedagogy includes the modeling of metacognitive strategies and strategy training in tandem with teaching L2 listening. A consistent use of metacognitive strategies is more effective in improving learners’ L2 listening comprehension than work on listening skills alone (e.g., Vandergrift, 2004). The key metacognitive strategies widely adopted in L2 listening instruction include planning for listening, self-monitoring the comprehension processes, evaluating comprehension, and identifying comprehension difficulties (e.g., see Rost, 2005, for a discussion).”

This would be done in way that allows learners to apply previous knowledge, whether it be cultural, linguistic, textual, etc, as well as metacognitive knowledge about listening processes to better comprehend the text. “(...)An interactive process entailing the learners’ knowledge of the linguistic code (bottom-up) and the learners’ knowledge of the world (top-down)” (ABLEEVA, 2008) would ensure the quality of the listening process to determine comprehension. This was successfully done in the exercises by both adding several sources of information, such as visuals and note-taking, and including steps that would work on cognitive strategies, like summation or elaboration. (ROST, 2001).

Similarly, the reading sections of the lessons follow comparable overall concepts, though with some slight discrepancies. While it does require making use of both Bottom-up and Top-down approaches, what fits best the requirements of academic reading is in fact a combination of both extensive and intensive reading, the former defined by Hinkel (2006) as being “based on the principles adopted in L1 reading and literacy instruction” and having the goal “to read relatively quickly and to understand general ideas rather than to focus on the details.” The latter, according to Nation (2009), “fits into the language-focused learning strand of a course” and has as its goals to increase learners’ knowledge of language features and their control of reading strategies. Both emerge through skimming and scanning techniques, which stand for working on getting a general overview of the text and then reading to find details.

Having all those concepts as part of the basic construct to devise the exercises was absolutely essential to maintain a smooth flow while moving from one activity to another and still have the tasks facilitate communication and promote interaction. In this regard, they were formulated to have learners follow three steps. First, they read or listen for general information, trying to grasp the main ideas of the text. Following that, the aim would be to understand the text looking for details, trying to make use of their skills to understand precise meanings and complex ideas inside it. Lastly, there is some work on reacting to the ideas inserted in what they have just heard or read, evaluating what the experience felt like and how much of themselves they see in the content discussed, with a spotlight on language-focused learning activities that teach rather than just provide practice.

As for the productive skills, speaking and writing were placed differently from one another in the lessons, though they do share in some similarities. When it comes to the former, even though there is room for its own space inside the lesson, it permeates most - if not all - the steps of Rounds. This contributes substantially to having meaningful, purposeful moments in the classroom as learners will feel they are heard throughout and that their own thoughts are valid. In spite of that, speaking is deemed as a strategically vital skill to be taught and, as

a result, needs its own moment inside the classroom, principally when teaching EAP. Hinkel (2006) sustains that, describing the importance of working on linguistic features of spoken register,

“Analyses of English language corpora, as noted earlier, have been able to identify the specific lexical and grammatical features that distinguish, for example, oral and written discourse, or casual conversations and formal speech. Noticing and analyzing divergent linguistic features frequently encountered in, for example, conversations or university lectures are useful in teaching both speaking and listening for interactional, academic, or vocational purposes (see also Celce-Murcia & Olshtain, 2000; Master, 2005). In fact, curricula that attend to the distinctions between conversational and formal oral production can prepare learners for real-life communication in EFL and ESL environments alike (Lazaraton, 2001).”

Similar to what is comprised in listening comprehension processes, a teacher must provide students with some of the features that will be included in the spoken competence they are working with, such as what is being talked about, the relationship between speakers, field, register, and so on (GIBBONS, 2015). This will contribute enormously to the process of scaffolding - still according to Gibbons, a special kind of help that assists learners in moving toward new skills, concepts, or levels of understanding - as well, thus helping learners build up confidence and experience before engaging in the final spoken task. It also gives them a sense of ownership and purposefulness, once they figure out by themselves exactly in what context and situation they might be able to use that once again in their lives. In regards to that, both production skills are taught as meant for performance, so as to make it clear for learners that they will be evaluated as though they had an audience, with enough preparation. This is planned so due to the assertion that “pre-task planning positively aids learners’ spoken production, especially with regard to fluency and complexity, albeit accuracy may not benefit so obviously” (Yuan & Ellis, 2003).

In order to respect that, there is a task to be completed as a moment of rehearsal, with a focus on preparing a task or doing it for the first time in a more controlled group. The next step would be performing the task in itself, meaning they will execute it as if speaking in a goal-directed activity in which they are demanded before an audience. The audience here can be the whole group of learners or a smaller group, or even an online audience, as long as there is the feeling that there is a stage. Lastly, they express their skill as evaluation, reflecting on how well they have done the task and what they can improve. These three stages designed owe their inspiration to Harmer’s (2002) Engage, Study and Activate (ESA) theories, though they have

been specially adapted to the realities and the needs of EAP and the circumstances already justified in this rationale.

It is beyond the bounds of possibility, however, to design speaking tasks while completely ignoring pronunciation. Furthermore, it is utterly inconceivable to present work on pronunciation without making mention to the colonisation processes and the relationships learners have with native-like pronunciation. Let us start with the fact that only recently have marginal accents acquired symbolic capital (e.g. OMONIYI, 2012, DUCHÊNE & HELLER, 2012, SINGLETON & MUÑOZ, 2011 and AWONUSI, 1986) considering the process the countries have suffered, having their original population humiliated, abused, enslaved or dizimated - or all of them at once - and their land exploited in all of its resources. Regarding the fact that this process happened globally, it comprehends too much to be covered here. However, it did contribute heavily to the perspective that the goal of pronunciation teaching is targeting a nativelylike accent, a view that has thankfully shifted to targeting intelligibility, considering most cross-cultural interactions take place between nonnative speakers of English rather than between native and nonnative speakers (CANAGARAJAH, 2005 apud HINKEL, 2006).

In this regard, the teaching of pronunciation in this material follows that exact same perspective, addressing topics that would help learners achieve higher intelligibility, particularly the ones that work on the clear enunciation of segmented sounds, such as word stress and prosody, length and timing of pauses, sentence stress, and so on. For these lessons in particular, there was a concern with covering interlanguage phonology, more specifically the formulation of patterns absent from learners' L1 inventory. For instance, in one of them, there was a focus on the occurrence of vowel epenthesis (prothesis) before word-initial /s/ clusters (e.g. SILVEIRA, 2002). These concerns have a lot to do with both local aspects of L2 learners for whom the materials were created and with what is established as competence in terms of phonological control for the level, in this case B2, aiming to achieve higher and work on features encountered in C1 (CEFR, 2001). Needless to say, pronunciation is here interwoven with other skills throughout the lesson so as to attend to extensive communicative purposes.

Last but not least, writing tasks were designed to illustrate how highly valuable scaffolding is for the final product to provide learners with the much needed support to be able to complete the tasks efficiently while also reflecting on the process and developing critical thinking to assess their own performance in the language. Altogether, the writing tasks are deemed as the cornerstone of language work inside each lesson as they come up in the end and serve as a way to have, as stated by Hinkel (2006), improved overall quality of L2 prose, with integrated instruction in L2 writing, grammar and vocabulary happening in conjunction with

reading, content-based and form-based instruction. Once again, there is a concern on having equal amounts of product-based and process-based instruction.

There is also an enormous concern for having the thought process behind each exercise to concentrate on inductive learning, trying to challenge learners to achieve higher and think for themselves. This is to convey a sense of reality and purposefulness, as “the inductive approach represents a more modern style of teaching where the new grammatical structures or rules are presented to the students in a real language context” (GONER, PHILLIPS, & WALTERS, 1995 apud KUMAR, PHILIP & KALAISELVI, 2013).

Having presented all the theoretical basis for most of the decisions made while designing Rounds, it becomes crucial to emphasise that the perspectives embedded in the material are proposals meant to contribute to the teaching practice in the destined context. Additionally, they represent values for which I am constantly striving, and therefore mostly represent what I believe I should have had as an undergraduate student at university. I have written this in the hopes that it would add to other fellow colleagues’ experiences inside the classroom, especially when preparing teacher-to-be undergraduates. As reminders, I hope that readers of this material will bear in mind that each learner, class and institution provides new challenges and opportunities for different usage of materials and make best use of this by adapting and adjusting the content I have submitted here to their own reality.

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