

**UNIVERSIDADE FEDERAL DE MINAS GERAIS**

Faculdade de Letras – FALE

Programa de Pós-graduação em Estudos Linguísticos - POSLIN

Curso de Especialização em Ensino de Inglês – CEI

**AMANDA CHRISTIANE ROCHA NICOLAU SCHUBERT**

**MASTERPIECE**

**English Through Art**

**BELO HORIZONTE**

**2024**

AMANDA CHRISTIANE ROCHA NICOLAU SCHUBERT

**MASTERPIECE**  
**English Through Art**

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

Orientadora: Dra. Luciana de Oliveira Silva

BELO HORIZONTE

2024



UNIVERSIDADE FEDERAL DE MINAS GERAIS  
CURSO DE ESPECIALIZAÇÃO EM LÍNGUA INGLESA/CEI

### ATA DE DEFESA DE MONOGRAFIA/TCC

Às 10:20 horas do dia 06 de dezembro de 2024, reuniu-se na Faculdade de Letras da UFMG a Comissão Examinadora indicada pela Coordenação do Curso de Especialização em Língua Inglesa, para julgar, em exame final, o trabalho intitulado, MASTERPIECE - English Through Art, apresentado por Amanda Christiane Rocha Nicolau Schubert, como requisito final para obtenção do Grau de Especialista em Ensino de Língua Inglesa. Abrindo a sessão, a banca examinadora, após dar conhecimento aos presentes do teor das Normas Regulamentares do Trabalho Final, passou a palavra à (ao) candidato(a) para a apresentação de seu trabalho. Seguiu-se a arguição pelos examinadores com a respectiva defesa do(a) candidato(a). Em seguida, a Comissão se reuniu, sem a presença do(a) candidato(a) e do público, para julgamento e expedição do resultado final.

Foram atribuídas as seguintes indicações:

Profa. Dra. Climene Fernandes Brito Arruda indicou a ( X ) aprovação/ ( ) reprovação do(a) candidato(a);

Profa. Me. Nara Nília Marques Nogueira indicou a ( X ) aprovação/ ( ) reprovação do(a) candidato(a).

Pelas indicações, o(a) candidato(a) foi considerado ( X ) aprovado(a)/ ( ) reprovado(a).

Nota: 100

O resultado final foi comunicado publicamente ao(à) candidato(a) pelo Presidente da Comissão. Nada mais havendo a tratar, este encerrou a sessão, da qual foi lavrada a presente ATA assinada eletronicamente por todos os membros participantes da Comissão Examinadora.



Documento assinado eletronicamente por **Climene Fernandes Brito Arruda, Professora do Magistério Superior**, em 07/01/2025, às 14:01, conforme horário oficial de Brasília, com fundamento no art. 5º do [Decreto nº 10.543, de 13 de novembro de 2020](#).



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### INSTRUÇÕES

Este documento deve ser editado apenas pelo Orientador e deve ser assinado eletronicamente por todos os membros da banca.

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## RESUMO

*Masterpiece – English Through Art* é uma proposta de material que utiliza a música e outras formas artísticas, como o cinema, para ensinar inglês como língua estrangeira (EFL) a estudantes brasileiros. Embora não sejam aulas de música ou cinema, as atividades focam no aprendizado da língua por meio da escrita criativa, como a composição de letras de músicas e roteiros de filmes. Baseado na abordagem comunicativa (Richards & Rodgers, 2001), o curso prioriza a interação significativa, o uso autêntico da língua e o desenvolvimento da competência comunicativa em vez da memorização mecânica ou de exercícios gramaticais isolados. As atividades promovem a troca contínua de ideias, incentivando o engajamento dos alunos e ajudando a reduzir o filtro afetivo (Krashen, 1982). A incorporação de música, cinema e outras formas de expressão criativa cria um ambiente emocionalmente envolvente, que melhora a memória e a atenção (Immordino-Yang & Damasio, 2007). O material também se apoia na teoria de Vygotsky (1978), que afirma que a aprendizagem ocorre por meio da interação social. Além disso, dois aspectos-chave da abordagem centrada no aluno se destacam: tornar o aprendizado o mais multissensorial possível – e, portanto, incluir estudantes neurodivergentes – e proporcionar aos professores a oportunidade de descobrir novos talentos artísticos em sala de aula. Embora as unidades não ensinem diretamente música ou cinema, os alunos exploram vocabulário relacionado a essas formas de arte, experimentam diferentes gêneros e são incentivados a se expressar artisticamente em um ambiente acadêmico menos rígido.

Palavras-chave: escrita criativa; inglês como língua estrangeira; formas artísticas e ensino de inglês.

## ABSTRACT

*Masterpiece – English Through Art* is a teaching material proposal that uses music and other artistic forms, such as cinema, to teach English as a Foreign Language (EFL) to Brazilian students. Although these are not music or film classes, the activities focus on language learning through creative writing, such as composing song lyrics and movie scripts. Based on the Communicative Approach (Richards & Rodgers, 2001), the course emphasizes meaningful interaction, authentic language use, and the development of communicative competence rather than mechanical memorization or isolated grammar exercises. The activities encourage continuous idea exchange, fostering student engagement and helping to lower the affective filter (Krashen, 1982). Incorporating music, cinema, and other creative forms creates an emotionally engaging environment that enhances memory and attention (Immordino-Yang & Damasio, 2007). The material also draws on Vygotsky's (1978) theory that learning occurs through social interaction. Additionally, two key aspects of the student-centered approach stand out: making learning as multisensory as possible – thus including neurodivergent students – and providing teachers with the opportunity to discover new artistic talents in the classroom. Although the units do not directly teach music or cinema, students explore vocabulary related to these art forms, experience different genres, and are encouraged to express themselves artistically in a less rigid academic environment.

Keywords: creative writing; English as a Foreign Language; artistic forms and English teaching.

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## INTRODUCTION

The inspiration behind the development of *Masterpiece* stems from my personal journey of learning English as a foreign language. From a young age, music played a pivotal role in my life, shaping my interests and guiding my academic and professional pursuits. Singing became a cornerstone of my language acquisition process and vice-versa, as I spent countless hours listening to English songs, mimicking pronunciation, and decoding lyrics to grasp their meanings. This experiential learning developed not only linguistic competence but also a deep appreciation for the cultural and artistic nuances of the language.

Cultural richness has always been a defining feature of my upbringing. My father's passion for cinema exposed me to an array of films from diverse cultural contexts, which profoundly influenced my artistic development. Hollywood's dominance in Brazilian media provided ample opportunities to engage with English-language films. I vividly recall attempting to read the lips of actors while listening to dubbed lines, associating spoken English words with their meanings. This early fascination with the interplay of language and performance contributed significantly to my understanding of English and its artistic expressions.

My formal education further reinforced these interests. Completing my English studies in Brazil at the age of 14, I pursued an undergraduate degree in Music Education, which deepened my understanding of artistic pedagogy. Teaching music subsequently sparked an interest in teaching English, prompting me to undertake specialized training in this field. This academic and professional trajectory ultimately led to the creation of *Masterpiece*, a material designed to merge the arts with English language learning.

*Masterpiece* aims to ignite a similar passion for English among 8th-grade students in Brazil's public education system by integrating music, cinema, and artistic expression into language instruction. It is worth mentioning how teenagers often seek to express their individuality and identity through their appearance, music preferences, and the values or ideals they choose to embrace, using these elements as a reflection of their personality and a way to connect with like-minded peers. English learning can also be reflected in and a part of such expressions.

Despite having teaching objectives aligned to BNCC skills and competences, every element of the material is intentionally crafted to reflect artistic themes. From the layout, which deviates from conventional coursebooks, with sections named after opera and film structure rather than the traditional language skills, to exercises being titled with song lyrics or movie lines. The

content of the exercises is also focused on art forms and discussions and aimed at fostering a sense of connection between the content and students' cultural experiences.

Finally, unlike standard coursebooks, which often reduce music and movies to mere listening exercises, *Masterpiece* encourages students to delve deeper into these art forms, transforming them into both tools and ultimate goals of language learning.

I hope teachers and students enjoy the material as much as I enjoyed creating it!

# MASTERPIECE

English through art

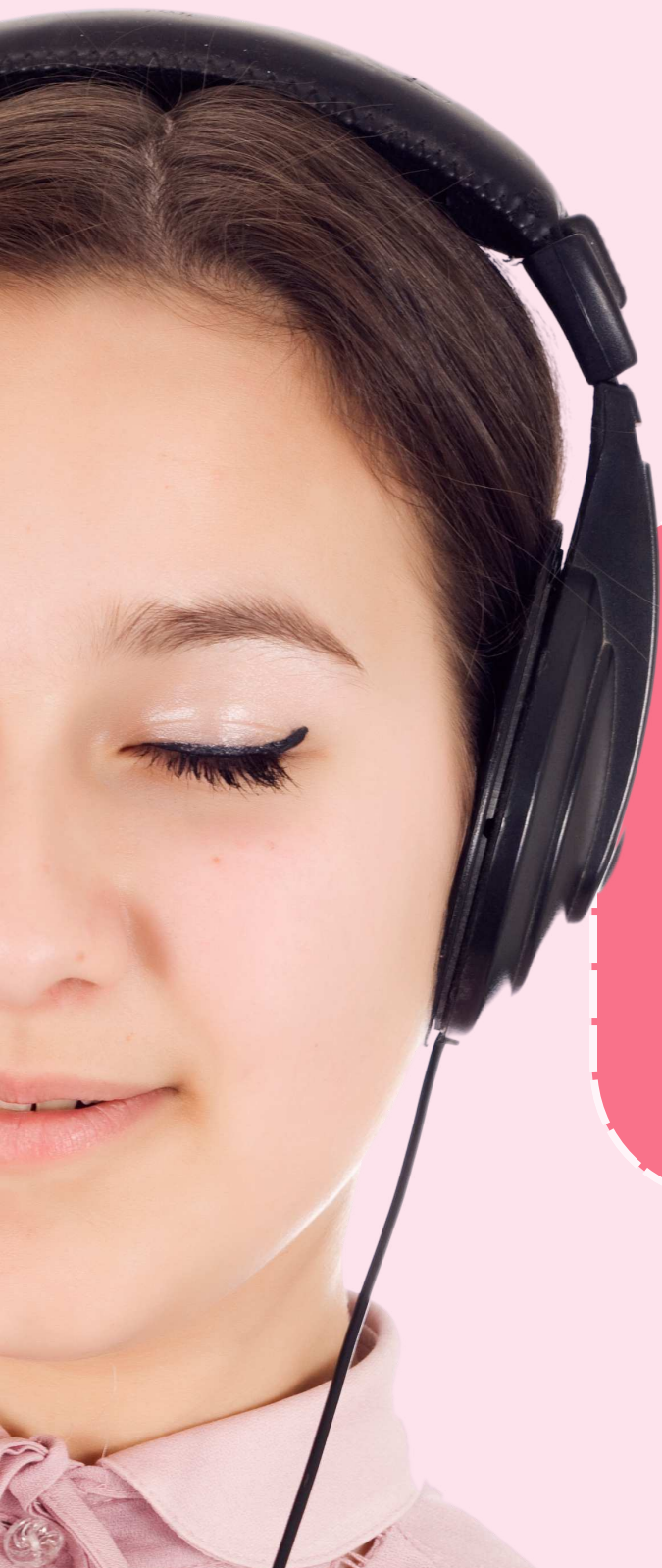


8º ano

# UNIT 1

*Esta unidade vai ajudar você a:*

- Refletir sobre o papel da música na sociedade
- Conhecer diferentes conceitos musicais
- Usar corretamente adjetivos terminados em *-ing* e *-ed*
- Ampliar seu repertório musical
- Fazer comparações entre dois itens
- Criar um texto musicável



## THE POWER OF MUSIC

**“Where words fail, music speaks.”**

**Hans Christian Andersen (1805-1875),  
author of “The Little Mermaid”**

**Discuss with a partner:**

Do you agree with the quote? Why?

Is music important in your life? Why?

Why do we listen to music?

(Think of a *personal* reason, a *cultural* reason and a *social* reason.)

# OVERTURE

## Please, don't stop the music

1 Write the names under the pictures.

pop

reggae

classical music

rock

jazz

rap



2 Compare with a partner. What helped you answer?  
Listen and check.

3 Do you know more types of music? What is your favorite?  
Talk with a partner.

## Sing us a song... You're the piano man!

- 1 What about musical instruments?  
Write the names under the pictures.

piano

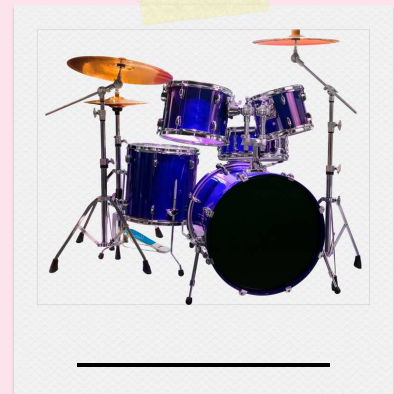
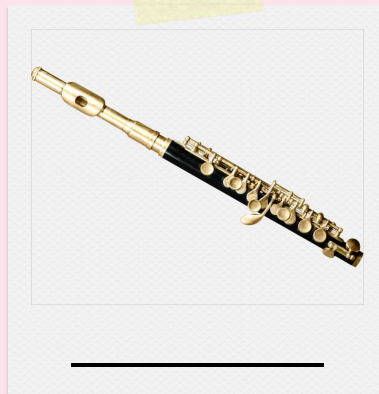
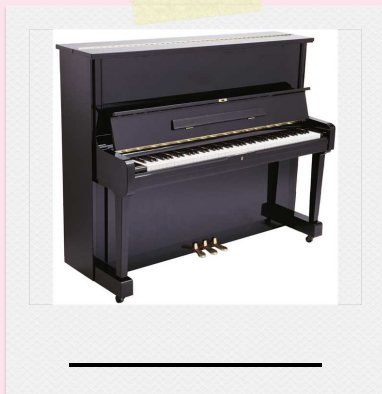
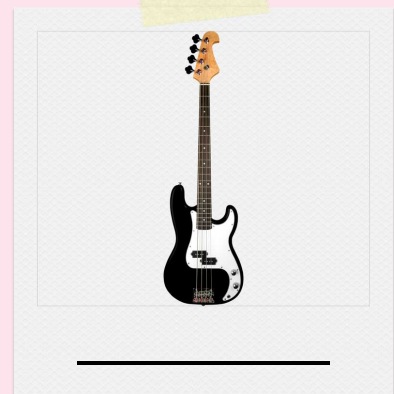
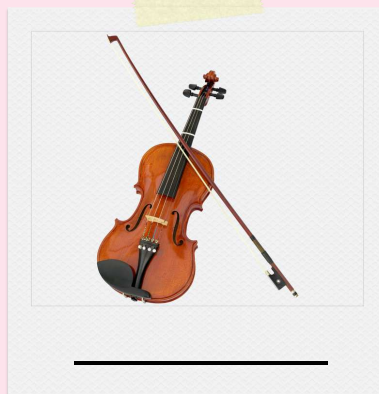
drums

acoustic guitar

violin

bass

flute



- 2 Compare with a partner. What helped you answer?  
Listen and check.

- 3 Do you know any other instruments? Which ones?  
Can you play any instrument? Would you like to learn?  
Talk with a partner.

### SUGGESTION



Talk to your classmates and create a list of favorite songs, or *setlist*, for your classroom. Use the space you have on the next page to write it down.



## At first, I was afraid... I was petrified!






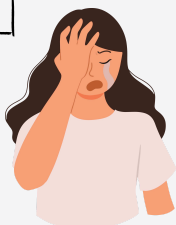


**Music Box**

**Music:** uncountable and general.  
I like pop music.  
This piece of music is great.

**Song:** countable, specific, contains vocals and lyrics.  
I like sad songs.

**Lyrics:** words of a song.

- 1 When and where do you usually listen to music? Do you have special songs for specific moments? Talk with a partner.
- 2 Listen to a **piece of music** (read the Music Box). How do you feel? Choose the emotions/characteristics.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			
frightened	relaxed	bored	confused
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			
excited	depressed	interested	irritated

- 3 Are your answers equal (=) or different (≠)? How? Discuss in groups.
- 4 Complete the sentences with the words from Exercise 2. Two words are extra.
  - A When I listen to classical music, I feel very \_\_\_\_\_ and calm.
  - B The scary movie soundtrack made us feel \_\_\_\_\_ during the tense scenes.
  - C My favorite singer is coming to my city for a show! I'm so \_\_\_\_\_ and happy!
  - D The music was so loud at the party that he got \_\_\_\_\_ and went home.
  - E They're always curious and \_\_\_\_\_ in learning about various types of music.
  - F That song again? It's the 3rd time already! Aren't you \_\_\_\_\_ yet?

## I can feel so boring for someone so interesting

- 1 Listen to the beginning of a song. How do you feel about it? Do you know this song? And the singer? Talk with a partner.
- 2 Read **Verse 1** in the **lyrics** to the song (see the *Music Box* on page 5). How is Billie Jean described?

### Billie Jean

Quincy Jones and Michael Jackson

#### [Verse 1]

She was more like a beauty queen from a movie scene  
I said, "Don't mind, but what do you mean, I am the one  
Who will dance on the floor in the round?"  
She said I am the one  
Who will dance on the floor in the round  
She told me her name was Billie Jean as she caused a scene  
Then every head turned with eyes that dreamed of being the one  
Who will dance on the floor in the round

#### [Pre-Chorus]

People always told me, "Be careful of what you do  
Don't go around breaking young girls' hearts"  
And mother always told me, "Be careful of who you love  
And be careful of what you do  
'Cause the lie becomes the truth"

#### [Chorus]

Billie Jean is not my lover  
She's just a girl who claims that I am the one  
But the kid is not my son  
She says I am the one,  
But the kid is not my son

#### [Verse 2]

For forty days and for forty nights, the law was on her side  
But who can stand when she's in demand, her schemes and plans  
'Cause we danced on the floor in the round  
So take my strong advice  
Just remember to always think twice  
She told my baby we'd danced 'til three, then she looked at me  
Then showed a photo of a baby crying, his eyes were like mine  
'Cause we danced on the floor in the round, baby

- 3 Read everything. Answer the questions.
  - A Who is telling the story, a man or a woman? How do you know?  
-----
  - B Who is Billie Jean? What is her relationship with the main character?  
-----
  - C What does the singer mean with the expression "*I am the one*"?  
-----
  - D In your opinion, who is telling the truth: the main character or Billie Jean? Why?  
-----

- 4 Listen to the full song. Circle the words that **rhyme**. Then, listen again and check your answers.
- 5 What are the characteristics of this song? Check the ones that are true for you. Can you think of other characteristics?  
 Interesting    Confusing    Boring    Irritating    Relaxing    Depressing
- 6 Finally, watch the song's video clip. Does it help you understand the story? How? Talk with a partner.

## ABC is easy as 123, as simple as do-re-mi

1 Study and complete the Vocabulary Box.

**Vocabulary Box**      < >

**Participial adjectives** come from verbs and end in **-ED** or **-ING**:

I'm inspired by that song.  
This song is inspiring.

(a) **-ED adjectives describe**    ( ) what *causes* a feeling.

(b) **-ING adjectives describe**    ( ) how a person *feels*.

You can't use *-ed* with things because things don't have emotions!

2 Circle the correct word in the letter below.  
Compare with a partner.

Taylor Duncan  
342 Silver St  
Santa Fe  
New Mexico, USA  
Feb 3rd, 1983

Dear Mr. Jackson,

I am writing to tell you how *excited/exciting* I am about your new album, "Thriller." It is the most *amazed/amazing* album ever! Your music makes me feel the happiest I can be.

I am really *impressed/impressing* by how good the album sounds. The beats are the most *entertained/entertaining*, and the songs are more *interested/interesting* than any other from your previous album, "Off The Wall"... Starting with "Thriller"! I love it! The music video is incredible!

Let me ask you a question: is the story in "Billie Jean" real??? I'm a bit *confused/confusing*. Anyway, I also love "Beat It". It makes me want to dance!

I just want to thank you for making such a great album.  
Keep making the best music!

Sincerely,  
Taylor



# INTERLUDE

## Music makes the people come together

1 In the beginning of this unit, we discussed why we *listen to* music. What about *writing*? Why do people write music/songs? Discuss with a partner.

2 Songs are texts people sing (*lyrics*) and can vary in content, form and purpose. Read the following song excerpts and match them to the most appropriate type. Then, compare with a partner.

- (a) The lyrics express an emotion
- (b) The lyrics tell a story
- (c) The lyrics are a metaphoric poem
- (d) The lyrics offer a social reflection

- (e) The lyrics invite people to dance
- (f) The lyrics are a fan letter
- (g) The lyrics show a phone conversation
- (h) The lyrics help babies fall asleep

1

Dear Slim, I wrote you, but you still ain't callin  
I left my cell, my pager, and my home phone at the bottom  
I sent two letters back in autumn, you must not-a got 'em  
There probably was a problem at the post office or somethin'  
Sometimes, I scribble addresses too sloppy when I jot 'em  
(...)  
Anyways, I hope you get this, man, hit me back, just to chat  
Truly yours, your biggest fan,  
This is Stan  
(*Stan* - Eminem)

3

Birds flying high, you know how I feel  
Sun in the sky, you know how I feel  
Breeze driftin' on by, you know how I feel  
It's a new dawn  
It's a new day  
It's a new life for me, yeah  
And I'm feeling good  
(*Feeling good* - Nina Simone)

2

Well, shake it up, baby, now (shake it up, baby)  
Twist and shout (twist and shout)  
Come on, come on, come on, come on, baby, now (come on, baby)  
Come on and work it on out (work it on out)  
You know you twist, little girl (twist, little girl)  
You know you twist so fine (twist so fine)  
Come on and twist a little closer now (twist a little closer)  
And let me know that you're mine (let me know you're mine)  
(*Twist and Shout* - The Beatles)

4

Hello, hello, baby, you called? I can't hear a thing  
I have got no service in the club, you see, you see  
Wha-wha-what did you say?  
Oh, you breaking up on me  
Sorry, I cannot hear you, I'm kinda busy  
K-kinda busy, k-kinda busy  
Sorry, I cannot hear you, I'm kinda busy  
(*Telephone* - Beyoncé feat. Lady Gaga)





## There is no one compares with you

1 Study and complete the Grammar Box.

**Grammar Box**

Rock **is louder than** jazz.  
Playing the piano **is more interesting than** playing flute.  
Her songs **are happier than** his songs.

We use **comparative adjectives** to compare **one / two / more than two** different things.

- Add **-er / -ir / -or** to the end of short, one-syllable adjectives.
- Add the word **plus / more** before longer, multisyllabic adjectives.
  - Remove letter **Y** and add **-ier** to adjectives ending in **Y**
    - Adjectives like "good" and "bad" are **irregular**.
    - Use **verb be** and the word **THAN**.

### SUGGESTION



Complete the **Comparative Adjectives Board** on the next page with the help of your teacher and classmates. Organizing information visually helps you remember better.

2 Use **comparative adjectives** to complete the sentences with the adjectives in parenthesis. Add **verb be** and **than** when necessary.  
Compare with a partner.

- A** "Bohemian Rhapsody" by Queen is \_\_\_\_\_ (long) than "Shape of You" by Ed Sheeran.
- B** Beethoven's symphonies are \_\_\_\_\_ (depressing) than Mozart's compositions.
- C** Billie Eilish's music videos are \_\_\_\_\_ (surprising) than Ariana Grande's.
- D** Jay was \_\_\_\_\_ (inspired) by "Imagine" by John Lennon than by any other song.
- E** "Happy" by Pharrell Williams is \_\_\_\_\_ (popular) than "Despacito" by Luis Fonsi.
- F** The guitar solo in "Hotel California" is \_\_\_\_\_ (bad) than the one in "Stairway to Heaven."
- G** "Thunderstruck" by AC/DC is \_\_\_\_\_ (loud) than "Crazy in Love" by Beyoncé.
- H** "Thriller" by Michael Jackson is \_\_\_\_\_ (exciting) "Billie Jean".
- I** She \_\_\_\_\_ (irritated) by the repetitive beats of techno music than by the soft melodies of classical music.
- J** The melody in "Shallow" by Lady Gaga and Bradley Cooper \_\_\_\_\_ (easy) than the melody in "Signed, Sealed, Delivered" by Stevie Wonder.

Use these lines to register anything you want: important information from the board, questions you might have, examples from your classmates or the teacher, drawings you think are helpful, and so on. Writing helps us visualize information and learn better, so be creative!

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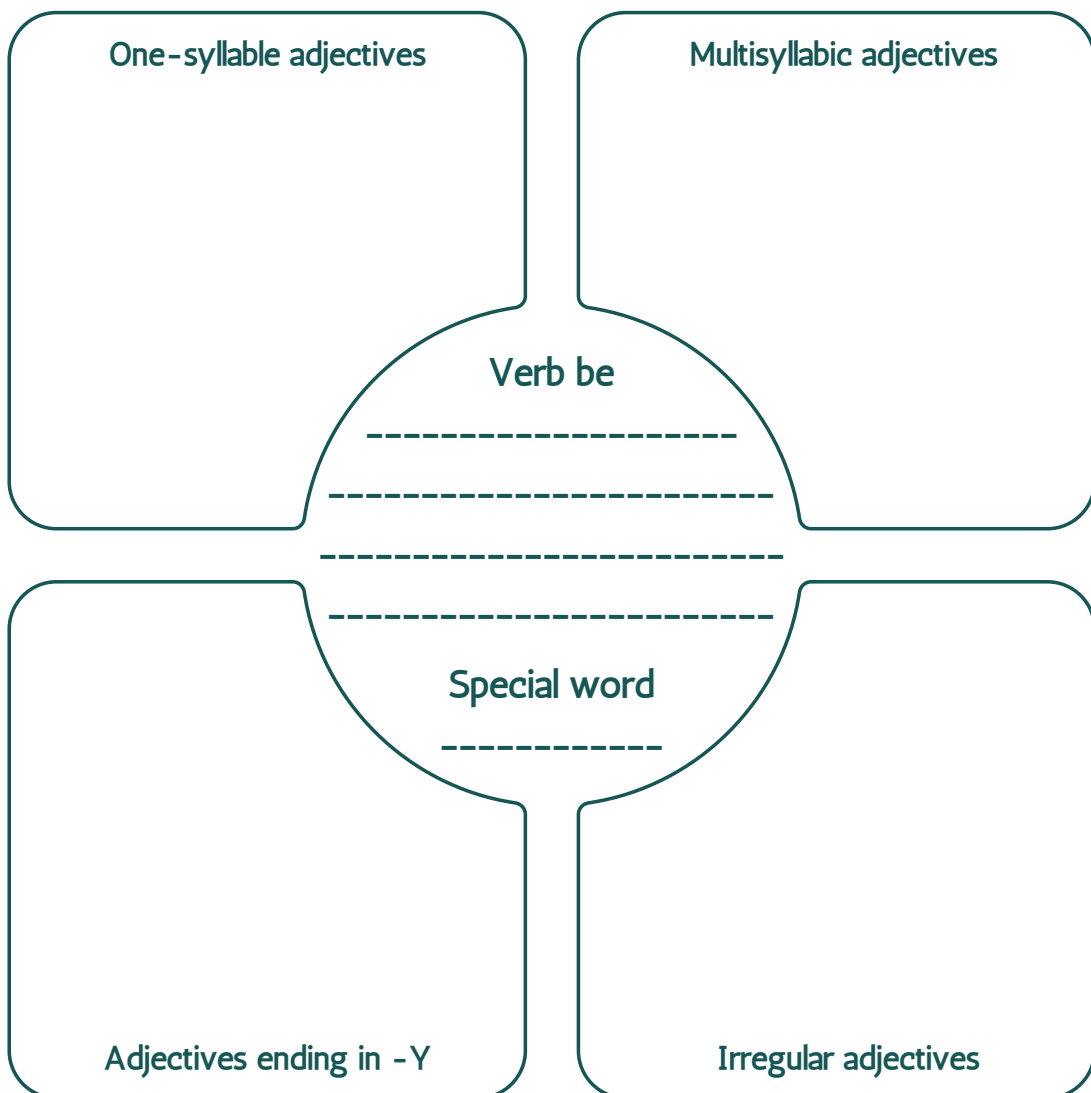
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### Comparative Adjectives Board



# ENSEMBLE

## My sister told me I should speak my mind

- Go back to [page 21, exercise 2](#). Listen to the songs mentioned in the exercise. Do you agree with the sentences? Why or why not? Study the [Communication Box](#). Talk with a partner.

**Communication Box** ◀ ▶

Agreeing	Disagreeing
That's right!	I disagree.
Exactly!	I don't agree.
Me too!	I don't think so.
I totally agree!	Not necessarily.
That's a good point.	I'm not sure about that.

Sometimes, we agree to disagree, and that's ok!

- Let's play **Four in a Row** in pairs. Choose X or O. Take turns choosing a square, and creating a comparison. If you make the comparison correctly, write your X or O in the square. The first person with **four** Xs or Os in a row across →, down ↓, or diagonally ↘ is the winner.

<b>START</b> classical / pop / relaxing	Dua Lipa / Olivia Rodrigo / exciting	Racionais MC's / Emicida / old	DJ / live band / interactive	Beyoncé / Taylor Swift / famous
Coldplay / Pearl Jam / iconic	Pink Floyd / Imagine Dragons / inspiring	Chico Buarque / Ivete Sangalo / energetic	Gilberto Gil / Metallica / intense	drum solo / guitar solo / noisy
electric guitar / acoustic guitar / modern	violin / drums / loud	Ludmilla / Rita Lee / creative	The Beatles / The Rolling Stones / important	Billie Eilish / Adele / sad
Lady Gaga / Madonna / unique	farró / bossa nova / energizing	Elvis Presley / Michael Jackson / influential	opera / rap / difficult	rock / sertanejo / revolutionary
Bob Marley / Nirvana / calming	Elvis Presley / Elton John / electrifying	flute / violin / delicate	Justin Bieber / David Bowie / fascinating	<b>FINISH</b>

# LIBRETTO

## And you can tell everybody This is your song

- 1 Read the **Write a Song in 5 Steps** infographic and the **Music Box**. In your opinion, what's the most difficult step? Talk with a partner.

### WRITE A SONG IN 5 STEPS

*Adapted from mysongcoach.com*

- 1 CREATE A TITLE.**

A song title should be short and capture the main idea of your song. Use interesting words or actions to make it more engaging and focused.
- 2 QUESTION.**

Think about what you want to say with your title and what your listeners might want to know. Write down three to four questions to help you explore its meaning and story.


- 3 STRUCTURE.\***

Many hit songs have verses and chorus. Try this structure, and think of a catchy melody. Add a bridge if you want. You can use words that rhyme or not.
- 4 ANSWER.**

Start with the chorus. Write a short phrase that answers your chosen question, and use vivid images, adjectives and action words to show the singer's feelings and emotions. Then, work on your verses. Find the melody in your lyrics.


- 5 CONNECT!**


Once you have a verse and chorus, make a smooth transition between them. Adjust the melody or change the last line of the verse

### Music Box

**Verse:** *estrofe*. Verses have the same melody but different lyrics.

**Chorus:** *refrão*. It has the same melody and lyrics each time, including the title for listeners to remember.

**Bridge:** *ponte*. It features a new melody and lyrics, to express feelings directly.









# UNIT 2

*Esta unidade vai ajudar você a:*

- Refletir sobre o papel do cinema na sociedade
- Conhecer diferentes conceitos audiovisuais
- Usar corretamente adjetivos com sufixos
- Ampliar seu repertório cinematográfico
- Fazer comparações entre um item e um grupo, ou mais de três itens
- Criar um texto em forma de roteiro



## THE MOVIE IN MY MIND

***“If it can be written, or thought,  
it can be filmed.”***

**Stanley Kubrick (1928-1999),  
director of “2001: A Space Odyssey”**

**Discuss with a partner:**

Do you agree with the quote? Why?  
Are movies important in your life? Why?

Why do we watch movies?

(Think of a *personal* reason, a *cultural* reason,  
and a *social* reason.)

# TRAILED

Hello, gorgeous!

- 1 What type of movie are they watching?  
Write the names under the pictures.

romance

comedy

horror

fantasy

drama

action



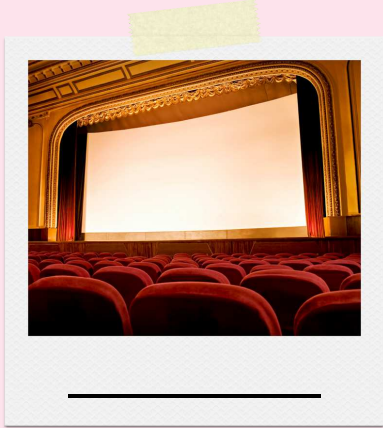
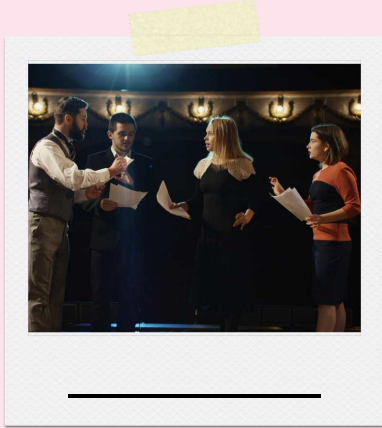
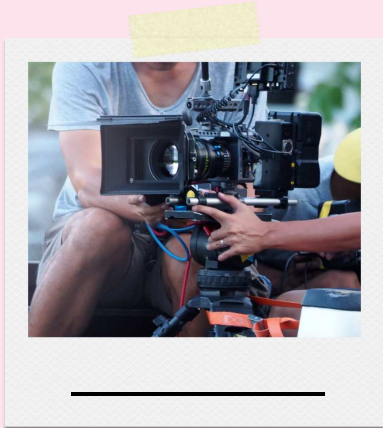
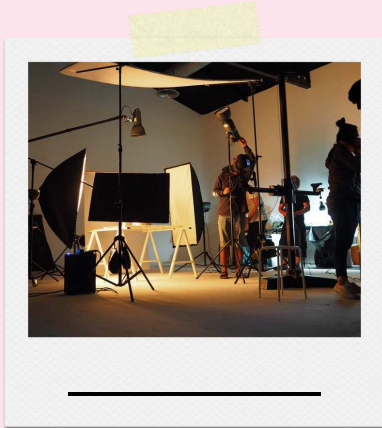
- 2 Compare with a partner. What helped you answer?

- 3 Do you know more genres of movies? What is your favorite?  
Talk with a partner.

# Elementary, my dear Watson.

- 1 What about movie elements?  
Write the names under the pictures.

screenplay      director      movie theater  
actors      movie set      camera



- 2 Compare with a partner. What helped you answer?
- 3 Do you know more movie elements? Which ones?  
Talk with a partner.

## SUGGESTION



Talk to your classmates and create a list of your classroom's **favorite movies**. Use the space you have on the next page to write it down.



# EXPOSITION

It was a glorious time.

- 1 Have you ever been to the movie theater?  
When? What did you see?  
If not, where do you watch movies?  
Talk with a partner.
- 2 Look at the movie posters.  
Have you ever seen any of these movies?  
Did you like them? If not, can you guess their genre?  
Talk to a partner.

Movie Box

**Cast:** the actors in a film.

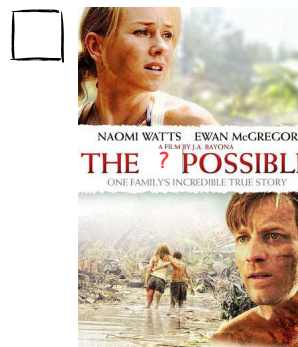
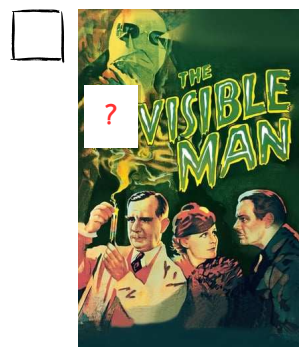
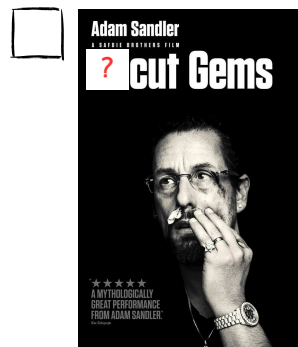
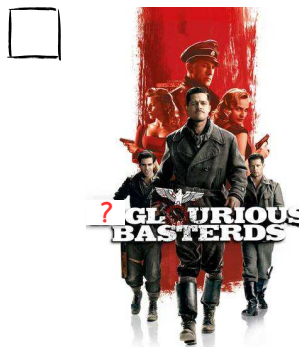
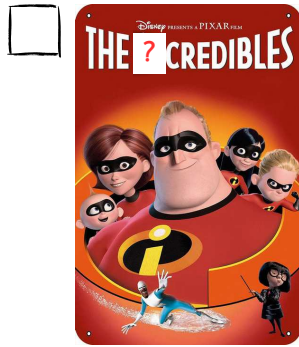
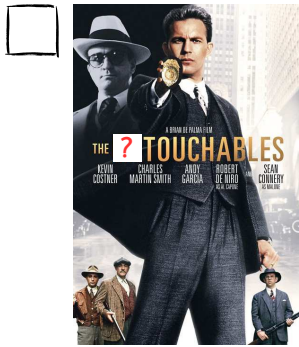
**Crew:** people who work in the production of a film.

**Plot:** the sequence of events that make up the story of the film.

**Scene:** a sequence of continuous action in a single location.

**Screenplay:** the written text of the film, including dialogue and action.

📄
⏪
⚡



3

Take a look at the movie titles.

What type of word are they?

What do the words mean?

Read the definitions and write the corresponding numbers next to the movie posters.

Then, compare with a partner.

1. something or someone that can easily break; fragile article.
2. something or someone that people notice, recognize, see.
3. to break the surface of something, or to make something smaller, using a sharp tool, especially a knife.
4. something that can be done or achieved, or that can exist.
5. something or someone that deserves great admiration, praise, and honor.
6. something or someone that is complete and correct in every way.
7. tangible; someone able to be punished, criticized, or changed in any way.
8. something or someone that is able to be believed or trusted.
9. someone who is unable to continue living forever; having to die.

4

Some words in the movie titles in **Exercise 2** are missing their prefixes.

Find the full titles in this **Word Search** puzzle.

Then, complete the words with the correct prefixes.

S I A N U T S H L N V H O T R P S W  
 E T M L E N Y L R I N I E E E T F C  
 L U A P N H B S E S M M T D S I D E  
 B A I S O N D R N P H M A U S A L B  
 A E N A Y S T W E O B O F I I O R H  
 H H V U N N S R O A S R T S R H O H  
 C D I U S T F I L A K T I I K P O I  
 U T S S F E H S B E O A O H C S W Y  
 O L I A C T S M G L O L B T U C N U  
 T P B T W T T H E H E A I L A E D O  
 N L L C I N G L O R I O U S E B T O  
 U E E E I N C R E D I B L E S D T O

(geniol.com.br)

- \_\_\_\_\_touchables
- \_\_\_\_\_credibles
- \_\_\_\_\_mortal
- \_\_\_\_\_perfect
- \_\_\_\_\_glourious
- \_\_\_\_\_cut
- \_\_\_\_\_visible
- \_\_\_\_\_breakable
- \_\_\_\_\_possible

## It was an incredible, unbelievable night.

- 1 Study and complete the Vocabulary Box.

**Vocabulary Box**    < >

**Prefixes** are a letter or group of letters added to the beginning of a word to make a new word:

Jack, this is impossible. I can't see you.  
Titanic (1997)

The prefixes **UN-**, **IN-**, **IM-**    ( ) positive.  
make the adjectives:                    ( ) negative.

- 2 Read the synopsis below. Circle the correct adjective. Then, compare with a partner.

# NEWS

AVAILABLE NOW

*The Incredibles* is a fun movie about a family of ex-superheroes. Although everyone has a superpower, they are still **mortal / immortal**. Mr. Incredible is very strong and almost **untouchable / touchable**. Sometimes, he feels **impatient / patient** because he misses being a superhero. His wife, Elastigirl, is **capable / incapable** of stretching her body and doing everything - most likely many moms out there. Their daughter Violet can become **visible / invisible**, while their son Dash can run extremely fast. They also have a baby son, Jack-Jack. You'll never guess what his powers are!

These **credible / incredible** superheroes have to face Syndrome, a villain who has no powers. Will it be **possible / impossible** to win? You'll have to watch it! ★★★★★





# INTERVAL

The writers had put together a killer script.

- 1 In the beginning of this unit, we discussed why we *watch* movies. What about *writing*? Why do people make movies? Discuss with a partner.
- 2 **Screenplays** are the text for a movie, including the words to be spoken by the actors, indications of where the actions happen, and instructions for the cameras. Read the part of the screenplay below and answer the questions.

```
Rev. 3/29/85 Pg. 6
A7 EXT. HILL VALLEY HIGH SCHOOL A7
The front of the school has chipped paint and graffiti on
the walls.
MARTY arrives, hops off the skateboard, kicks it up and
runs up the stairs. An ATTRACTIVE GIRL rushes out
toward him. She's JENNIFER PARKER, 17. The two of them
are "an item."
MARTY
Jennifer!
JENNIFER
Marty---you're late! Don't go in
this way! Strickland's looking for you!
Two more tardies and you'll get detention!
```

(Back To The Future, 1985 - taken from [www.screenplayed.com](http://www.screenplayed.com))

- A Where does the scene happen? .....
- B Is it an internal or external scene? .....
- C Do you think it's day or night? .....
- D What are the school's characteristics? .....
- E Who are the main characters? .....
- F How does Marty get to school? .....
- G What are Jennifer's characteristics? .....
- H What is the characters' relationship? .....
- I What is the problem? .....
- J What do you think will happen next? .....

3

A **storyboard** is a visual representation of a film sequence and breaks down the action into individual panels. It is a series of ordered drawings, with camera direction, dialogue, or other details.

Now that you know everything about the scene, draw its storyboard.

Remember to include as many details as possible.



4

Finally, watch the scene from the movie.  
Is it similar to your drawing? In what ways?  
Talk to a partner.

# CONFLICT

## He just won the Academy Award.

- 1 Do you watch the Oscars? Why or why not?  
Can you name any other movie awards? Which ones do you think are interesting?  
Do you believe Oscar-winning movies are better than other movies? Why or why not?  
Talk to a partner.
- 2 Listen to a scene from an Oscar-winning movie.  
Choose the picture that best represents the dialogue.



- 3 Listen to the scene again.  
Complete the dialogue with the missing words.

ROSE  
It's getting .....

JACK  
Just a few more minutes. It'll take them a while to get the boats organized..  
I don't know about you, but I intend to write a strongly worded letter to the White Star Line about all this.

ROSE  
I love you, Jack.

JACK  
No... don't say your good-byes, Rose. Don't you give up. Don't do it.

ROSE  
I'm so .....

JACK  
You're going to get out of this.. you're going to go on and you're going to make babies and watch them  
grow and you're going to die an ..... lady, ..... in your bed.  
Not here. Not this night. Do you understand me?

ROSE  
I can't feel my body.

JACK  
Rose, listen to me. Listen. Winning that ticket was the ..... thing that ever happened to me.  
It brought me to you. And I'm ..... Rose. I'm .....

- 4 Now, watch the scene. Have you seen this movie before?  
What do you think happens next?  
Talk to a partner.

This crew represents the best of humanity.

1 Study and complete the Grammar Box.

**Grammar Box**

"Titanic" *is the saddest* movie I know.  
Tarantino's movies *are the most* violent I've ever seen.  
"Airplane" *is the funniest* movie ever made.

We use **superlative adjectives** to compare a subject to a group of objects.

- Add **-est / -ist / -ast** to the end of short, one-syllable adjectives.
- Add the word **most / plus** before longer, multisyllabic adjectives.
  - Remove letter **Y** and add **-iest** to adjectives ending in **Y**
    - Adjectives like "good" and "bad" are **irregular**.
    - Use **verb be** and the word **THE**.

SUGGESTION



Complete the **Superlative Adjectives Board** on the next page with the help of your teacher and classmates. Organizing information visually helps you remember better.

2 Use **superlative adjectives** to complete the movie quotes with the adjectives in parenthesis. Add **verb be** and **the** when necessary. Compare with a partner.

**A** "Even the \_\_\_\_\_ (small) person can change the course of the future." - *The Lord of the Rings: Fellowship of the Ring*

**B** "I met the \_\_\_\_\_ (beautiful) girl I've ever seen in my life." - *Dead Poets Society*

**C** "It was \_\_\_\_\_ (happy) moment of my life" - *Forrest Gump*

**D** "Donkey! Think of \_\_\_\_\_ (sad) thing that's ever happened to you!" - *Shrek 2*

**E** "What is \_\_\_\_\_ (resilient) parasite?" - *Inception*

**F** "She is my \_\_\_\_\_ (old) friend. Come here." - *The Dark Knight*

**G** "I do believe those first two years were \_\_\_\_\_ (bad) for him." - *Shawshank Redemption*

**H** "The \_\_\_\_\_ (excellent) promise you can make." - *E.T. the Extra-Terrestrial*

**I** "That's \_\_\_\_\_ (cool) thing I've ever seen." - *Iron Man*

**J** "I know an Indian in French Canada, with \_\_\_\_\_ (incredible) story to tell."  
- *The Life of Pi*

Use these lines to register anything you want: important information from the board, questions you might have, examples from your classmates or the teacher, drawings you think are helpful, and so on. Writing helps us visualize information and learn better, so be creative!

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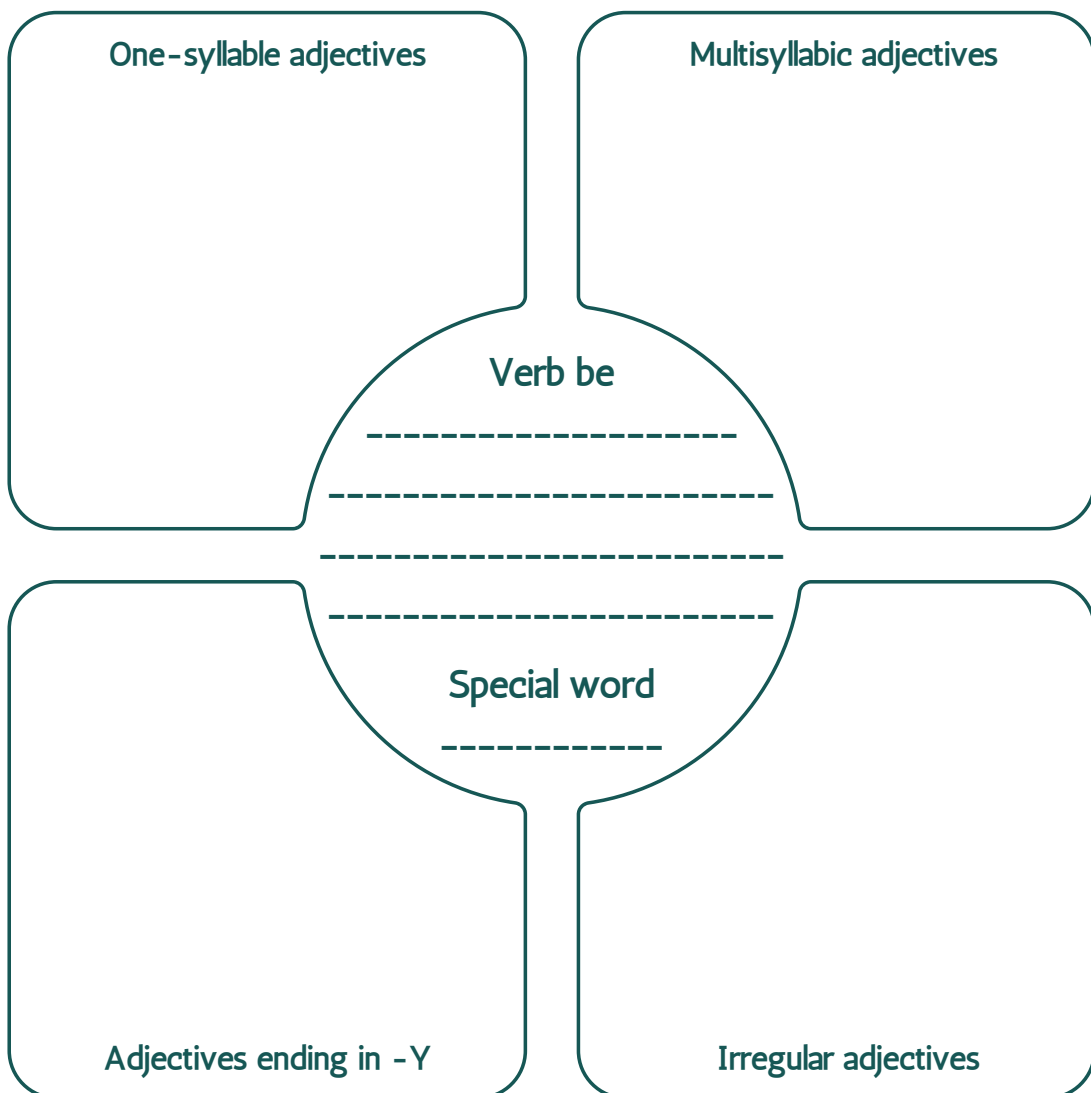
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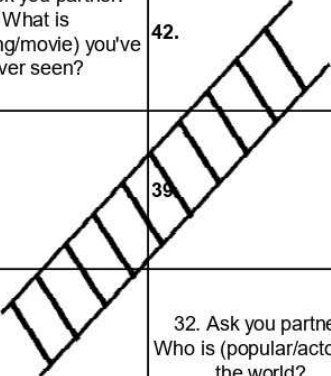
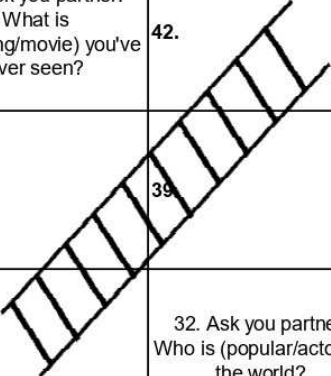
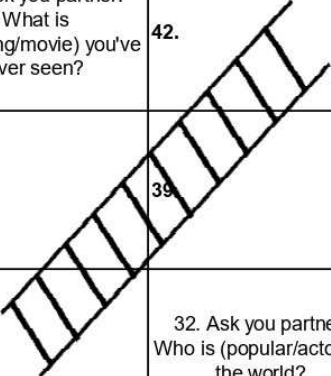
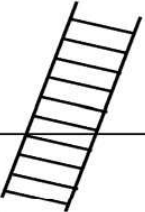
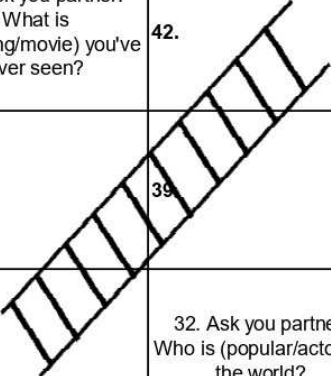
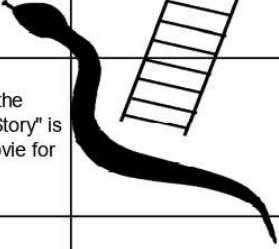







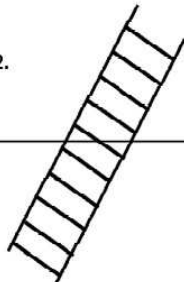

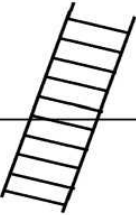
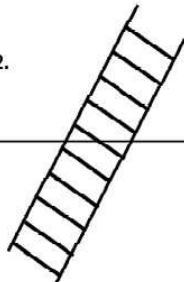
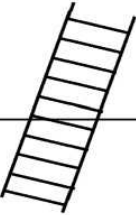
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### Superlative Adjectives Board



## Dr. Gordon, I want to play a game.

- 1** Let's play **Snakes and Ladders** in pairs. Spin a pen on the spinner on the next page to see how many spaces you move. Follow the instructions in the square. If you land on a ladder, you go up, but if you land on a snake, you slide down! The first player to reach the last square wins. You must spin the exact number to finish.

41. Ask you partner: What is (shocking/movie) you've ever seen?	42. 	43. Correct the sentence: "Coco" is the emotional Pixar movie.	44. Create a sentence using a superlative adjective about an actor.	<b>FINISH</b>
40. 	39. 		37. 	36. Complete the sentence: _____ is the most famous movie director in the world.
31. 	32. Ask you partner: Who is (popular/actor) in the world?	33. Correct the sentence: "Toy Story" is the funniest movie for kids.		35. Correct the sentence: "Jaws" is the most scary shark movie.
30. 	29. Ask you partner: What is (boring/movie) you've ever seen?	28. 	27. Ask your partner: Who is (amazing/superhero)?	26. 
21. 	22. Correct the sentence: "The Avengers" is the most successfulest superhero movie.	23. 	24. Create a sentence using a superlative adjective about a movie character.	25. 
20. Create a sentence using a superlative adjective about a movie.	19. Ask you partner: What is (funny/movie) you've ever seen?	18. 	17. Complete the sentence: _____ is the best movie I've seen.	16. Correct the sentence: "Avatar" is the expensivest movie ever made.
11. Complete the sentence: _____ is the longest movie I've seen.	12. 	<b>REST</b>	14. 	15. 
10. Ask you partner: What is (scary/movie) you've ever seen?	9. 	8. Complete the sentence: _____ is the worst movie I've seen.	7. Ask your partner: Which is (intelligent/Disney movie)?	6. 
<b>START</b>	2. Ask you partner: What is (sad/movie) you've ever seen?	3. Correct the sentence: "Frozen" is the most popularest Disney movie.	4. Ask your partner: Who is (interesting/movie character) you know?	5. Correct the sentence: "Harry Potter" is most magical fantasy movie.

# SPINNER



## Screenplay by. Original story by.

- 1 Read the **Creating a Screenplay** infographic. In your opinion, what's the most difficult part? Talk with a partner.

### Creating a SCREENPLAY

A screenplay is a written script that outlines the narrative, dialogue, actions and visual elements of a film or TV show. It serves as the basis for the entire production process, providing a detailed framework for directors, actors and production teams to follow during filming.

Screenplays typically include detailed descriptions of scenes, character actions, and dialogue as well as any necessary visual cues, camera directions and transitions. They are formatted in a specific style and structure making them easily understandable for everyone involved. Let's look at some of these features!

#### SLUGLINES

Every scene in a script begins with a slugline (or scene heading). Sluglines are used to introduce each new scene and give information about whether the scene is interior or exterior, where it is exactly (the location), the time of day, and any other relevant details needed to set the scene. For example:

EXT - SCHOOL PLAYGROUND - DAY

#### ACTION LINES

Action lines give readers an idea of the physical setting and character movements or actions. They provide a visual description of what is happening on the screen. They are simple, declarative and written in the present tense. For example:

Fade in on a desolate and empty school playground. A girl sits on a swing set, her head down and legs swinging.

#### DIALOGUE

Dialogue usually takes up the largest part of a film script. It's formatted with the character's name above followed by the spoken lines (without quotation marks). It's also usually written with large margins or is centered to set it apart from action lines and sluglines. Sometimes dialogue contains special instructions or notes in brackets, like character actions. For example:

NEIL:  
(excitedly)  
Hey, Amy! Want to come and join us on the monkey bars?

(Adapted from canva.com)





# REFERENCES

COVER - Image taken from Canva's library.

PAGE 11:

Pictures

- Taylor Swift - click [here](#)
- Bob Marley - click [here](#)
- Classical Music - click [here](#)
- Jazz - click [here](#)
- Racionais MCs - click [here](#)
- Foo Fighters - click [here](#)

Audio

- Taylor Swift - [Shake it off](#)
- Bob Marley - [One Love](#)
- Tchaikovsky - [Nutcracker Suite \(Trepak\)](#)
- Mild Nawin - [Jazz Standards](#)
- Sugarhill Gang - [Rapper's Delight](#)
- Foo Fighters - [Best of you](#)

PAGE 12:

- All instruments pictures were taken from Canva's library.

Audio

- Julian Lage - [Nocturne](#)
- Hilary Hahn - [Partita for Violin Solo No. 1 in B Minor \(J.S. Bach\)](#)
- Charles Berthoud - [Slap Bass with neon strings](#)
- Vinheteiro - [Clair de Lune \(C. Debussy\)](#)

# REFERENCES

(continued)

- Elisabeth Wentland - Kuhlau fantasy for flute solo op. 38 D major
- Greyson Nekrutman - Caravan

PAGE 14, exercise 2

- All drawings were taken from Canva's library.
- Ludwig van Beethoven - Symphony No. 9 in D minor, op. 125 "Choral"

PAGE 15, exercises 4 and 6

- Michael Jackson - Billie Jean

PAGE 19, exercise 3

- Eminem feat. Dido - Stan
- The Beatles - Twist and Shout
- Nina Simone - Feeling good
- Lady Gaga feat. Beyonce - Telephone
- Bob Dylan - Blowin' in the wind
- Jane Taylor - Twinkle, twinkle, little star
- DJ Jazzy Jeff and The Fresh Prince - The Fresh Prince of Bel Air theme song
- Joni Mitchell - Both Sides Now

# REFERENCES

PAGE 20, exercises 2, 3 and 4

- Irving Berlin - [Anything you can do](#) (audio)
- Annie Get Your Gun - [Anything you can do](#) (video)

PAGES 29 and 30

- All pictures were taken from Canva's library.

PAGE 32

- The Untouchables - click [here](#)
- The Incredibles - click [here](#)
- Immortal Sergeant - click [here](#)
- The Imperfect Lady - click [here](#)
- Inglourious Basterds - click [here](#)
- Uncut Gems - click [here](#)
- The Invisible Man - click [here](#)
- Unbreakable - click [here](#)
- The Impossible - click [here](#)

PAGE 34, exercise 2

- The Incredibles - click [here](#)

PAGE 38, exercise 2

- The Lord of The Rings: Return of the King - click [here](#)
- Titanic - click [here](#)
- The Godfather - click [here](#)

# REFERENCES

(continued)

- Titanic - The Promise scene (both audio and video)

All music quotes taken from: <https://findmusicbylyrics.com/>

All lyrics taken from: <https://genius.com/>

All movie quotes taken from: <https://www.quodb.com/>

All screenplays taken from: <https://screenplayed.com/>

All voices generated with: <https://voicegenerator.io/>

All audios edited with: Audacity

# TEACHER'S GUIDE



# UNIT 1: THE POWER OF MUSIC

## teaching objectives according to BNCC Skills – 8th grade

- EF08LI05 - Inferir informações e relações que não aparecem de modo explícito no texto para construção de sentidos.
- EF08LI06 - Apreciar textos narrativos em língua inglesa (contos, romances, entre outros, em versão original ou simplificada), como forma de valorizar o patrimônio cultural produzido em língua inglesa.
- EF08LI11 - Produzir textos (comentários em fóruns, relatos pessoais, mensagens instantâneas, tweets, reportagens, histórias de ficção, blogues, entre outros), com o uso de estratégias de escrita (planejamento, produção de rascunho, revisão e edição final), apontando sonhos e projetos para o futuro (pessoal, da família, da comunidade ou do planeta).
- EF08LI13 - Reconhecer sufixos e prefixos comuns utilizados na formação de palavras em língua inglesa.
- EF08LI15 - Utilizar, de modo inteligível, as formas comparativas e superlativas de adjetivos para comparar qualidades e quantidades.
- EF08LI18 - Construir repertório cultural por meio do contato com manifestações artístico-culturais vinculadas à língua inglesa (artes plásticas e visuais, literatura, música, cinema, dança, festividades, entre outros), valorizando a diversidade entre culturas.

## Learning objectives

- Reflect on the role of music in society.
- Understand different musical concepts.
- Use adjective suffixes *-ing* and *-ed* correctly.
- Expand musical repertoire.
- Make comparisons between two items.
- Create a singable text (lyrics).

**Clarification regarding units sections and exercises names:** In Unit 1, all sections are named after parts of the musical form known as opera, while all exercise groups are titled with lines from various song lyrics. You don't need to discuss these with the class; on page 26, students will have the opportunity to research and understand their connection to the content by completing the "Music Challenge."

**Clarification regarding section length:** Each section is designed to be completed in a 45-minute class. However, they can be adjusted – either shortened or extended – to fit your schedule.

Click [here](#) to access all audio and video files.

## SUGGESTED INSTRUCTIONS

### SECTION 1 - PAGES 10, 11 AND 12

#### PAGE 10: Lead-in

- Books closed. Begin by writing the quote and its author on the board: “*Where words fail, music speaks.*” - Hans Christian Andersen. Explain that quotes are expressions of thoughts or ideas from others.
- Ask the class if anyone knows who Hans Christian Andersen was, prompting a brief discussion about his contributions to literature.
- Once students have their books open, organize them into pairs or trios to discuss the follow-up questions.
- While they are engaged in discussion, walk around the classroom to gather insights related to music and its importance in their lives.
- **Pro Tip:** Use a *think-pair-share* strategy to allow students to formulate their thoughts before sharing with the whole class.

#### PAGES 11 AND 12: Overture (Warm-up)

##### Page 11

- Exercise 1
  - Ask students if they know the artists featured in the pictures (Taylor Swift, Bob Marley, Racionais MC's, and Foo Fighters).
  - Discuss the characteristics of each genre.
  - Ask students if they know any song pertaining to the listed genres.
  - Have students individually label the pictures.
- Exercise 2
  - Before correcting the answers as whole class, have students compare their answers with a classmate.
  - Encourage students to discuss and identify what helped them complete the activity.
  - Before checking the answers, play **PAGE 11, exercise 2** audio file. It gives students an auditory cue to complete the exercises.
    - Answer key:
      1. pop
      2. reggae
      3. classical
      4. jazz
      5. rap
      6. rock

- Exercise 3:
  - Rearrange students in pairs or trios. Encourage them to discuss whether they know more musical genres.
  - Then, elicit answers and examples from the whole class.
- **Pro Tip:** Create a visual chart on the board to categorize genres and their characteristics as students contribute. Also, encourage students to create a classroom playlist, featuring at least one favorite song from each student. Not only do students have a "notes" section on page 13, but they can also create a shared digital playlist to be accessed outside of class.

## PAGE 12

- Exercise 1
  - Ask students if they know any of the instruments shown.
  - Have students individually label the pictures.
- Exercise 2
  - Before correcting the answers as whole class, have students compare their answers with a classmate.
  - Encourage students to discuss and identify what helped them complete the activity.
  - Play **PAGE 12, exercise 2** audio file. Unlike the first audio file, this one contains the spoken answers and a piece of music played by each instrument.
    - Answer key:
      1. acoustic guitar
      2. violin
      3. bass
      4. piano
      5. flute
      6. drums
- Exercise 3
  - Rearrange students in pairs or trios. Encourage them to discuss the follow-up questions.
  - Then, elicit answers from the whole class.
- **Pro Tip:** Encourage students to bring their musical instrument to class, if possible, and share their musical talent with classmates.

## **SECTION 2 - PAGES 14, 15 AND 16 (ARIA)**

### **PAGE 14 - VOCABULARY**

- Exercise 1
  - Arrange students in pairs. Ask them to discuss the questions.
  - Then, elicit answers from the whole class.
  
- Exercise 2
  - Ask students to look at the pictures and say what the characters are feeling. If they refer to the words under the pictures, ask them to think of a word they already know (ex.: frightened = scared; relaxed = calm; excited = happy; depressed = sad; irritated = angry). Also, refer to the Music Box for more music information.
  - Go over the instructions. Play **PAGE 14, exercise 2** (an excerpt of Beethoven's 9th Symphony, *Ode to Joy*). Tell students they can choose more than one emotion.
  
- Exercise 3
  - Arrange students in smaller groups and go over the instruction.
  - Then, elicit answers from the whole group.
  
- Exercise 4
  - Go over the vocabulary and model the pronunciation of each word.
  - Ask students to complete the exercise individually.
  - Before correcting the answers as whole class, have students compare their answers with a classmate.
    - Answer key:
      - a. relaxed
      - b. frightened
      - c. excited
      - d. irritated
      - e. interested
      - f. bored
  
- **Pro Tip:** Because pronunciation might be challenging, correct the answers using *choral response*. You can also review the pronunciation of *-ed*.

### **PAGE 15 - VOCABULARY + READING**

- Exercise 1
  - Play **PAGE 15, exercise 1**. It is the introduction to Michael Jackson's world famous *Billie Jean*. Ask students if they know the song and its author. You can also ask what instruments are being played (drums, bass, and keyboard), and if they know what a *riff* is (short repeated phrase in popular music, played by the bass and keyboards in *Billie Jean*).

- Exercise 2
  - Briefly highlight the structure of the song (students will have more information in the writing section on page 24).
  - Ask students to read only Verse 1.
  - Before correcting the answer as a whole class, have students compare their answers with a classmate.
    - Answer Key:
      - Billie Jean is described as a "beauty queen from a movie scene". This is emphasized later when the singer says "every head turned with eyes that dreamed being 'the one'".
  
- Exercise 3
  - Go over the instructions.
  - Have students answer the questions individually.
    - Answer Key:
      - a. Billy Jean is described as a queen (female), while the singer claims the kid is not his son. Therefore, the person singing is a man.
      - b. Billie Jean is a girl the singer probably had a short romantic relationship with.
      - c. "I'm the one" means both he is the man she chose to "dance on the floor in the round" and the father to her kid.
      - d. The singer claims the kid's eyes were like his, so Billie Jean is probably telling the truth.
  
- Exercise 4
  - Go over the instructions.
  - Elicit what "rhyming" means (= having the same final sound).
  - Play **PAGE 15, exercise 4**.
  - Have students do the activity individually.
    - Answer key:
      - queen/scene/mean
      - Jean/scene/dreamed
      - do/truth
      - one/son
      - night/side
      - stand/demand/plans
      - advice/twice
      - three/me
      - crying/eyes
  - Play the song one more time for students to check their answers.
  - Before correcting the answer as a whole class, have students compare their answers with a classmate.
  - Elicit answers from the whole class.

- Exercise 5
  - Go over the instructions. Students work individually. Answers may vary.
  - Elicit other characteristics the song might have.
  
- Exercise 6
  - Play **PAGE 15, exercise 6**.
  - Have students discuss their answers with a classmate.
  - Elicit answers from the whole class.

## PAGE 16 - VOCABULARY PRACTICE

- Exercise 1
  - Go over the Vocabulary Box with the class.
  - Elicit answers to complete the two sentences about *-ing* and *-ed* endings.
    - Answer Key
      - a. -ED adjectives describe how a person feels.
      - b. -ING adjectives describe what causes a feeling.
  
- Exercise 2
  - Go over the instructions.
  - Have students complete the activity individually.
  - Before correcting the answers as a whole class, have students compare their answers with a classmate.
    - Answer key:
      - excited
      - amazing
      - impressed
      - entertaining
      - interesting
      - confused

## **SECTION 3 - PAGES 18 AND 19 (INTERLUDE)**

### **PAGE 18 - READING**

- Exercise 1
  - Go over the instructions.
  - Arrange students in pairs and have them discuss why people write music.
  - Elicit answers from the whole class. Answers are personal and can vary.
  
- Exercise 2
  - Go over the instructions.
  - Have students complete the activity individually.
  - Before correcting the answer as a whole class, have students compare their answers with a classmate.
    - Answer Key
      1. f
      2. e
      3. a
      4. g
      5. d
      6. h
      7. b
      8. c

### **PAGE 19**

- Exercise 3
  - Go over the instructions.
  - Play **PAGE 19, exercise 3.**
  - Arrange students in pairs to answer the questions.
  - Elicit answers from the whole class.
  
- Exercise 4
  - Go over the instructions.
  - Have students complete the activity individually.
  - Before correcting the answers as a whole class, have students share their answers with a classmate.
  - Elicit answers from the whole class.
  
- **Pro Tip:** Assign Exercise 4 as homework and have students share their ideas in the next class.

## **SECTION 4 - PAGES 20 AND 21 (RECITATIVE)**

### **PAGE 20 - LISTENING + GRAMMAR**

- Exercise 1
  - Go over the instructions.
  - Arrange students in pairs and have them discuss why people write music.
  - Elicit answers from the whole class. Answers are personal and can vary.
  
- Exercise 2
  - Go over the instructions.
  - Play **PAGE 20, exercise 2**.
  - Elicit answers from the whole class.
    - Answer key: two people are singing (a man and a woman).
  
- Exercise 3
  - Go over the instructions.
  - Play **PAGE 20, exercise 3**.
  - Have students complete the activity individually.
  - Before correcting the answers as a whole class, have students share their answers with a classmate.
  - Elicit answers from the whole class.
    - Answer key
      - higher
      - sing
      - softer
      - than
      - faster
      - quicker
      - sicker
  
- Exercise 4
  - Go over the instructions.
  - Arrange students in pairs and have them discuss why people write music.
  - Elicit answers from the whole class. Answers are personal and can vary.
  - Play **PAGE 20, exercise 4**. Collect answers from the whole class.

### **PAGE 21 - GRAMMAR PRACTICE**

- Exercise 1
  - Go over the Grammar Box with the class.
  - Elicit answers to circle the correct options in the box.
    - Answer key
      - We use comparative adjectives to compare TWO different things.

- Add -ER to the end of short, one-syllable adjectives
  - Add the word MORE before long, multisyllabic adjectives.
- Exercise 2
  - Go over the instructions.
  - Have students complete the activity individually.
  - Before correcting the answers as a whole class, have students share their answers with a classmate.
  - Elicit answers from the whole class.
    - Answer key
      - a. longer
      - b. more depressing
      - c. more surprising
      - d. more inspired
      - e. more popular
      - f. worse
      - g. louder
      - h. more exciting than
      - i. was/is more irritated
      - j. is easier
- **Pro Tip:** Help students complete the Comparative Adjectives board on page 22.
  - Suggestions
    - One syllable-adjectives
      - long, short, small, high, fast, quick, loud, low, slow, clean, strong, weak
      - big + sad = in CVC words, we double the last consonant (bigger, sadder)
      - add -ER
    - Adjectives ending in -Y
      - happy, easy, dirty, pretty, fancy
      - Remove -Y and add -IER
    - Multisyllabic adjectives
      - All -ing and -ed adjectives
      - beautiful, handsome, expensive
      - add MORE before the adjective
    - Irregular adjectives
      - good/better, bad/worse, far/farther/further
      - Verb be
        - is
        - am
        - are
        - was
        - were
    - Special word: THAN

## SECTION 5 - PAGE 23 (ENSEMBLE)

### PAGE 23 - SPEAKING

- Exercise 1
  - Go over the instructions.
  - Go over the Communication Box.
  - Arrange students in pairs and have them discuss whether they agree or disagree with the sentences from page 21, exercise 2.
  - Elicit answers from the whole class. Answers are personal and can vary.
- Exercise 2
  - Go over the instructions of the game.
  - Arrange students in pairs and have them play the game. .

## SECTION 6 - PAGES 24 AND 25 (LIBRETTO)

### PAGE 24 - READING

- Exercise 1
  - Go over the Write a Song in 5 Steps infographic.
  - Ask students to read individually.
  - Clarify any questions.
  - Go over the Music Box for more information.
  - Arrange students in pairs to discuss the most difficult step in writing a song.
  - Elicit answers from the whole class.

### PAGE 25 - WRITING

- Exercise 2
  - Go over the instructions.
  - Ask students to work individually.
  - Walk around the room to clarify any questions.
- **Pro Tip:** If you wish to teach each section as a separate class, Section 5 can be extended by repairing students for both exercises and incorporating activities like a debate or a full-class discussion for Exercise 1. Section 6 can also be adapted for a 45-minute session by having students write the lyrics to a song during class time. Alternatively, if you prefer to combine both sections in a single class, you can allocate the first half to Section 5 and use the second half for Section 6, Exercise 1. To optimize time, Exercise 2 from Section 6 can be assigned as homework, encouraging students to create a melody for their lyrics. The following class could then be transformed into an artistic showcase, allowing students to present or perform their completed assignments.

**PAGE 26 - MUSIC CHALLENGE**

Exercises 1 and 2 can be either done in class, or assigned as homework.

- Exercise 1
  - Answer Key
    - Overture: A piece of music that acts as an introduction to an opera.
    - Aria: A song for one voice which allows a character to express their innermost thoughts and feelings.
    - Interlude: A short instrumental passage or self-contained piece that is often used to cover a change of scene or to move dramatically from one mood or atmosphere to another.
    - Recitative: A type of 'melodic speech' that allows the singer to explain the plot between the arias, duets and choruses.
    - Ensemble: A piece sung by more than one member of the cast. Although the term can technically refer to a duet, trio, quartet, quintet etc, it is often used specifically to refer to any sung part of an opera in which a number of characters are expressing different emotions at the same time.
    - Libretto: All the words in an opera, literally 'little book', the libretto is what many would call the lyrics or the text of an opera.
    - Finale: The last part of an opera, or of an act of an opera.
  
- Exercise 2
  - Answer Key
    - Don't stop the music - Rihanna
    - Piano Man - Billy Joel
    - I will survive - Gloria Gaynor
    - So unsexy - Alanis Morissette
    - ABC- The Jackson 5
    - Music - Madonna
    - Anything you can do - Irving Berlin
    - In my life - Beatles
    - Flawless - Beyonce
    - Your song - Elton John

## UNIT 2: THE MOVIE IN MY MIND

### teaching objectives according to BNCC Skills – 8th grade

- EFO8LI05 - Inferir informações e relações que não aparecem de modo explícito no texto para construção de sentidos.
- EFO8LI06 - Apreciar textos narrativos em língua inglesa (contos, romances, entre outros, em versão original ou simplificada), como forma de valorizar o patrimônio cultural produzido em língua inglesa.
- EFO8LI11 - Produzir textos (comentários em fóruns, relatos pessoais, mensagens instantâneas, tweets, reportagens, histórias de ficção, blogues, entre outros), com o uso de estratégias de escrita (planejamento, produção de rascunho, revisão e edição final), apontando sonhos e projetos para o futuro (pessoal, da família, da comunidade ou do planeta).
- EFO8LI13 - Reconhecer sufixos e prefixos comuns utilizados na formação de palavras em língua inglesa.
- EFO8LI15 - Utilizar, de modo inteligível, as formas comparativas e superlativas de adjetivos para comparar qualidades e quantidades.
- EFO8LI18 - Construir repertório cultural por meio do contato com manifestações artístico-culturais vinculadas à língua inglesa (artes plásticas e visuais, literatura, música, cinema, dança, festividades, entre outros), valorizando a diversidade entre culturas.

### Learning objectives

- Reflect on the role of cinema in society.
- Understand different audiovisual concepts.
- Use adjectives with negative prefixes (in-, im-, and un-)
- Expand cinematic repertoire.
- Make comparisons between one item and a group, or more than three items.
- Create a screenplay.

**Clarification regarding units sections and exercises names:** In Unit 2, all sections are named after parts of a movie script, while all exercise groups are titled with lines from various movies. You don't need to discuss these with the class; on page 45, students will have the opportunity to research and understand their connection to the content by completing the "Movie Challenge."

**Clarification regarding section length:** Each section is designed to be completed in a 45-minute class. However, they can be adjusted – either shortened or extended – to fit your schedule.

## SUGGESTED INSTRUCTIONS

### SECTION 1 - PAGES 28, 29 AND 30

#### PAGE 28: Lead-in

- Books closed. Begin by writing the quote and its author on the board: "*If it can be written, or thought, it can be filmed.*" - Stanley Kubrick. Remind students that quotes are expressions of thoughts or ideas from others.
- Ask the class if anyone knows who Stanley Kubrick was, prompting a brief discussion about his contributions to cinema.
- Once students have their books open, organize them into pairs or trios to discuss the follow-up questions.
- While they are engaged in discussion, walk around the classroom to gather insights related to cinema and its importance in their lives.
- **Pro Tip:** Use a *think-pair-share* strategy to allow students to formulate their thoughts before sharing with the whole class.

#### PAGES 29 AND 30: TRAILER (Warm-up)

##### Page 29

- Exercise 1
  - Go over the instructions.
  - Elicit answers regarding people's reactions in the pictures
  - Ask students if they know any movies pertaining to the listed genres.
  - Have students individually label the pictures.
- Exercise 2
  - Before correcting the answers as whole class, have students compare their answers with a classmate.
  - Encourage students to discuss and identify what helped them complete the activity.
    - Answer key
      1. horror
      2. comedy
      3. drama
      4. fantasy
      5. romance
      6. action
- Exercise 3
  - Rearrange students in pairs or trios to answer the questions and give examples. Students can also come up with characteristics of each movie genre.
  - Elicit answers from the whole class.

- Exercise 1
  - Ask students if they know any of the elements shown.
  - Have students individually label the pictures.
  
- Exercise 2
  - Before correcting the answers as whole class, have students compare their answers with a classmate.
  - Encourage students to discuss and identify what helped them complete the activity.
    - Answer key:
      1. movie set
      2. camera
      3. director
      4. actors
      5. movie theater
      6. screenplay
  
- Exercise 3
  - Rearrange students in pairs or trios. Encourage them to discuss the follow-up questions.
  - Then, elicit answers from the whole class.
  
- **Pro Tip:** Create a visual chart on the board to categorize genres and their characteristics as students contribute. Also, encourage students to create a classroom movie list, featuring at least one favorite movie from each student. Students have space in page 31 to add any notes they want or need to.



## PAGE 34 - VOCABULARY PRACTICE

- Exercise 1
  - Go over the Vocabulary Box with the class.
  - Elicit answers to complete the sentence.
    - Answer key:
      - The prefixes UN-, IN-, IM- make the adjectives NEGATIVE.
  
- Exercise 2
  - Go over the instructions.
  - Have students do the activity individually.
  - Before correcting the answers as whole class, have students compare their answers with a classmate.
  - Elicit answers from the whole class.
    - Answer key:
      - mortal
      - untouchable
      - impatient
      - capable
      - invisible
      - incredible
      - possible

## SECTION 3 - PAGES 36 AND 37 (INTERVAL)

### PAGE 36 - READING

- Exercise 1
  - Go over the instructions.
  - Arrange students in pairs and have them discuss why people write movies.
  - Elicit answers from the whole class. Answers are personal and can vary.
  
- Exercise 2
  - Go over the instructions.
  - Have students complete the activity individually.
  - Before correcting the answer as a whole class, have students compare their answers with a classmate.
    - Answer key: (*answers might vary*)
      - a. At a high school.
      - b. External.
      - c. Day (teenagers study during the day).
      - d. It has chipped paint and graffiti on the walls.
      - e. Marty and Jennifer Parker.
      - f. By skateboard.
      - g. She is attractive.
      - h. They are "an item" - maybe they have a crush on each other.
      - i. Marty got to the school late and my get detention.
      - j. They will try to get in class.

### PAGE 37 - DRAWING

- Exercise 3
  - Go over the instructions.
  - Have students complete the activity individually.
  - Ask students to compare their drawings.
  
- Exercise 4
  - Play **PAGE 37, exercise 4.**
  - Arrange students in pairs and have them discuss whose drawing got closer to the real scene.

## SECTION 4 - PAGES 38 AND 39 (CONFLICT)

### PAGE 39 - LISTENING + GRAMMAR

- Exercise 1
  - Go over the instructions.
  - Arrange students in pairs and have them discuss why people write movies.
  - Elicit answers from the whole class. Answers are personal and can vary.
  
- Exercise 2
  - Go over the instructions.
  - Play **PAGE 38, exercise 2**.
  - Have students complete the activity individually.
  - Before correcting the answer as a whole class, have students compare their answers with a classmate.
    - Answer key: picture 2 (*Titanic*).
  
- Exercise 3
  - Go over the instructions.
  - Play **PAGE 38, exercise 2** again.
  - Have students complete the activity individually.
  - Before correcting the answer as a whole class, have students compare their answers with a classmate.
    - Answer key:
      - quiet
      - cold
      - old
      - warm
      - best
      - thankful (2x)
  
- Exercise 4
  - Play **PAGE 38, exercise 4**.
  - Arrange students in pairs and have them discuss the two questions.
  - Elicit answers from the whole class.

### PAGE 39 - GRAMMAR PRACTICE

- Exercise 1
  - Go over the Grammar Box with the class.
  - Elicit answers to circle the correct options in the box.
    - Answer key
      - We use comparative adjectives to compare THREE OR MORE different things.

- Add -EST to the end of short, one-syllable adjectives
  - Add the word MOST before long, multisyllabic adjectives.
- Exercise 2
  - Go over the instructions.
  - Have students complete the activity individually.
  - Before correcting the answers as a whole class, have students share their answers with a classmate.
  - Elicit answers from the whole class.
    - Answer key
      - a. smallest
      - b. most beautiful
      - c. the happiest
      - d. the saddest
      - e. the most resilient
      - f. oldest
      - g. the worst
      - h. most excellent
      - i. the coolest
      - j. the most incredible
- **Pro Tip:** Help students complete the Superlative Adjectives board on page 40.
  - Suggestions
    - One syllable-adjectives
      - long, short, small, high, fast, quick, loud, low, slow, clean, strong, weak
      - big + sad = in CVC words, we double the last consonant (bigger, sadder)
      - add -EST
    - Adjectives ending in -Y
      - happy, easy, dirty, pretty, fancy
      - Remove -Y and add -IEST
    - Multisyllabic adjectives
      - All -ing and -ed adjectives
      - beautiful, handsome, expensive
      - add MOST before the adjective
    - Irregular adjectives
      - good/best, bad/worst, far/farthest/furthest
      - Verb be
        - is
        - am
        - are
        - was
        - were
    - Special word: THE

## SECTION 5 - PAGE 41 (CLIMAX)

### PAGE 41 - SPEAKING

- Exercise 1
  - Go over the instructions of the game.
  - Tell students the spinner is on page 42.
  - Arrange students in pairs and have them play the game.

## SECTION 6 - PAGES 43 AND 44 (SCREENPLAY)

### PAGE 43 - READING

- Exercise 1
  - Go over the Creating a Screenplay infographic.
  - Ask students to read individually.
  - Clarify any questions.
  - Arrange students in pairs to discuss the most difficult part in writing a movie.
  - Elicit answers from the whole class.

### PAGE 44 - WRITING

- Exercise 2
  - Go over the instructions.
  - Ask students to work individually.
  - Walk around the room to clarify any questions.
- **Pro Tip:** If you wish to teach each section as a separate class, Section 5 can be extended by repeating students and have them play the game many times. Section 6 can also be adapted for a 45-minute session by having students write the screenplay during class time. Alternatively, if you prefer to combine both sections in a single class, you can allocate the first half to Section 5 and use the second half for Section 6, Exercise 1. To optimize time, Exercise 2 from Section 6 can be assigned as homework, encouraging students to rehearse the scene with classmates as characters. The following class could then be transformed into an artistic showcase, allowing students to share their screenplay or perform their completed assignments.

**PAGE 45 - MOVIE CHALLENGE**

Exercises 1 and 2 can be either done in class, or assigned as homework.

- Exercise 1
  - Answer Key
    - Trailer: An advertisement for a film, consisting of short parts taken from it.
    - Exposition: Beginning of the movie where the main characters of the movie are introduced and the viewer finds out something about the characters.
    - Interval: Recess between parts of a performance or production.
    - Conflict: The problem the protagonist must face, struggle with, and resolve by the end of the movie.
    - Climax: The high point of the movie where the protagonist, based on the knowledge gained from the rising action, determines what the final action needs to be taken in order to resolve the conflict.
    - Screenplay: The text for a film, including the words to be spoken by the actors and instructions for the cameras:
    - Resolution: Ties up or resolves any minor loose story ends.

Resolution:

- Exercise 2
  - Answer Key
    - "Hello, gorgeous!" - *Funny Girl* (1968)
    - "Elementary, my dear Watson." - *The Adventures of Sherlock Holmes* (1939)
    - "It was a glorious time." - *Goodfellas* (1990)
    - "It was an incredible, unbelievable night." - *Superbad* (2007)
    - "The writers had put together a killer script." - *Inside Out* (2015)
    - "He just won the Academy Award." - *The Butler* (2013)
    - "This crew represents the best of humanity." - *Interstellar* (2014)
    - "Dr. Gordon, I want to play a game." - *Saw* (2004)
    - "Screenplay by. Original story by." - *Sunset Blvd.* (1950)

## RATIONALE

### Introduction

The material, *Masterpiece - English Through Art*, is designed to teach English as a foreign language (EFL) to Brazilian students through the exploration of music and other artistic forms, like cinema. This approach integrates creative and meaningful tasks that align with principles of the communicative approach (CA). While the intention is to build a bridge between the arts and language learning, it does not use art solely as a means, nor can it be considered CLIL (Content and Language Integrated Learning). The lessons are not intended to be music or cinema classes but rather English classes where creating music and movies serves also as the ultimate goal. Since creating art is a form of self-expression, *Masterpiece* prioritizes creative writing over academic writing. It highlights the role of music and film as powerful tools for emotional expression and storytelling, serving not only to support vocabulary and grammar acquisition but also to inspire the production of authentic oral and written language.

According to Richards & Rodgers (2001), Communicative Language Teaching (CLT) prioritizes meaningful interaction, authentic language use, and the development of communicative competence over rote learning or mere grammar drills. This rationale explains how *Masterpiece* exemplifies CLT principles by fostering learner engagement, promoting real-world communication, and addressing the needs of diverse learners through student-centered activities.

### 1. Fostering learner engagement

All activities were designed with the goal of fostering continuous idea exchange. Since topics like personal taste in music and film are highly individualized, students are expected to feel more engaged, which helps lower their affective filter. According to Krashen's (1982) Affective Filter Hypothesis, a lower affective filter facilitates language acquisition by reducing anxiety and increasing motivation, enabling learners to process and retain input more effectively.

Even though activities do not fully align with task-based learning (TBL), students are encouraged to engage in purposeful, real-world tasks like composing song lyrics (page 16) or writing a dialogue or scene (page 35). This approach aligns with the idea that learning is most

effective when it is active, goal-oriented, and situated in meaningful contexts (Bransford, Brown, & Cocking, 2000).

Furthermore, *Masterpiece* intends to provide dynamic and meaningful contexts that align with principles from the science of learning. The use of music, film, and other creative outlets creates an emotionally engaging environment that enhances memory and attention, as emphasized by Immordino-Yang and Damasio (2007). Emotional engagement in learning has been shown to strengthen neural connections, making the learning experience more impactful and memorable.

Finally, from a socio-cultural perspective, both units support Vygotsky's (1978) theory that learning occurs through meaningful social interaction. By engaging in collaborative projects and discussions, students co-construct knowledge and use language in authentic, goal-driven ways, enhancing both their communicative and cognitive skills.

## **2. Integration of Real-Life Communication**

One of the central principles of CLT is the focus on real-world communication and practical language use (Brown, 2007). In *Masterpiece*, activities such as discussing the role of music in life (page 2) or sharing opinions about musical genres (page 3) create a context for authentic language production. For example, students are asked, "Why do we listen to music?" and are encouraged to explore personal, cultural, and social reasons. Such questions require students to analyze, evaluate, and articulate their thoughts, enhancing both their cognitive and linguistic abilities.

Additionally, the material incorporates creative tasks such as writing original song lyrics or imagining scenarios for music videos. These activities encourage higher-order thinking skills (Anderson & Krathwohl, 2001) while allowing students to take ownership of their learning process, a critical component of effective CLT.

Finally, incorporating real lines from song lyrics and movie dialogues plays a crucial role in bridging the classroom with real-life language use. Students gain exposure to authentic conversations, varied ways of speaking, accents, slang, and sentence structures that, while artistic, reflect real-world communication. Through this, students can see the grammatical structures they learn being used naturally in context, helping them better understand their practical application.

### 3. Learner-Centered Activities

Harmer (2007) emphasizes the importance of placing learners at the center of the learning process, allowing them to co-construct knowledge through collaboration. By involving students in pair and group discussions, such as comparing their musical preferences or debating the emotional impact of specific songs, *Masterpiece* ensures that learners actively participate in their language development.

It is worth mentioning that, through these activities, students build confidence in using English as they rely on one another for support. This once again aligns with Vygotsky's theory (1978), specifically the concept of Zone of Proximal Development, which suggests that learners can achieve higher levels of understanding through social interaction and scaffolding provided by peers or teachers.

Placing students at the center of lessons does not mean neglecting the structural aspects of language. Instead, it ensures that meaning and function are prioritized alongside form. The coursebook activities encourage learners to use adjectives – both those ending in *-ing* or *-ed* (pages 5-7) and those with negative prefixes (pages 23-25), in the comparative and superlative forms – in a communicative, meaningful context.

The creation and use of student-centered activities also aim to integrate listening, speaking, reading, and writing skills in a cohesive way. For instance, students read lyrics (page 6), listen to movie dialogues (page 29), share opinions (page 14), and write movie scenes which can be performed (page 35). This approach aligns with Ur's (2012) view that language skills should not be taught in isolation but as interconnected components of communication. Music and film serve as excellent mediums for integrating these skills in ways that students may not initially recognize, since songs and movies are mostly used when training receptive rather than productive skills.

Two additional aspects of student-centered activities deserve emphasis. The first pertains to supporting students who may be neurodivergent, ensuring their needs are met. The material encourages handwriting by offering extra space for students to fidget, doodle, brainstorm concepts, write questions, copy key words from the board, and visually organize their learning – such as with the comparative and superlative adjective charts. Recognizing that students learn in different ways, teachers should aim to make learning as multisensory as possible (Nijakowska, 2010). To enhance retention, for example, the material presents

information in a visually memorable format, using colorful explanation boxes (pages 5, 7, 12, and 14 in Unit 1; pages 23, 25, and 30 in Unit 2), and highlighting words in different colors. Additionally, the practice of creating a storyboard (page 28) may assist learners with heightened spatial awareness, allowing them to apply this technique to their own learning.

The second aspect is the opportunity for teachers to discover new artists in their classroom. While the units do not specifically teach music or cinema, students engage with vocabulary related to these art forms, experience different genres, and, most importantly, are encouraged to express themselves artistically, in a less academically rigid manner. This engagement with art provides a valuable platform for cultural exploration, enabling students to gain insights into various traditions, histories, and societal values embedded in artistic works. Building a cultural repertoire is essential for fostering intercultural competence, which Byram (1997) identifies as a critical element in language education. By interacting with diverse cultural expressions, students not only develop a more profound appreciation of English-speaking cultures but also reflect on their own cultural identities, creating opportunities for dialogue and mutual understanding.

Ultimately, this approach can inspire students to start using English in their daily lives, fostering a deeper connection with the language that transcends classroom boundaries. Exposure to cultural artifacts, such as films or songs, acts as a bridge between language and lived experience, allowing learners to see the language as a dynamic tool for understanding the world. This connection broadens students' horizons, nurturing both linguistic proficiency and global awareness. Engaging with culture through language builds a sense of belonging and motivates learners by showing them how English can serve as a medium for exploring shared human experiences and creative expression.

## **Conclusion**

The *Masterpiece - English Through Art* material aims at effectively applying the principles of Communicative Language Teaching (CLT), using music and cinema as powerful tools for engaging students in meaningful language learning. By focusing on creative tasks like writing song lyrics or imagining movie scenes, the material helps lower students' affective filters, promoting motivation and reducing anxiety, in line with Krashen's Affective Filter Hypothesis. This approach fosters an emotionally engaging environment, where learners are encouraged to use English in authentic, real-world contexts, enhancing both language

acquisition and cognitive skills. The material also supports Vygotsky's socio-cultural theory by encouraging collaboration and social interaction, which are essential for learners to co-construct knowledge and use language purposefully.

Additionally, *Masterpiece* prioritizes real-life communication by involving students in activities that require them to reflect on personal topics and engage with authentic texts like song lyrics and movie dialogues. This not only helps students apply language in practical contexts but also facilitates their development of higher-order thinking skills. The learner-centered approach ensures that all four language skills – listening, speaking, reading, and writing – are integrated in a cohesive manner, while providing multisensory strategies to support diverse learners. Ultimately, *Masterpiece* offers a comprehensive, inclusive, and creative model for English language teaching, inspiring students to connect with the language in meaningful ways and empowering them to use English confidently outside the classroom.

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