MANUAL DO PROFESSOR

JUNIA BRAGA
MARCOS RACILAN
RONALDO GOMES

ENSINO MÉDIO

new alive high

LÍNGUA INGLESA

OBRA ESPECÍFICA

ÁREA DO CONHECIMENTO
LINGUAGENS E SUAS TECNOLOGIAS

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APRESENTAÇÃO

CARO ESTUDANTE,

Este livro foi escrito para você, jovem do século XXI, que quer aprender inglês e usar tecnologias de interação e comunicação para agir no mundo. Ao elaborá-lo, escolhemos textos adequados à sua idade e planejamos atividades variadas que proporcionam experiências diversas com o uso da língua inglesa.

Com este livro, você terá oportunidade de rever o que já aprendeu e será desafiado a aprender outros usos da língua, essenciais ao desenvolvimento de suas habilidades orais e escritas em inglês.

Além disso, você vai escutar as canções que integram a coletânea de áudio e ouvir e ler textos sobre assuntos variados e interessantes. Terá oportunidade de refletir sobre experiências individuais e sociais e, assim, se sentirá motivado a exercer sua cidadania nos contextos local e global. Você vai escrever textos variados e será incentivado a compartilhar sua produção com outros leitores.

Terá ainda a oportunidade de entrar em contato com algumas obras da literatura em língua inglesa, conhecendo um pouco da cultura em que elas foram produzidas.

Enfim, você não vai apenas aprender inglês. Vai ampliar seu conhecimento sobre temas diversos e aprender, também, a usar várias ferramentas digitais para publicar seus textos na internet e interagir com usuários da língua inglesa ao redor do mundo.

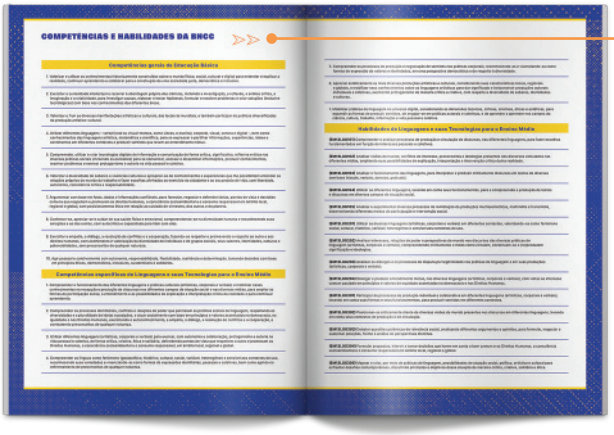
Com esta obra, realizamos nosso sonho de oferecer aos estudantes brasileiros um material de alta qualidade que valoriza a capacidade dos jovens de aprender uma língua estrangeira.

Esperamos que você tenha uma experiência agradável e proveitosa com o conteúdo deste livro.

Os autores

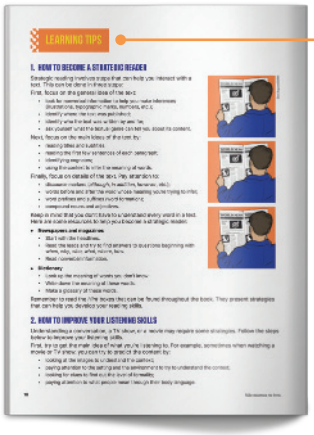
CONHEÇA SEU LIVRO

Seu livro é composto de 18 unidades, que são bastante diversificadas e estão divididas em seções. Conhecer os conteúdos e objetivos de cada uma delas o ajudará a utilizá-las de maneira mais participativa e eficaz.



COMPETÊNCIAS E HABILIDADES DA BNCC

Traz o texto das competências e habilidades da Base Nacional Comum Curricular trabalhadas ao longo das unidades.
Apresenta em detalhes as da área de Linguagens e suas Tecnologias, mas inclui ainda competências e habilidades das outras áreas do conhecimento.



LEARNING TIPS

A seção apresenta diferentes estratégias de aprendizagem voltadas para o desenvolvimento das quatro habilidades, de vocabulário e gramática da língua.

PROJECTS

Oferece sugestões de projetos (e ferramentas digitais) para integrar as atividades desenvolvidas por você ao longo do ano.

GOALS

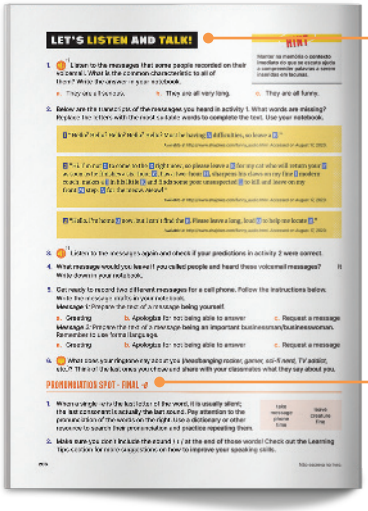
Apresenta os objetivos e as justificativas de cada unidade.

LEAD-IN

Em página dupla, esta é a seção de abertura de cada unidade do livro. Por meio de imagens e, em alguns casos, de pequenos textos, seguidos de diversos tipos de atividades, tem como objetivo ativar seu conhecimento prévio sobre o tema que será tratado na unidade. Você também vai ter um primeiro contato com o vocabulário que será aprofundado ao longo da unidade.

LET'S READ!

Esta é a seção de leitura. Ela traz textos de diversos gêneros sobre temas relevantes para você e para a sociedade. Por meio de atividades variadas, tem como objetivo levá-lo a desenvolver habilidades de compreensão escrita (geral e/ou detalhada) e a se posicionar criticamente.

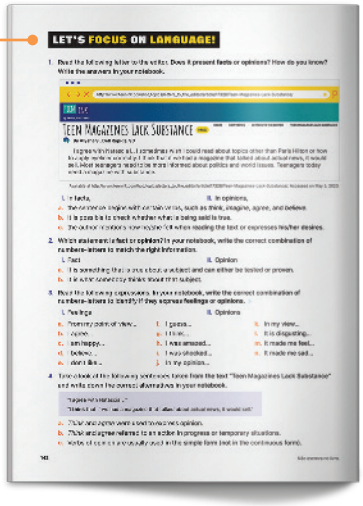


LET'S LISTEN AND TALK!

Por meio de diferentes tipos de textos orais (diálogos, entrevistas, trechos de filmes e programas de TV, *podcasts*, trechos de palestras, etc.) e atividades variadas, nesta seção você terá oportunidade de desenvolver as habilidades de compreensão global e de compreensão de informações específicas de um texto oral. Além disso, a partir da compreensão oral, poderá discutir assuntos relacionados ao tema da unidade.

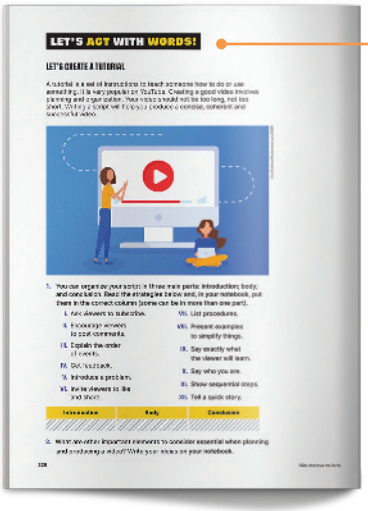
PRONUNCIATION SPOT

Apresenta questões relacionadas à pronúncia e à entonação.



LET'S FOCUS ON LANGUAGE!

Esta é a seção de gramática. A partir da observação de situações de uso da língua, você terá a oportunidade de deduzir as regras e empregá-las de forma contextualizada.



LET'S ACT WITH WORDS!

Esta seção, que encerra cada unidade, propõe atividades de produção escrita em diferentes gêneros textuais, incluindo etapas de planejamento, escrita, avaliação e reescrita. Nela, você vai ter a oportunidade de usar as estruturas linguísticas e o vocabulário apresentados na unidade de forma contextualizada.

VOCABULARY CORNER

Nesta seção, você terá oportunidade de desenvolver o vocabulário relacionado à unidade.

BEYOND THE LINES...

Promove reflexões a partir dos temas dos textos com vistas ao desenvolvimento do letramento crítico.

DID YOU KNOW...?

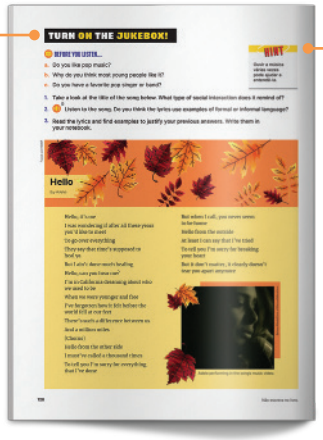
Apresenta curiosidades, informações culturais e vocabulário relacionados a uma atividade ou texto apresentado.

PROFESSION SPOT

Nesta seção, você vai encontrar atividades baseadas em textos orais e/ou escritos sobre diferentes carreiras e profissões e vai poder refletir e discutir sobre diferentes carreiras e possibilidades profissionais.

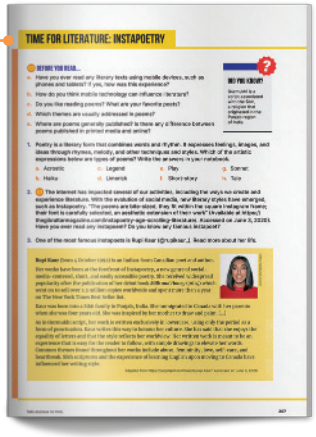
TURN ON THE JUKEBOX!

Nesta seção, presente em algumas unidades, há atividades de compreensão oral com músicas, que vêm reproduzidas na coletânea de áudios que acompanha seu livro didático.



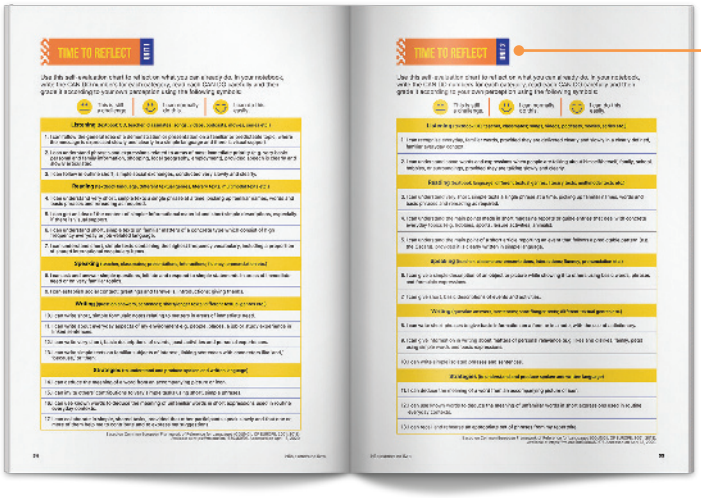
HINT

Apresenta estratégias para a recepção e a produção de textos orais e escritos.



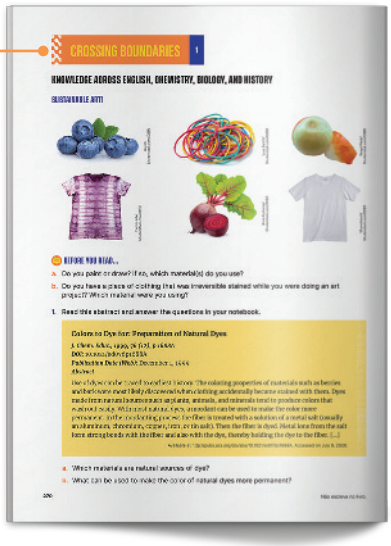
TIME FOR LITERATURE

Esta seção trabalha com literatura. Traz obras literárias clássicas (poesia) e contemporâneas (microcontos em redes sociais) para que você se familiarize com o texto ficcional em língua inglesa.



TIME TO REFLECT

A cada duas unidades há um convite à reflexão sobre seu processo de aprendizagem.



CROSSING BOUNDARIES

Nesta seção, você vai encontrar projetos interdisciplinares, ou seja, que relacionam a língua inglesa com outros conponentes curriculares do Ensino Médio.

AUDIO TRANSCRIPTS, LANGUAGE REFERENCE E REFERÊNCIAS BIBLIOGRÁFICAS COMENTADAS

No final do livro, você ainda vai encontrar:

» Audio Transcripts: transcrições dos áudios não apresentadas nas unidades.

» Language Reference: quadros e listas de referência sobre aspectos linguísticos.

» Referências Bibliográficas Comentadas: sugestões de livros, *sites*, apps, etc. para reforço e ampliação dos seus estudos.

COLETÂNEA DE ÁUDIO

Contém os áudios necessários para a realização das atividades de compreensão oral. Traz também áudios de músicas.

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COMPETÊNCIAS E HABILIDADES DA BNCC

Competências gerais da Educação Básica

1. Valorizar e utilizar os conhecimentos historicamente construídos sobre o mundo físico, social, cultural e digital para entender e explicar a realidade, continuar aprendendo e colaborar para a construção de uma sociedade justa, democrática e inclusiva.

2. Exercitar a curiosidade intelectual e recorrer à abordagem própria das ciências, incluindo a investigação, a reflexão, a análise crítica, a imaginação e a criatividade, para investigar causas, elaborar e testar hipóteses, formular e resolver problemas e criar soluções (inclusive tecnológicas) com base nos conhecimentos das diferentes áreas.

3. Valorizar e fruir as diversas manifestações artísticas e culturais, das locais às mundiais, e também participar de práticas diversificadas da produção artístico-cultural.

4. Utilizar diferentes linguagens – verbal (oral ou visual-motora, como Libras, e escrita), corporal, visual, sonora e digital –, bem como conhecimentos das linguagens artística, matemática e científica, para se expressar e partilhar informações, experiências, ideias e sentimentos em diferentes contextos e produzir sentidos que levem ao entendimento mútuo.

5. Compreender, utilizar e criar tecnologias digitais de informação e comunicação de forma crítica, significativa, reflexiva e ética nas diversas práticas sociais (incluindo as escolares) para se comunicar, acessar e disseminar informações, produzir conhecimentos, resolver problemas e exercer protagonismo e autoria na vida pessoal e coletiva.

6. Valorizar a diversidade de saberes e vivências culturais e apropriar-se de conhecimentos e experiências que lhe possibilitem entender as relações próprias do mundo do trabalho e fazer escolhas alinhadas ao exercício da cidadania e ao seu projeto de vida, com liberdade, autonomia, consciência crítica e responsabilidade.

7. Argumentar com base em fatos, dados e informações confiáveis, para formular, negociar e defender ideias, pontos de vista e decisões comuns que respeitem e promovam os direitos humanos, a consciência socioambiental e o consumo responsável em âmbito local, regional e global, com posicionamento ético em relação ao cuidado de si mesmo, dos outros e do planeta.

8. Conhecer-se, apreciar-se e cuidar de sua saúde física e emocional, compreendendo-se na diversidade humana e reconhecendo suas emoções e as dos outros, com autocrítica e capacidade para lidar com elas.

9. Exercitar a empatia, o diálogo, a resolução de conflitos e a cooperação, fazendo-se respeitar e promovendo o respeito ao outro e aos direitos humanos, com acolhimento e valorização da diversidade de indivíduos e de grupos sociais, seus saberes, identidades, culturas e potencialidades, sem preconceitos de qualquer natureza.

10. Agir pessoal e coletivamente com autonomia, responsabilidade, flexibilidade, resiliência e determinação, tomando decisões com base em princípios éticos, democráticos, inclusivos, sustentáveis e solidários.

Competências específicas de Linguagens e suas Tecnologias para o Ensino Médio

1. Compreender o funcionamento das diferentes linguagens e práticas culturais (artísticas, corporais e verbais) e mobilizar esses conhecimentos na recepção e produção de discursos nos diferentes campos de atuação social e nas diversas mídias, para ampliar as formas de participação social, o entendimento e as possibilidades de explicação e interpretação crítica da realidade e para continuar aprendendo.

2. Compreender os processos identitários, conflitos e relações de poder que permeiam as práticas sociais de linguagem, respeitando as diversidades e a pluralidade de ideias e posições, e atuar socialmente com base em princípios e valores assentados na democracia, na igualdade e nos Direitos Humanos, exercitando o autoconhecimento, a empatia, o diálogo, a resolução de conflitos e a cooperação, e combatendo preconceitos de qualquer natureza.

3. Utilizar diferentes linguagens (artísticas, corporais e verbais) para exercer, com autonomia e colaboração, protagonismo e autoria na vida pessoal e coletiva, de forma crítica, criativa, ética e solidária, defendendo pontos de vista que respeitem o outro e promovam os Direitos Humanos, a consciência socioambiental e o consumo responsável, em âmbito local, regional e global.

4. Compreender as línguas como fenômeno (geo)político, histórico, cultural, social, variável, heterogêneo e sensível aos contextos de uso, reconhecendo suas variedades e vivenciando-as como formas de expressões identitárias, pessoais e coletivas, bem como agindo no enfrentamento de preconceitos de qualquer natureza.

5. Compreender os processos de produção e negociação de sentidos nas práticas corporais, reconhecendo-as e vivenciando-as como formas de expressão de valores e identidades, em uma perspectiva democrática e de respeito à diversidade.

6. Apreciar esteticamente as mais diversas produções artísticas e culturais, considerando suas características locais, regionais e globais, e mobilizar seus conhecimentos sobre as linguagens artísticas para dar significado e (re)construir produções autorais individuais e coletivas, exercendo protagonismo de maneira crítica e criativa, com respeito à diversidade de saberes, identidades e culturas.

7. Mobilizar práticas de linguagem no universo digital, considerando as dimensões técnicas, críticas, criativas, éticas e estéticas, para expandir as formas de produzir sentidos, de engajar-se em práticas autorais e coletivas, e de aprender a aprender nos campos da ciência, cultura, trabalho, informação e vida pessoal e coletiva.

Habilidades de Linguagens e suas Tecnologias para o Ensino Médio

(EM13LGG101) Compreender e analisar processos de produção e circulação de discursos, nas diferentes linguagens, para fazer escolhas fundamentadas em função de interesses pessoais e coletivos.

(EM13LGG102) Analisar visões de mundo, conflitos de interesse, preconceitos e ideologias presentes nos discursos veiculados nas diferentes mídias, ampliando suas possibilidades de explicação, interpretação e intervenção crítica da/na realidade.

(EM13LGG103) Analisar o funcionamento das linguagens, para interpretar e produzir criticamente discursos em textos de diversas semioses (visuais, verbais, sonoras, gestuais).

(EM13LGG104) Utilizar as diferentes linguagens, levando em conta seus funcionamentos, para a compreensão e produção de textos e discursos em diversos campos de atuação social.

(EM13LGG105) Analisar e experimentar diversos processos de remidiação de produções multissemióticas, multimídia e transmídia, desenvolvendo diferentes modos de participação e intervenção social.

(EM13LGG201) Utilizar as diversas linguagens (artísticas, corporais e verbais) em diferentes contextos, valorizando-as como fenômeno social, cultural, histórico, variável, heterogêneo e sensível aos contextos de uso.

(EM13LGG202) Analisar interesses, relações de poder e perspectivas de mundo nos discursos das diversas práticas de linguagem (artísticas, corporais e verbais), compreendendo criticamente o modo como circulam, constituem-se e (re)produzem significação e ideologias.

(EM13LGG203) Analisar os diálogos e os processos de disputa por legitimidade nas práticas de linguagem e em suas produções (artísticas, corporais e verbais).

(EM13LGG204) Dialogar e produzir entendimento mútuo, nas diversas linguagens (artísticas, corporais e verbais), com vistas ao interesse comum pautado em princípios e valores de equidade assentados na democracia e nos Direitos Humanos.

(EM13LGG301) Participar de processos de produção individual e colaborativa em diferentes linguagens (artísticas, corporais e verbais), levando em conta suas formas e seus funcionamentos, para produzir sentidos em diferentes contextos.

(EM13LGG302) Posicionar-se criticamente diante de diversas visões de mundo presentes nos discursos em diferentes linguagens, levando em conta seus contextos de produção e de circulação.

(EM13LGG303) Debater questões polêmicas de relevância social, analisando diferentes argumentos e opiniões, para formular, negociar e sustentar posições, frente à análise de perspectivas distintas.

(EM13LGG304) Formular propostas, intervir e tomar decisões que levem em conta o bem comum e os Direitos Humanos, a consciência socioambiental e o consumo responsável em âmbito local, regional e global.

(EM13LGG305) Mapear e criar, por meio de práticas de linguagem, possibilidades de atuação social, política, artística e cultural para enfrentar desafios contemporâneos, discutindo princípios e objetivos dessa atuação de maneira crítica, criativa, solidária e ética.

(EM13LGG401) Analisar criticamente textos de modo a compreender e caracterizar as línguas como fenômeno (geo)político, histórico, social, cultural, variável, heterogêneo e sensível aos contextos de uso.

(EM13LGG402) Empregar, nas interações sociais, a variedade e o estilo de língua adequados à situação comunicativa, ao(s) interlocutor(es) e ao gênero do discurso, respeitando os usos das línguas por esse(s) interlocutor(es) e sem preconceito linguístico.

(EM13LGG403) Fazer uso do inglês como língua de comunicação global, levando em conta a multiplicidade e variedade de usos, usuários e funções dessa língua no mundo contemporâneo.

(EM13LGG501) Selecionar e utilizar movimentos corporais de forma consciente e intencional para interagir socialmente em práticas corporais, de modo a estabelecer relações construtivas, empáticas, éticas e de respeito às diferenças.

(EM13LGG502) Analisar criticamente preconceitos, estereótipos e relações de poder presentes nas práticas corporais, adotando posicionamento contrário a qualquer manifestação de injustiça e desrespeito a direitos humanos e valores democráticos.

(EM13LGG503) Vivenciar práticas corporais e significá-las em seu projeto de vida, como forma de autoconhecimento, autocuidado com o corpo e com a saúde, socialização e entretenimento.

(EM13LGG601) Apropriar-se do patrimônio artístico de diferentes tempos e lugares, compreendendo a sua diversidade, bem como os processos de legitimação das manifestações artísticas na sociedade, desenvolvendo visão crítica e histórica.

(EM13LGG602) Fruir e apreciar esteticamente diversas manifestações artísticas e culturais, das locais às mundiais, assim como delas participar, de modo a aguçar continuamente a sensibilidade, a imaginação e a criatividade.

(EM13LGG603) Expressar-se e atuar em processos de criação autorais individuais e coletivos nas diferentes linguagens artísticas (artes visuais, audiovisual, dança, música e teatro) e nas intersecções entre elas, recorrendo a referências estéticas e culturais, conhecimentos de naturezas diversas (artísticos, históricos, sociais e políticos) e experiências individuais e coletivas.

(EM13LGG604) Relacionar as práticas artísticas às diferentes dimensões da vida social, cultural, política e econômica e identificar o processo de construção histórica dessas práticas.

(EM13LGG701) Explorar tecnologias digitais da informação e comunicação (TDIC), compreendendo seus princípios e funcionalidades, e utilizá-las de modo ético, criativo, responsável e adequado a práticas de linguagem em diferentes contextos.

(EM13LGG702) Avaliar o impacto das tecnologias digitais da informação e comunicação (TDIC) na formação do sujeito e em suas práticas sociais, para fazer uso crítico dessa mídia em práticas de seleção, compreensão e produção de discursos em ambiente digital.

(EM13LGG703) Utilizar diferentes linguagens, mídias e ferramentas digitais em processos de produção coletiva, colaborativa e projetos autorais em ambientes digitais.

(EM13LGG704) Apropriar-se criticamente de processos de pesquisa e busca de informação, por meio de ferramentas e dos novos formatos de produção e distribuição do conhecimento na cultura de rede.

Competências específicas de Língua Portuguesa para o Ensino Médio

1. Compreender o funcionamento das diferentes linguagens e práticas culturais (artísticas, corporais e verbais) e mobilizar esses conhecimentos na recepção e produção de discursos nos diferentes campos de atuação social e nas diversas mídias, para ampliar as formas de participação social, o entendimento e as possibilidades de explicação e interpretação crítica da realidade e para continuar aprendendo.

2. Compreender os processos identitários, conflitos e relações de poder que permeiam as práticas sociais de linguagem, respeitando as diversidades e a pluralidade de ideias e posições, e atuar socialmente com base em princípios e valores assentados na democracia, na igualdade e nos Direitos Humanos, exercitando o autoconhecimento, a empatia, o diálogo, a resolução de conflitos e a cooperação, e combatendo preconceitos de qualquer natureza.

3. Utilizar diferentes linguagens (artísticas, corporais e verbais) para exercer, com autonomia e colaboração, protagonismo e autoria na vida pessoal e coletiva, de forma crítica, criativa, ética e solidária, defendendo pontos de vista que respeitem o outro e promovam os Direitos Humanos, a consciência socioambiental e o consumo responsável, em âmbito local, regional e global.

4. Compreender as línguas como fenômeno (geo)político, histórico, cultural, social, variável, heterogêneo e sensível aos contextos de uso, reconhecendo suas variedades e vivenciando-as como formas de expressões identitárias, pessoais e coletivas, bem como agindo no enfrentamento de preconceitos de qualquer natureza.

6. Apreciar esteticamente as mais diversas produções artísticas e culturais, considerando suas características locais, regionais e globais, e mobilizar seus conhecimentos sobre as linguagens artísticas para dar significado e (re)construir produções autorais individuais e coletivas, exercendo protagonismo de maneira crítica e criativa, com respeito à diversidade de saberes, identidades e culturas.

7. Mobilizar práticas de linguagem no universo digital, considerando as dimensões técnicas, críticas, criativas, éticas e estéticas, para expandir as formas de produzir sentidos, de engajar-se em práticas autorais e coletivas, e de aprender a aprender nos campos da ciência, cultura, trabalho, informação e vida pessoal e coletiva.

Habilidades de Língua Portuguesa para o Ensino Médio

(EM13LP01) Relacionar o texto, tanto na produção como na leitura/escuta, com suas condições de produção e seu contexto sócio-histórico de circulação (leitor/audiência previstos, objetivos, pontos de vista e perspectivas, papel social do autor, época, gênero do discurso etc.), de forma a ampliar as possibilidades de construção de sentidos e de análise crítica e produzir textos adequados a diferentes situações.

(EM13LP02) Estabelecer relações entre as partes do texto, tanto na produção como na leitura/escuta, considerando a construção composicional e o estilo do gênero, usando/reconhecendo adequadamente elementos e recursos coesivos diversos que contribuam para a coerência, a continuidade do texto e sua progressão temática, e organizando informações, tendo em vista as condições de produção e as relações lógico-discursivas envolvidas (causa/efeito ou consequência; tese/argumentos; problema/solução; definição/exemplos etc.).

(EM13LP03) Analisar relações de intertextualidade e interdiscursividade que permitam a explicitação de relações dialógicas, a identificação de posicionamentos ou de perspectivas, a compreensão de paráfrases, paródias e estilizações, entre outras possibilidades.

(EM13LP04) Estabelecer relações de interdiscursividade e intertextualidade para explicitar, sustentar e conferir consistência a posicionamentos e para construir e corroborar explicações e relatos, fazendo uso de citações e paráfrases devidamente marcadas.

(EM13LP05) Analisar, em textos argumentativos, os posicionamentos assumidos, os movimentos argumentativos (sustentação, refutação/contra-argumentação e negociação) e os argumentos utilizados para sustentá-los, para avaliar sua força e eficácia, e posicionar-se criticamente diante da questão discutida e/ou dos argumentos utilizados, recorrendo aos mecanismos linguísticos necessários.

(EM13LP06) Analisar efeitos de sentido decorrentes de usos expressivos da linguagem, da escolha de determinadas palavras ou expressões e da ordenação, combinação e contraposição de palavras, dentre outros, para ampliar as possibilidades de construção de sentidos e de uso crítico da língua.

(EM13LP07) Analisar, em textos de diferentes gêneros, marcas que expressam a posição do enunciador frente àquilo que é dito: uso de diferentes modalidades (epistêmica, deôntica e apreciativa) e de diferentes recursos gramaticais que operam como modalizadores (verbos modais, tempos e modos verbais, expressões modais, adjetivos, locuções ou orações adjetivas, advérbios, locuções ou orações adverbiais, entonação etc.), uso de estratégias de impessoalização (uso de terceira pessoa e de voz passiva etc.), com vistas ao incremento da compreensão e da criticidade e ao manejo adequado desses elementos nos textos produzidos, considerando os contextos de produção.

(EM13LP13) Analisar, a partir de referências contextuais, estéticas e culturais, efeitos de sentido decorrentes de escolhas de elementos sonoros (volume, timbre, intensidade, pausas, ritmo, efeitos sonoros, sincronização etc.) e de suas relações com o verbal, levando-os em conta na produção de áudios, para ampliar as possibilidades de construção de sentidos e de apreciação.

(EM13LP14) Analisar, a partir de referências contextuais, estéticas e culturais, efeitos de sentido decorrentes de escolhas e composição das imagens (enquadramento, ângulo/vetor, foco/profundidade de campo, iluminação, cor, linhas, formas etc.) e de sua sequenciação (disposição e transição, movimentos de câmera, *remix*, entre outros), das performances (movimentos do corpo, gestos, ocupação do espaço cênico), dos elementos sonoros (entonação, trilha sonora, sampleamento etc.) e das relações desses elementos com o verbal, levando em conta esses efeitos nas produções de imagens e vídeos, para ampliar as possibilidades de construção de sentidos e de apreciação.

(EM13LP15) Planejar, produzir, revisar, editar, reescrever e avaliar textos escritos e multissemióticos, considerando sua adequação às condições de produção do texto, no que diz respeito ao lugar social a ser assumido e à imagem que se pretende passar a respeito de si mesmo, ao leitor pretendido, ao veículo e mídia em que o texto ou produção cultural vai circular, ao contexto imediato e sócio-histórico mais geral, ao gênero textual em questão e suas regularidades, à variedade linguística apropriada a esse contexto e ao uso do conhecimento dos aspectos notacionais (ortografia padrão, pontuação adequada, mecanismos de concordância nominal e verbal, regência verbal etc.), sempre que o contexto o exigir.

(EM13LP16) Produzir e analisar textos orais, considerando sua adequação aos contextos de produção, à forma composicional e ao estilo do gênero em questão, à clareza, à progressão temática e à variedade linguística empregada, como também aos elementos relacionados à fala (modulação de voz, entonação, ritmo, altura e intensidade, respiração etc.) e à cinestesia (postura corporal, movimentos e gestualidade significativa, expressão facial, contato de olho com plateia etc.).

(EM13LP17) Elaborar roteiros para a produção de vídeos variados (*vlog*, videoclipe, videominuto, documentário etc.), apresentações teatrais, narrativas multimídia e transmídia, *podcasts*, *playlists* comentadas etc., para ampliar as possibilidades de produção de sentidos e engajar-se em práticas autorais e coletivas.

(EM13LP18) Utilizar *softwares* de edição de textos, fotos, vídeos e áudio, além de ferramentas e ambientes colaborativos para criar textos e produções multissemióticas com finalidades diversas, explorando os recursos e efeitos disponíveis e apropriando-se de práticas colaborativas de escrita, de construção coletiva do conhecimento e de desenvolvimento de projetos.

(EM13LP19) Apresentar-se por meio de textos multimodais diversos (perfis variados, *gifs* biográficos, *biodata*, currículo *web*, videocurrículo etc.) e de ferramentas digitais (ferramenta de *gif*, *wiki*, *site* etc.), para falar de si mesmo de formas variadas, considerando diferentes situações e objetivos.

(EM13LP20) Compartilhar gostos, interesses, práticas culturais, temas/problemas/questões que despertam maior interesse ou preocupação, respeitando e valorizando diferenças, como forma de identificar afinidades e interesses comuns, como também de organizar e/ou participar de grupos, clubes, oficinas e afins.

(EM13LP22) Construir e/ou atualizar, de forma colaborativa, registros dinâmicos (mapas, *wiki* etc.) de profissões e ocupações de seu interesse (áreas de atuação, dados sobre formação, fazeres, produções, depoimentos de profissionais etc.) que possibilitem vislumbrar trajetórias pessoais e profissionais.

(EM13LP24) Analisar formas não institucionalizadas de participação social, sobretudo as vinculadas a manifestações artísticas, produções culturais, intervenções urbanas e formas de expressão típica das culturas juvenis que pretendam expor uma problemática ou promover uma reflexão/ação, posicionando-se em relação a essas produções e manifestações.

(EM13LP27) Engajar-se na busca de solução para problemas que envolvam a coletividade, denunciando o desrespeito a direitos, organizando e/ou participando de discussões, campanhas e debates, produzindo textos reivindicatórios, normativos, entre outras possibilidades, como forma de fomentar os princípios democráticos e uma atuação pautada pela ética da responsabilidade, pelo consumo consciente e pela consciência socioambiental.

(EM13LP31) Compreender criticamente textos de divulgação científica orais, escritos e multissemióticos de diferentes áreas do conhecimento, identificando sua organização tópica e a hierarquização das informações, identificando e descartando fontes não confiáveis e problematizando enfoques tendenciosos ou superficiais.

(EM13LP33) Selecionar, elaborar e utilizar instrumentos de coleta de dados e informações (questionários, enquetes, mapeamentos, opinários) e de tratamento e análise dos conteúdos obtidos, que atendam adequadamente a diferentes objetivos de pesquisa.

(EM13LP42) Acompanhar, analisar e discutir a cobertura da mídia diante de acontecimentos e questões de relevância social, local e global, comparando diferentes enfoques e perspectivas, por meio do uso de ferramentas de curadoria (como agregadores de conteúdo) e da consulta a serviços e fontes de checagem e curadoria de informação, de forma a aprofundar o entendimento sobre um determinado fato ou questão, identificar o enfoque preponderante da mídia e manter-se implicado, de forma crítica, com os fatos e as questões que afetam a coletividade.

(EM13LP43) Atuar de forma fundamentada, ética e crítica na produção e no compartilhamento de comentários, textos noticiosos e de opinião, memes, *gifs*, remixes variados etc. em redes sociais ou outros ambientes digitais.

(EM13LP44) Analisar formas contemporâneas de publicidade em contexto digital (*advergame*, anúncios em vídeos, *social advertising*, *unboxing*, narrativa mercadológica, entre outras), e peças de campanhas publicitárias e políticas (cartazes, folhetos, anúncios, propagandas em diferentes mídias, *spots*, *jingles* etc.), identificando valores e representações de situações, grupos e configurações sociais veiculadas, desconstruindo estereótipos, destacando estratégias de engajamento e viralização e explicando os mecanismos de persuasão utilizados e os efeitos de sentido provocados pelas escolhas feitas em termos de elementos e recursos linguístico-discursivos, imagéticos, sonoros, gestuais e espaciais, entre outros.

(EM13LP45) Analisar, discutir, produzir e socializar, tendo em vista temas e acontecimentos de interesse local ou global, notícias, fotodenúncias, fotorreportagens, reportagens multimidiáticas, documentários, infográficos, *podcasts* noticiosos, artigos de opinião, críticas da mídia, *vlogs* de opinião, textos de apresentação e apreciação de produções culturais (resenhas, ensaios etc.) e outros gêneros próprios das formas de expressão das culturas juvenis (*vlogs* e *podcasts* culturais, *gameplay* etc.), em várias mídias, vivenciando de forma significativa o papel de repórter, analista, crítico, editorialista ou articulista, leitor, vlogueiro e *booktuber*, entre outros.

(EM13LP46) Compartilhar sentidos construídos na leitura/escuta de textos literários, percebendo diferenças e eventuais tensões entre as formas pessoais e as coletivas de apreensão desses textos, para exercitar o diálogo cultural e aguçar a perspectiva crítica.

(EM13LP47) Participar de eventos (saraus, competições orais, audições, mostras, festivais, feiras culturais e literárias, rodas e clubes de leitura, cooperativas culturais, jograis, repentes, *slams* etc.), inclusive para socializar obras da própria autoria (poemas, contos e suas variedades, roteiros e microrroteiros, videominutos, *playlists* comentadas de música etc.) e/ou interpretar obras de outros, inserindo-se nas diferentes práticas culturais de seu tempo.

(EM13LP53) Produzir apresentações e comentários apreciativos e críticos sobre livros, filmes, discos, canções, espetáculos de teatro e dança, exposições etc. (resenhas, *vlogs* e *podcasts* literários e artísticos, *playlists* comentadas, fanzines, *e-zines* etc.).

(EM13LP54) Criar obras autorais, em diferentes gêneros e mídias – mediante seleção e apropriação de recursos textuais e expressivos do repertório artístico –, e/ou produções derivadas (paródias, estilizações, *fanfics*, *fanclipes* etc.), como forma de dialogar crítica e/ou subjetivamente com o texto literário.

Competência específica de Matemática e suas Tecnologias para o Ensino Médio

1. Utilizar estratégias, conceitos e procedimentos matemáticos para interpretar situações em diversos contextos, sejam atividades cotidianas, sejam fatos das Ciências da Natureza e Humanas, das questões socioeconômicas ou tecnológicas, divulgados por diferentes meios, de modo a contribuir para uma formação geral.

Habilidades de Matemática e suas Tecnologias para o Ensino Médio

(EM13MAT101) Interpretar criticamente situações econômicas, sociais e fatos relativos às Ciências da Natureza que envolvam a variação de grandezas, pela análise dos gráficos das funções representadas e das taxas de variação, com ou sem apoio de tecnologias digitais.

(EM13MAT102) Analisar tabelas, gráficos e amostras de pesquisas estatísticas apresentadas em relatórios divulgados por diferentes meios de comunicação, identificando, quando for o caso, inadequações que possam induzir a erros de interpretação, como escalas e amostras não apropriadas.

Competências específicas de Ciências Humanas e Sociais Aplicadas para o Ensino Médio

3. Analisar e avaliar criticamente as relações de diferentes grupos, povos e sociedades com a natureza (produção, distribuição e consumo) e seus impactos econômicos e socioambientais, com vistas à proposição de alternativas que respeitem e promovam a consciência, a ética socioambiental e o consumo responsável em âmbito local, regional, nacional e global.

4. Analisar as relações de produção, capital e trabalho em diferentes territórios, contextos e culturas, discutindo o papel dessas relações na construção, consolidação e transformação das sociedades.

5. Identificar e combater as diversas formas de injustiça, preconceito e violência, adotando princípios éticos, democráticos, inclusivos e solidários, e respeitando os Direitos Humanos.

Habilidades de Ciências Humanas e Sociais Aplicadas para o Ensino Médio

(EM13CHS303) Debater e avaliar o papel da indústria cultural e das culturas de massa no estímulo ao consumismo, seus impactos econômicos e socioambientais, com vistas à percepção crítica das necessidades criadas pelo consumo e à adoção de hábitos sustentáveis.

(EM13CHS401) Identificar e analisar as relações entre sujeitos, grupos, classes sociais e sociedades com culturas distintas diante das transformações técnicas, tecnológicas e informacionais e das novas formas de trabalho ao longo do tempo, em diferentes espaços (urbanos e rurais) e contextos.

(EM13CHS502) Analisar situações da vida cotidiana, estilos de vida, valores, condutas etc., desnaturalizando e problematizando formas de desigualdade, preconceito, intolerância e discriminação, e identificar ações que promovam os Direitos Humanos, a solidariedade e o respeito às diferenças e às liberdades individuais.

Competência específica de Ciências da Natureza e suas Tecnologias para o Ensino Médio

2. Analisar e utilizar interpretações sobre a dinâmica da Vida, da Terra e do Cosmos para elaborar argumentos, realizar previsões sobre o funcionamento e a evolução dos seres vivos e do Universo, e fundamentar e defender decisões éticas e responsáveis.

Habilidade de Ciências da Natureza e suas Tecnologias para o Ensino Médio

(EM13CNT206) Discutir a importância da preservação e conservação da biodiversidade, considerando parâmetros qualitativos e quantitativos, e avaliar os efeitos da ação humana e das políticas ambientais para a garantia da sustentabilidade do planeta.

(EM13CNT207) Identificar, analisar e discutir vulnerabilidades vinculadas às vivências e aos desafios contemporâneos aos quais as juventudes estão expostas, considerando os aspectos físico, psicoemocional e social, a fim de desenvolver e divulgar ações de prevenção e de promoção da saúde e do bem-estar.

LEARNING TIPS

1. HOW TO BECOME A STRATEGIC READER

Davi Augusto/ID/BR

Strategic reading involves steps that can help you interact with a text. This can be done in three steps:

First, focus on the general idea of the text:

- look for nonverbal information to help you make inferences (illustrations, typographic marks, numbers, etc.);
- identify where the text was published;
- identify who the text was written by and for;
- ask yourself what the textual genre can tell you about its content.

Next, focus on the main ideas of the text by:

- reading titles and subtitles;
- reading the first few sentences of each paragraph;
- identifying cognates;
- using the context to infer the meaning of words.

Finally, focus on details of the text. Pay attention to:

- discourse markers (*although*, *in addition*, *however*, etc.);
- words before and after the word whose meaning you're trying to infer;
- word prefixes and suffixes (word formation);
- compound nouns and adjectives.

Keep in mind that you don't have to understand every word in a text. Here are some resources to help you become a strategic reader:

- **Newspapers and magazines**
  - Start with the headlines.
  - Read the leads and try to find answers to questions beginning with *when*, *why*, *who*, *what*, *where*, *how*.
  - Read nonverbal information.
- **Dictionary**
  - Look up the meaning of words you don't know.
  - Write down the meaning of these words.
  - Make a glossary of these words.

Remember to read the *Hint* boxes that can be found throughout the book. They present strategies that can help you develop your reading skills.

2. HOW TO IMPROVE YOUR LISTENING SKILLS

Understanding a conversation, a TV show, or a movie may require some strategies. Follow the steps below to improve your listening skills.

First, try to get the main idea of what you're listening to. For example, sometimes when watching a movie or TV show, you can try to predict the content by:

- looking at the images to understand the context;
- paying attention to the setting and the environment to try to understand the context;
- looking for clues to find out the level of formality;
- paying attention to what people mean through their body language.

Não escreva no livro.

Then, look for signs. Just as there are signs on the road to prepare us for what is ahead, oral language in general offers us some indications of what is about to be said:

- sequencing events: *first of all*, *then*, *second*, *next*, *finally*, etc.;
- giving examples: *for instance*, *for example*, *such as*, etc.;
- and other linking words and phrases.

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Next, listen for specific information by:

- listening for names of objects, cities, etc.;
- paying attention to what the numbers refer to;
- paying attention to words that are emphasized in the speech.

Here are some tips to help you improve your listening:

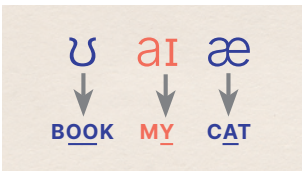
- **Movies or TV shows**
  - Use the subtitles to learn English. You can pause and repeat the parts you don't understand, remove the subtitles at some point to check your understanding of that part, etc.
  - Use the context of the scene to help you infer the meaning of what's being said.
- **Music**
  - Use the lyrics when you listen to your favorite songs to help you learn pronunciation and intonation.
  - Pay attention to the influences of oral language (contraction, variation, accent) that are common in songs.
  - Write down the words you don't know, look them up in a dictionary and include them in your glossary.

3. HOW TO IMPROVE YOUR SPEAKING

When speaking, we express our thoughts and feelings. Speaking is an activity that usually implies communicating with other people. In this skill, what really matters is getting your message through. Here are some tips to improve your speaking skills in English:

- find someone you can talk in English to: a classmate, a tourist visiting your city, etc.;
- don't be afraid to ask if the person you're talking to understands what you're saying;
- if necessary, repeat what you want to say using other words;
- when you don't know how to say the name of an object, show it or explain in your own words what you want to say. Questions such as *How do you say... in English?* or *What do you call ... in English?* can be helpful when you're communicating;
- don't feel bad about hesitating when talking or repeating words as these are typical elements of oral language. Conversation fillers (e.g. *uh*, *um*, *well*, *you know,* etc.) give you time to think of what you want to say next;
- if you feel like practicing in the privacy of your home before you speak, record your voice or speak out loud. Listening to your own recordings can help you identify any mispronunciation.

One way to improve pronunciation in English is to familiarize yourself with phonetic transcriptions. Phonetic symbols represent distinct speech sounds. They are largely used in dictionaries. Look at some examples of phonetic symbols:



macida/iStock/Getty Images

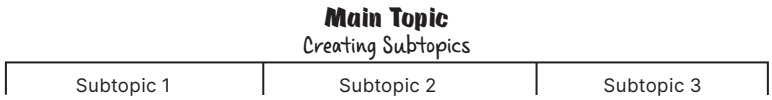
Here are some more tips on how to use music to improve your speaking:

- use the lyrics to your favorite songs to sing along;
- train the articulation of the most challenging sounds;
- practice contractions as they're very much used in oral language;
- karaoke is also fun and can help you learn English. You can listen to a song, sing it as many times as you want, and even record your performance on video to share with your friends. You can also learn more vocabulary in context. You can sing along and practice pronunciation in a very relaxing way.

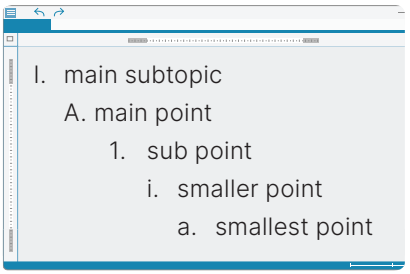
4. HOW TO BECOME SKILLED AT WRITING

Becoming skilled at writing may take some time and the use of carefully planned strategies. Here are some steps to help you. First, brainstorm ideas about the topic you're going to write about. Let your writing flow and write down everything that comes to your mind. Think in ink!

Then, narrow down the topic and think of possible subtopics related to the idea you want to develop.



Next, outline how you're going to organize your text. Take all the ideas and topics/subtopics you came up with and arrange them hierarchically. It must make sense to you and convey the message you want as a text.
Let the text sit for some time, and if possible, ask a classmate to read it and give you feedback. Finally, read your text again, check for misspelled words, and revise it thoroughly. Practice makes perfect!



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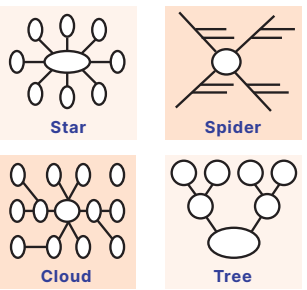
5. HOW TO BUILD UP YOUR VOCABULARY

Learning vocabulary means knowing not only the meaning of words, but also how to use them in context. To know a word also implies spelling, pronunciation, register or style, changes in form, and grammar information.
How to learn new words:

- read a lot;
- listen to music and pay attention to the lyrics;
- watch movies and pay attention to new words;
- use a good dictionary;
- build a personal glossary. Associating illustrations can help you memorize word meaning;
- use vocabulary graphic organizers. Look at some examples you can use on the images above.



ID/BR

Another good way to improve your vocabulary is to be aware of collocations. According to the *Cambridge Online Dictionary*, a collocation is "the combination of words formed when two or more words are often used together in a way that sounds correct." (Available at https://dictionary.cambridge.org/pt/dicionario/ingles/collocation. Accessed on April 14, 2020.)

You can learn lots of collocations with concordancers, a tool that works like a search engine especially designed for language study. Just enter the word you want and the concordancer will display a large body of text data banks on the web – a corpus – with a list of examples of the word in real discourse. The search results can help you learn new collocations.

Pay attention to some of the words that collocate (go together) with the verbs **make** and **do**. The following results were extracted from a WebCorp (http://www.webcorp.org.uk/live/index.jsp. Accessed on April 14, 2020.), a concordancer operated by the Research and Development Unit for English Studies (RDUES) in the School of English at Birmingham City University.

288: (COVID-19) Guidance and support Part of What to **do** when someone dies: step by step Register the
289: complete and give to the crematorium. You must **do** one of these before the funeral can take place.
290: the funeral can take place. Part of What to **do**, when someone dies: step by step Step 1: Register
291: Register the death within 5 days Check what to **do** if: the death has been reported to a coroner the

Available at http://www.webcorp.org.uk/live/search.jsp?search=do&i=on&span=c50&api=bingCog7&bingLang=xx&bingNewsLang=en-GB&farooLang=xx&info=on&site=&filter=. Accessed on April 17, 2020.

22: and possessions after your death. If you **make** a will you can also make sure you don't pay more
23: your death. If you make a will you can also **make** sure you don't pay more Inheritance Tax than you
24: get your will formally witnessed and signed to **make** it legally valid. If you want to update your
25: If you want to update your will, you need to **make** an official alteration (called a 'codicil') or

Available at http://www.webcorp.org.uk/live/search.jsp?search=make&i=on&span=c50&api=bingCog7&bingLang=xx&bingNewsLang=en-GB&farooLang=xx&info=on&site=&filter=. Accessed on April 17, 2020.

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Keep in mind that the best way to learn vocabulary is to learn not just words in isolation but how they are commonly used.

6. HOW TO IMPROVE YOUR GRAMMAR

There are quite a few paths you can take to improve your grammar, but a piece of advice: don't worry so much about rules. Instead, focus on how the language is used. Here are some tips on how to improve your grammar.

- **Identify repeated patterns.**

  The use of auxiliary verbs for questions and negatives are some of the patterns we find in English. You can create a bank of patterns by using concordancers such as WebCorp (http://www.webcorp.org.uk/live/index.jsp. Accessed on April 14, 2020). By searching the verb go in WebCorp, we have found results with auxiliary verbs in several lines.

229: ght-carriers off the track before they was due to **go**. Billy, go up to the address he gives you, and
230: off the track before they was due to go. Billy, **go** up to the address he gives you, and get some of
231: tones, the maiden inquired, "Where did we **go**, Paralus?" When he did go it was always
232: "Where did we go, Paralus?" When he did **go** it was always understood to be positively for

Available at http://www.webcorp.org.uk/live/search.jsp?search=go&i=on&span=c50&api=bingCog7&bingLang=xx&bingNewsLang=en-GB&farooLang=xx&info=on&site=&filter=. Accessed on April 17, 2020.

- **You can also create a bank of useful language like the ones you will find in the book:**

Agreeing: Absolutely, I can't agree more..., etc.
Disagreeing politely: I see your point but..., I'm not so sure about that...

- **Pay attention to how ideas are linked together.**

  There are a number of words and expressions (discourse markers, prepositions) that can work as signposts and connect ideas. Take a look at the following sentence:

A strategic approach / **to** grammar / will allow / you / a general understanding / **of** language / **for** daily use.

- **Identify similarities and differences between Portuguese and English.**

  One of the similarities can be seen in the order of groups of meaning in Portuguese and in English. These groups tend to be the same in both languages if we compare the example above to its translation in Portuguese.

Uma abordagem estratégica / **para** a gramática / permitirá / **a** você / uma compreensão geral / **da** língua / **para** uso diário.

  But pay attention to the difference in word order in:

A strategic approach × *Uma abordagem estratégica*
daily use × *uso diário*

- **Use reliable grammar websites.**

  The Internet has lots of sites with grammar explanations and exercises. You can even find interesting games to practice grammar with and have fun at the same time.

- **Check the section *Language Reference* at the end of this book.**

  At this section, we have summarized the grammar of each unit of this book for you.

- **Identify the most common grammar features of the genres used in your lessons.**

  Notice that we use the imperative to give instructions. So, it's just natural to find many examples of this structure in tutorials, manuals, do-it-yourself (DIY) videos, etc.

  Last but not least, learn from your own grammar mistakes!

PROJECTS

What about developing one or more projects to put together some of your activities in English? You can also go beyond your classes and include examples of your autonomous initiatives to learn English. Have a look at the *Learning Tips* in this book.

In addition, you can include notes with links for your messages, videos or audio files published on the Web. Read or listen to your productions again and again and show them to your family and friends.

See five options here.

1 SCRAPBOOK

Do you collect photos, notes, drawings, dry flowers, show tickets, etc. in a scrapbook? What about making something similar with your English activities? Let your creativity work and add texts, pictures, frames, memes, drawings, etc. Be an artist!

You can reuse an old notebook, a planner, recycled paper sheets, a box or any other material you have at hand. You can also use a digital tool. A good example is Canva (https://www.canva.com/pt_br/criar/scrapbooks/. Accessed on August 20, 2020).

But if you prefer a simple collection of activities, see option 2 below.

Mostovyi Sergii Igorevich/Shutterstock/ID/BR

2 PORTFOLIO

A portfolio is a collection of activities developed as school work. You can collect your drafts and final works in a folder or in a box.

You can also do it on the Web using a free tool such as Seesaw (https://web.seesaw.me/. Accessed on August 20, 2020).

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3 BLOG

Blog is the short form for weblog and it was initially used as a personal online diary. Its main purpose now is to offer information on specific topics. What about having your own blog?

There are free platforms where you can create yours. Some examples are: Wordpress (https://br.wordpress.com/); Weebly (https://www.weebly.com/); and Blogger (https://www.blogger.com/. All accessed on August 20, 2020).

Blogging is fun! You can post texts with hyperlinks, images, and videos. The positive point is that your readers can post comments. Isn't it a good idea to share your work and get feedback?

Rawpixel.com/Shutterstock/ID/BR

4 MY PADLET WALL

Padlet is a free online tool to build a wall panel. It is made up of "post-it notes" where we publish texts, PDF files, pictures, Web videos and slides. You can edit or delete messages and even change the position of the posts with the help of the mouse. Your visitors can also post comments, but you can delete the unwanted ones. Go to Padlet (https://padlet.com/. Accessed on August 20, 2020) and build a virtual wall for yourself!

VGstockstudio/Shutterstock.com/ID/BR

5 ELECTRONIC MAGAZINE

Create your own electronic magazine. Look through some magazines in English or in Portuguese and see how they are organized. Choose a name and create a beautiful cover. You can do it using an online tool. One suggestion is Issuu (https://issuu.com/. Accessed on August 20, 2020).

You can include your texts and photographs, but consider the idea of inviting other classmates to share their work in your magazine.

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WELCOME UNIT

CLASSROOMS AROUND THE WORLD

In this unit, you'll...

GOALS

- reflect on different classroom environments and use this knowledge to make associations between verbal and non-verbal language;
- recognize words and expressions used in the classroom to increase opportunities for participation;
- identify commands commonly used in school exercises to facilitate your interaction with the textbook;
- create a glossary to keep track of the vocabulary learned during the school year.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competência geral: 5

Competências específicas e habilidades: CELTECEM1 EM13LGG104; CELTECEM4 EM13LGG402.

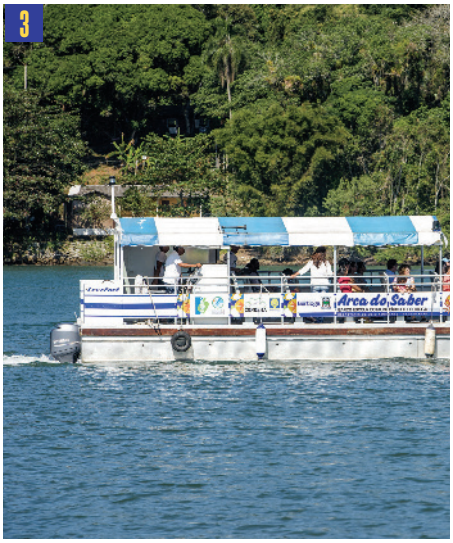
1

Ibraheem Abu Mustafa/Reuters/Fotoarena

2

Ivan Alvarado/Reuters/Fotoarena

3



Du Zuppani/Pulsar Imagens

4

Adnan Abid/Reuters/Fotoarena

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LEAD-IN

1. Look at the pictures on the previous page. In pairs, describe the different classroom environments. If necessary, follow the examples or use the words and phrases in the box below.

Personal answers.

There are only boys in classroom number 1. In classroom number 2, the walls are yellow.

Useful language

There is...	There isn't...	**a teacher**	a notebook	a table	a bulletin board	curtains
There are...	There aren't...	**a student**	a uniform	a desk	a bookcase	a cabinet
In classroom number X...		**a book**	a board	a chair	a trash can	a backpack

2. Look at the pictures on page 24 again and read the following captions. In your notebook, write the correct combination of numbers–letters. Use your prior knowledge, the visual elements, and cognates. 1-b; 2-a; 4-c; 3-d.

a.

"Teacher Guillermo Valenzuela poses for a picture with his primary school students who are attending night school for adults in a popular neighborhood of Santiago, Chile, at Laura Vicuña school, September 10, 2015."

b.

"Mohammed Zurob marks an exercise for his first-grade students during an English lesson in a classroom at Taha Huseen elementary school in Rafah in the southern Gaza Strip, September 28, 2015."

c.

"Teacher Archana Shori poses for a picture with 7th-grade students inside their classroom at Rukmini Devi Public school in New Delhi, India, September 7, 2015."

d.

"Children of the floating school Arca do Saber pose along the Bertioga canal in Bertioga, Brazil."

Adapted from https://www.cbsnews.com/pictures/students-and-classrooms-around-the-world/20/. Accessed on March 5, 2020.

3. Which words in the captions helped you to do the activity 2? Write them in your notebook and compare your answers with those of your partner.

Possible answers: a-adults; b-marks an exercise; c-poses for a picture; d-floating school Arca do Saber.

4. Take a photo of your class. In your notebook, write a caption following the examples in activity 2.

Personal answer.

LET'S READ AND TALK!

BEFORE YOU READ...

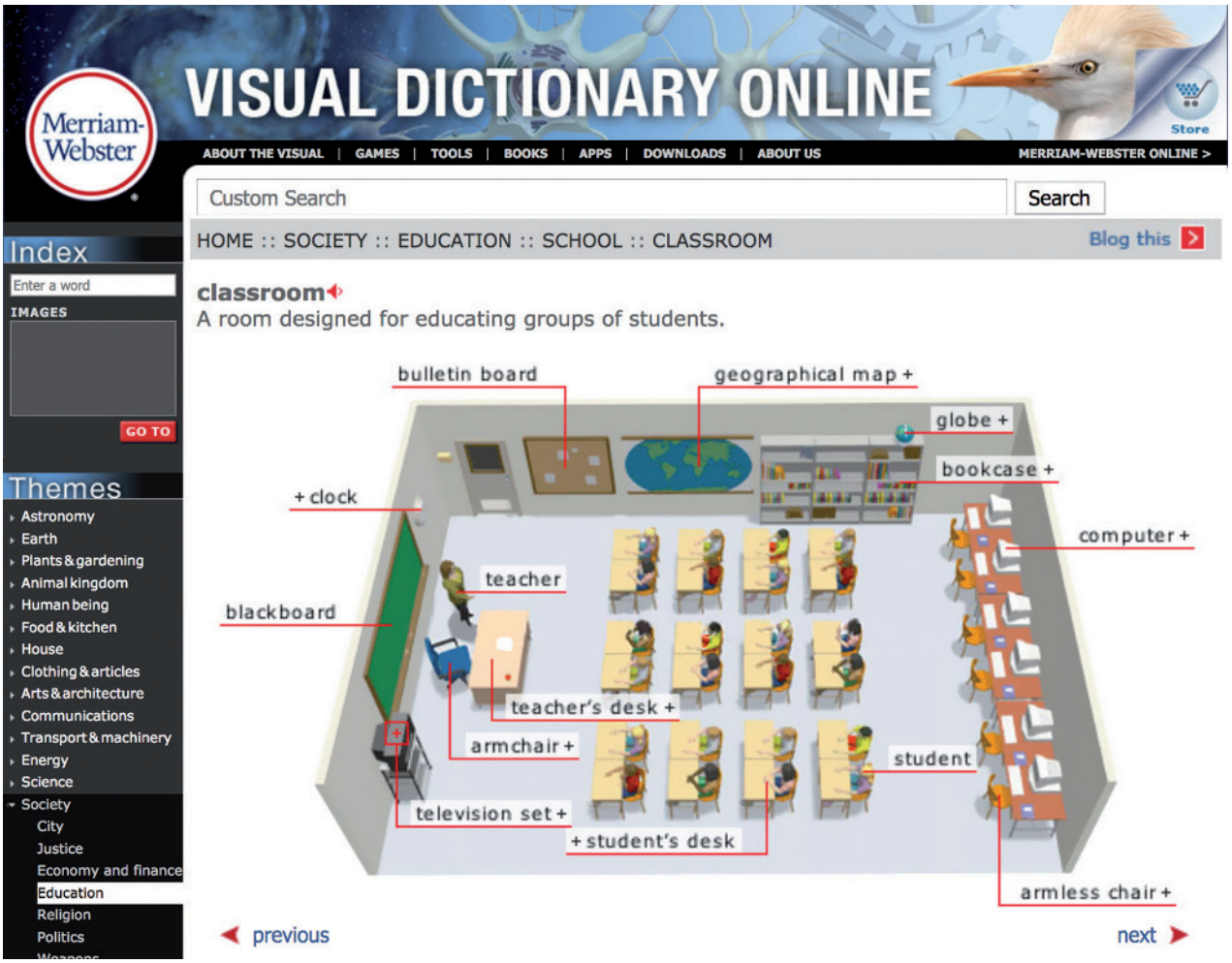
a. In what situations do you use English dictionaries?
Personal answers.

b. What types of English dictionaries have you already used?
Possible answer: monolingual, bilingual, thesaurus, visual dictionaries etc.

c. Which ones do you prefer to use? Why?
Personal answers.

d. What are the advantages and disadvantages of using online dictionaries and translators?
Personal answers.

- This book was written in English to increase your exposure to the language. This does not mean that you need to translate all the words to study and learn. Using visual dictionaries is an effective learning strategy. Read the dictionary entry below and do the following activities in your notebook.



Available at http://www.visualdictionaryonline.com/society/education/school/classroom.php. Accessed on April 16, 2020.

a. What are the differences between the classroom in the picture and your classroom?
Possible answers: In the model, there is not a fan/trash can/cabinet, etc.

b. Which pieces of furniture and objects do you think teachers use the most?
Possible answers: teacher's desk, armchair, blackboard, bulletin board.

c. In your opinion, which pieces of furniture and objects do students use the most?
Possible answers: student's desk, bookcase, armless chair.

d. Which classroom from the opening page differs from the model presented by the dictionary? Justify your answer.
Possible answer: Classroom number 3, because it is a classroom in a floating school along the Bertioga Canal.

Não escreva no livro.

LET'S FOCUS ON LANGUAGE!

Teacher's sentences: Listen to me, please! Open your books!, Pay attention, please!, Read the next page for next class!, Have you all finished?, Work in pairs. Just a moment, please!, Can you repeat that, please?; Student's sentences: Can I go to the restroom?, Can you explain it again, please?, What page are we on?, Can you repeat that, please?, Do we have to write this down?, What do we have to do now?, Just a moment, please!, Can you explain that again?, How can I say… in English?

1. Using English in the classroom is also a strategy to increase your exposure to the language. Read the sentences below and, in your notebook, classify them in two groups: *Teacher's sentences* and *Student's sentences*. Some sentences can be classified into both groups.

Work in pairs.

Listen to me, please!

What page are we on?

Just a moment, please!

Can you explain it again, please?

Can I go to the restroom?

Open your books!

Have you all finished?

Do we have to write this down?

Can you explain that again?

Read the next page to prepare for next class!

How can I say... in English?

Pay attention, please!

Can you repeat that, please?

What do we have to do now?

2. Which other expressions do you think will be important to you? Discuss with your classmates in Portuguese and make a list with the equivalent expressions in English.

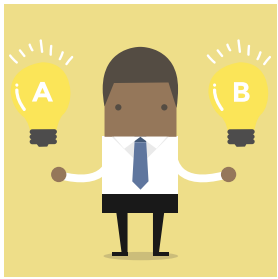
Personal answers.

I-d, II-a, III-h, IV-b, V-i, VI-f, VII-j, VIII-e, IX-c, X-g, XI-l; XII-k.

3. Activities in textbooks are generally written with commands. Match the commands to their icons and write the combination of numbers-letters in your notebook.

I. Ask/answer **II.** Compare **III.** Discuss **IV.** Listen **V.** Look **VI.** Match **VII.** Read **VIII.** Search **IX.** Share **X.** Write **XI.** Open **XII.** Close

a.



WindAwake/Shutterstock.com/ID/BR

b.

FGC/Shutterstock.com/ID/BR

c.

america365/Shutterstock.com/ID/BR

d.

Shamo Huseynov/Shutterstock.com/ID/BR

e.

32 pixels/Shutterstock.com/ID/BR

f.

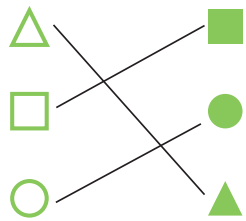
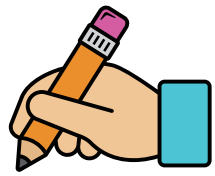


Illustration: ID/BR

g.



tatianasun/Shutterstock.com/ID/BR

h.

Ekaterina Volynshchikova/Shutterstock.com/ID/BR

i.

Inspiring/Shutterstock.com/ID/BR

j.

cosmaa/Shutterstock.com/ID/BR

k.

Oxy_gen/Shutterstock.com/ID/BR

l.

Oxy_gen/Shutterstock.com/ID/BR

4. See some more useful classroom expressions. In pairs, ask questions according to your own interests and try to answer your partner's. Personal answers.

a. What is the difference between... and...?

b. Can you explain to me how to...?

c. What is the past tense of...?

d. How do you pronounce... in English?

Não escreva no livro.

LET'S ACT WITH WORDS!

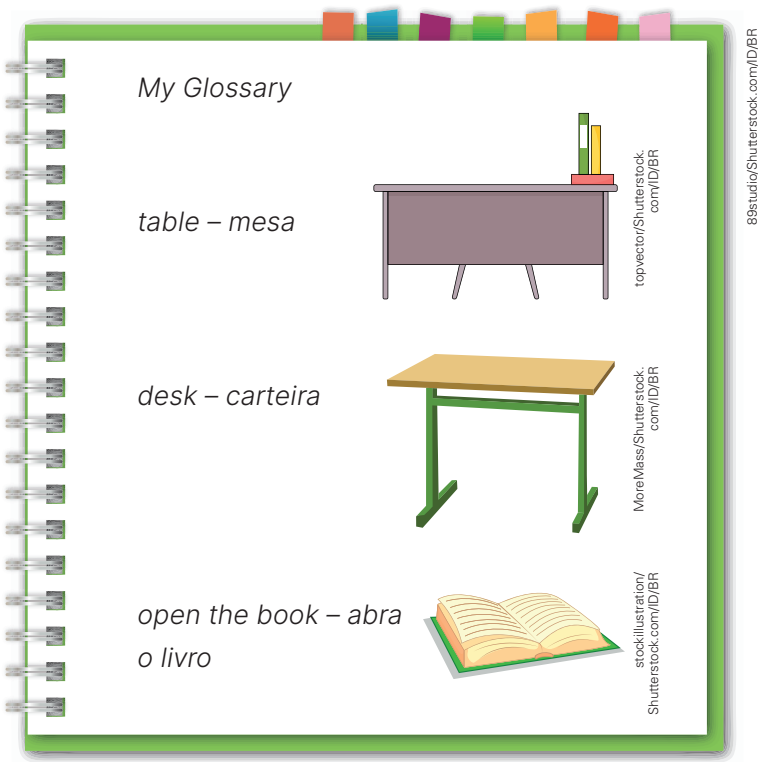
CREATING A GLOSSARY!

According to Wikipedia, "a glossary is an alphabetical list of terms from a given domain of knowledge with the definition of these terms." In addition to the definition, you can insert images, links, example of sentences in different contexts etc.

A glossary can be physical or digital. You can choose to create your own in a small notebook or on some online platform, such as a blog or even your cell phone's notepad.

Taking notes is one of the most powerful techniques to study. Thus, we can contextualize what we learn, simplifying the language and creating relationships between words, concepts and subjects. Many glossaries are organized in alphabetical order. However, we encourage you to create a thematic glossary, in which you group all the words you have searched for and learned about a particular subject. Start with the first topic covered here (Classroom vocabulary) and continue throughout your studies with topics that you like, in addition to the various topics covered in the units.

If you make your glossary in a notebook, feel free to explore your creativity and use colored pens, clippings, collages etc.



ACTION PLAN

I. Find examples of glossaries and pay attention to how they are organized and also their parts.

II. List the steps you need to follow to create a good glossary.

III. In groups, exchange ideas and decide which elements your glossary will contain.

IV. Think about the problems you might encounter and how to solve them.

V. Review your steps and think about the technology you will use in this project (online or offline).

UNIT 1

WHAT'S YOUR TALENT?

In this unit, you'll...

GOALS

- reflect on types of talent to identify personal skills and recognize possibilities for social action;
- listen to non-native English speakers to reflect on the legitimacy of variations in pronunciation;
- greet people and make introductions to use the language properly in different contexts;
- give information about yourself and others to interact in formal and informal situations;
- produce a multimodal presentation to describe someone's talents.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 4 e 6

Competências específicas e habilidades: **CELTECEM1** EM13LGG103, EM13LGG104; **CELTECEM2** EM13LGG201; **CELTECEM3** EM13LGG301, EM13LGG305; **CELTECEM4** EM13LGG402.

1

Rich Fury/Getty Images

Anitta performing live at the 2018 Latin American Music Awards in Los Angeles, California (USA).

2

Victoria Haydn/Manchester City FC/Getty Images

On the left, Gabriel Jesus celebrating the victory of his team Manchester City in the 2020 English Football League Cup, in London, England (UK).

3

20th Century Fox/Landmark Media/Alamy/Fotoarena

Alice Braga playing Cecilia Reyes in the Marvel movie *The New Mutants*, 2019.

4

Nelson Antoine/Shutterstock.com/D/BR

Eduardo Kobra finishing his mural in São Paulo, São Paulo (BRA), 2015.

Não escreva no livro.

LEAD-IN

2. Possible answers: Anitta sings, composes, dances, acts, and directs; Gabriel Jesus plays soccer well, runs fast, and controls the ball; Alice Braga acts and memorizes lines; Eduardo Kobra paints and sketches well, has good motor skills and visual perception.

1. Look at the pictures on the previous page. What do all the famous people have in common?
They are all Brazilian people who are famous internationally.

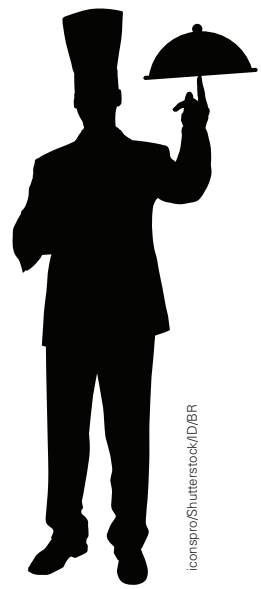
2. What makes these people talented? List as many talents and skills as you can in your notebook.

3. Do you know more people who are famous for their talent? In your notebook, write down their names and skills. Share the names with the class. Personal answers.

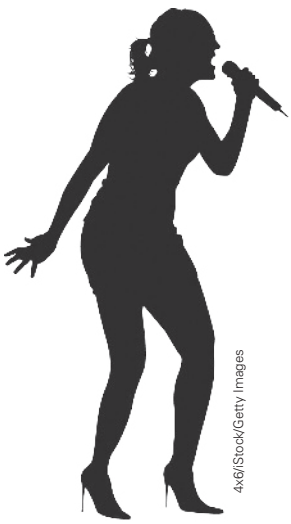
4. Look at the silhouettes below and in your notebook make a list of the talents they represent.
skating; surfing; cooking; singing; writing; swimming.

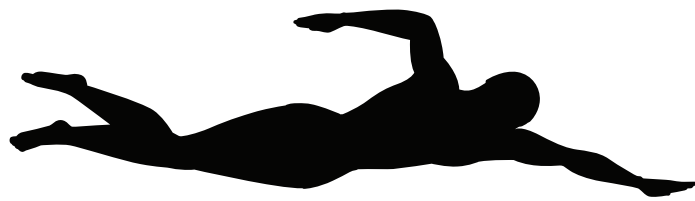
4x6/iStock/Getty Images

4x6/iStock/Getty Images


iconspro/Shutterstock/ID/BR

Big_Ryan/iStock/Getty Images


4x6/iStock/Getty Images


Black Creator 24/ Shutterstock/ID/BR

5. Do you have any talents or anything you are very good at? Share your talents with the class.
Personal answers.

6. Why can learning English help you develop your talents? In your notebook, list some of the possibilities the knowledge of the language can offer you. Personal answers.

LET'S READ AND TALK!

BEFORE YOU READ... Personal answers.

a. In what ways can talented people help the world?
b. Can you think of any talents that help people's lives?
c. Do you know what a designer does?
d. What types of designer do you know?
e. What talents must a designer have?
f. What do you think a Design Talent Award is?
g. Do you know what the Sustainable Development Goals of the United Nations are?

HINT

Em seu primeiro contato com um texto, procure fazer previsões sobre ele. Por exemplo, as imagens, bem como as palavras que você já conhece em títulos e subtítulos, podem lhe dizer muito sobre o assunto que será tratado.

1. Read the Text 1 below and the Text 2 on the next page carefully and confirm your thoughts.

TEXT 1

https://ifworlddesignguide.com/awards/participate/if-design-talent-award-2020-01

WORLD DESIGN GUIDE

News | Design Jobs | Calendar | Contact | my iF | Language
AWARDS | WINNERS | DESIGN | GUIDE | ABOUT

Available at https://ifworlddesignguide.com/awards/participate/if-design-talent-award-2020-01. Accessed on April 30, 2020.

INFORMATION IN YOUR LANGUAGE | CATEGORIES | THE UN SUSTAINABLE DEVELOPMENT GOALS | DATES AND FEES | BENEFITS FOR WINNERS | JURY | EVALUATION CRITERIA | WINNERS 2020_01 | WINNERS 2019_02 | PROTECT YOUR RIGHT

iF DESIGN TALENT AWARD 2020_01

Share on: f in

The iF DESIGN TALENT AWARD is one of the most important design prizes for students from all over the world, with about 10,000 submissions each year. Together with our sponsors, iF provides the platform for talented young designers and their future-oriented concepts. Once winners have been chosen and the prize money awarded, all winning entries are published in the iF WORLD DESIGN GUIDE.

From now on, the competition categories correspond to the Sustainable Development Goals of the United Nations. That's the reason why we are looking for submissions that address the most pressing challenges facing our society. The registration for the first round is closed now. The jury session will start in March 2020. The best entries win a share of prize money of EUR 50,000 (total). Stay tuned! [...]

Available at https://ifworlddesignguide.com/awards/participate/if-design-talent-award-2020-01. Accessed on April 17, 2020.

2. Where was Text 1 published? Write the answer in your notebook.
On a website.

3. What is the target audience of Text 1? Write it down in your notebook.
Students from all over the world.

Não escreva no livro.

4. What kind of things should the contestants design? Write the answer in your notebook.
Projects or products that address the most pressing challenges facing our society.

5. What kind of project do you expect to be a winner? Write it down in your notebook.
Personal answer.

6. Which statements are true or false? Answer in your notebook using T (true) or F (false).
a-T; b-F; c-F; d-F.

a. The iF Design Talent Award is an annual event.

b. The contestants should be from developing countries.

c. The prize is a scholarship to develop the design.

d. There will be one winner only.

TEXT 2

Project Everyone/UN

Source: ALX618/Shutterstock/ID/BR. Accessed on April 17, 2020.

7. An icon is a sign or representation that stands for its object by virtue of a resemblance or analogy to it. How are the concepts below represented in the infographic? In your notebook, write the correct combination of letters-numbers and what in the images helped you make the associations (you can match more than one number to each concept).
a. 9 (bricks joined together indicating a vertical direction)

a. construction

b. cycles — b. 12 (the arrow making the movement of the infinity symbol)

c. environment — c. 6, 7, 13, 14 and 15 (symbols related to water, sun, planet Earth, ocean and land)

d. equality — d. 5, 10 (the equals sign)

e. collaboration — e. 17 (the circles in intersection)

f. social rights — f. 16 (the dove representing peace and the hammer used by judges as a symbol of justice)

8. Graphic Designers use different strategies to compose their works, such as connecting, combining, inserting, pairing, and blending images. Read the icons 1, 4, 5, 7, 13, 14, 15, and 16 to answer the following questions in your notebook.

a. What are the design processes used in the composition of the images?
connecting: 1, 16; combining: 15; inserting: 5, 7, 13, 14; pairing: 4; blending: 5.

b. What are the effects of meaning achieved through these processes?
Associate usual images to new meanings, as family, solar energy, justice, and the importance of education. For detailed interpretations of each icon, see the Teacher's Book, page 341.

9. Look at the icons again and answer the following questions in your notebook.

a. Is your family represented in icon 1? Justify.
Personal answer.

b. What kind of food do you think is there in the bowl in icon 2?
Soup/pasta.

c. How can we keep water clean according to icon 6?
By filtering water.

d. Is the community you live in represented in icon 11?
Personal answer.

a-13; b-14; c-6; d-11; e-8; f-1; g-5; h-9; i-4; j-17; k-15; l-12; m-16; n-10; o-7; p-3; q-2

10. The 17 goals are part of the 2030 Agenda for Sustainable Development: a plan of actions launched in 2015 to improve our lives between then and the year 2030. The United Nations website gives advice to the general population that can help achieve these goals. Read the pieces of advice and associate them with a goal. Write the correct combination of letters-numbers in your notebook.

a. Act now to stop global warming.

b. Avoid plastic bags to keep the oceans clean.

c. Avoid wasting water.

d. Bike, walk or use public transportation.

e. Create job opportunities for youth.

f. Donate what you don't use.

g. Empower women and girls and ensure their equal rights.

h. Fund projects that provide basic infrastructure.

i. Help educate the children in your community.

j. Lobby your government to boost development financing.

k. Plant a tree and help protect the environment.

l. Recycle paper, plastic, glass and aluminum.

m. Stand up for human rights.

n. Support the marginalized and disadvantaged.

o. Use only energy-efficient appliances and light bulbs.

p. Vaccinate your family.

q. Waste less food and support local farmers.

tutti_frutti/Shutterstock/ID/BR

11. What other things can we do in our day-to-day to achieve the goals established by the United Nations? Think about other actions that can be taken to reach sustainable development.

Useful language				
We can...	have... achieve...	become... preserve...	build... reduce...	diminish... find...

Personal answers.

Examples:

We can stop using straws to preserve life on sea.
We can combat prejudice to find peace, justice and strong institutions.

12. Choose one Sustainable Development Goal and use your talents to redesign its icon. You can do it by drawing or manipulating images digitally. Personal answer.

Não escreva no livro.

LET'S LISTEN AND TALK!

BEFORE YOU LISTEN...

a. Possible answers: To interact with fans, read and sign contracts, give interviews, give speeches, understand what the world is thinking about their job and career, etc.

a. In which situations might foreign artists and talented people need to speak English?

b. Do you know any Brazilian artists who use English in their day-to-day? In your notebook, write down their names and their uses of the language.

Personal answers.

HINT

Ouça áudios mais de uma vez e foque em aspectos diferentes em cada vez.

1. Look at the picture below. Who and what can you see in the image? Write the answer in your notebook. 1. There are four people sitting. Anitta, who is using the microphone and three men, who are listening to her. On the background, one can see the word "midem". There are also shadows of heads, which indicate that there is an audience.

Available at https://www.youtube.com/watch?v=x0N82ZeNP5k. Accessed on August 20, 2020.

2. 2 In the picture above, Anitta is at a music event in France in 2016. She is introduced by Iñigo Zabala, the Spaniard president of her record label. Zabala explains what makes Anitta a popular artist. Listen to the recording and, in your notebook, copy the talents that he mentions when introducing her. a, e, f, g and h.

a. businesswoman
b. choreographer
c. dancer
d. hit maker
e. influential
f. performer
g. songwriter
h. strong
i. sweet

3. 2 Listen to the recording again and pay attention to Anitta's participation in the event, when she is interviewed by Stu Bergen, an American who is the CEO of the record label. In your notebook, answer the questions below.

a. What is the main idea of her talk? Item I.

I. Her career goals.
II. Her popular songs.
III. Her beginning as an artist.

b. What is the reason why Anitta is "a little under the weather" (feeling a little bit unwell)? Item III.

I. The excess of parties.
II. The excess of trips.
III. The excess of work.

DID YOU KNOW?

Around 1.5 billion people speak English as an International Language.

Vinko93/Shutterstock/ID/BR

Source: https://www.teachingenglish.org.uk/article/global-english-teaching-pronunciation. Accessed on September 8, 2020.

4. 2 Listen to Anitta again and take notes in your notebook of her career dreams back in 2016. She wanted to grow, make her music international, make her career go outside her country, see other people singing her song, and sing in another language.

5. Get in groups and compare your notes. Then, discuss the following questions. Personal answers.

   a. Do you think Anitta's dreams became true? Why?

   b. What was the importance of the English language in Anitta's career?

   c. Why do you think an American, a Brazilian and a Spanish were speaking in English in an event in France?

   d. Why speaking like a native is not an important goal?

6. What makes a good English pronunciation? Read the characteristics in the box and, in your notebook, rank them in order of importance. Compare your thoughts with a classmate's. Personal answers.

Confidence	Connected Speech	Intonation	Rhythm
Speed	Stress	Volume	

7. Possible answers: Based on speakers' information and accents, Stu Bergen is a native speaker of English. We have no evidence if he speaks another language; Anitta is a native speaker of Portuguese and a non-native speaker of English; Iñigo Zaballa is a native speaker of Spanish and a non-native speaker of English. Stu speaks faster. We can notice the influence of the Spanish accent on Iñigo Zaballa's speech. In words like "magazine" and "Brazilian", he pronounces /z/ pronounced as /s/. Anitta speaks more slowly and uses some filler sounds such as *hm*, *eh*, and *uh*. She also pronounces /'æsked/, instead of /'æskt/, a common error among Brazilian learners of English.

7. 2 English is now considered the global lingua franca. It is spoken by people from different countries for communication purposes. We can say that all individuals in question are successful users of English. They have different accents, which reflect their identity as English speakers. Listen to the audio one more time. In your notebook, write down your impressions of each speaker's English.

Não escreva no livro.

LET'S FOCUS ON LANGUAGE!

1. Look at this excerpt from **Track 2** in the *Let's listen and talk!* section. Choose the right option to complete the statements. Write the answers in your notebook.

> **Iñigo Zabala**: Anitta is an incredible songwriter, an incredible performer, and an unbelievable business woman.
>
> **Anitta**: Hi, nice to meet you! Hi everyone!

We can say that Zabala introduces Anitta by... Item b.

a. describing her songs. **b.** describing her qualities.

Anitta interacts with the audience with... Item b.

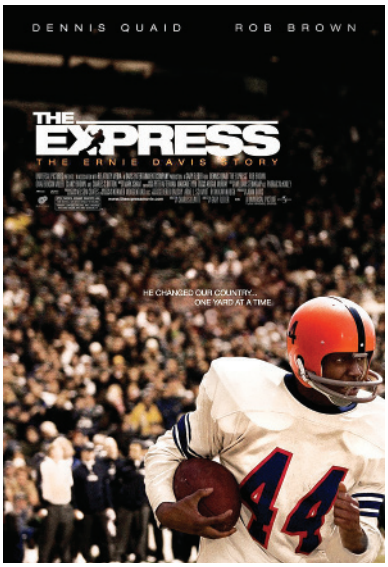
a. formal greetings. **b.** informal greetings.

2. Read a dialogue from the movie *The Express*, the story of an African-American athlete who changed the way fans looked at men of his color. Then answer the question in your notebook.

> **Gloria**: I'm Gloria. This is my friend... Sarah. She's visiting from Cornell.
>
> **Jack Buckley**: Gloria and Sarah. OK. I'm Jack Buckley, but you can call me JB.
>
> **Gloria**: JB. JB.
>
> **Jack Buckley**: And this is my friend, Ernie.
>
> **Gloria**: How do you do?
>
> **Ernie Davis**: Very well.

In this interaction, how did Gloria address Ernie? Item a.

a. In a formal way. **b.** In an informal way.



Universal/courtesy Everett Collection/Fotoarena

Poster of the movie *The Express* (directed by Gary Fleder, 2008), depicting American actor Robin Brown in the role of Ernie Davis.

3. What factors determine the level of formality in an interaction between people? Write down the answers in your notebook. Personal answers.

a. cultural background
b. age
c. the place where they are
d. other
e. the relationship between them

4. Read the dialogue from the movie *The Express* again. Write down in your notebook the parts in which someone introduces someone else to another person. This is my friend... Sarah. And this is my friend, Ernie.

Look at some other options for Jack Buckley to introduce Ernie Davis.

> Gloria, have you met Ernie?
>
> I'd like to introduce you to Ernie.

Ernie could also have replied using one of the following options.

> Pleased to meet you.
>
> Nice to meet you.

AF Archive/Alamy/Fotoarena

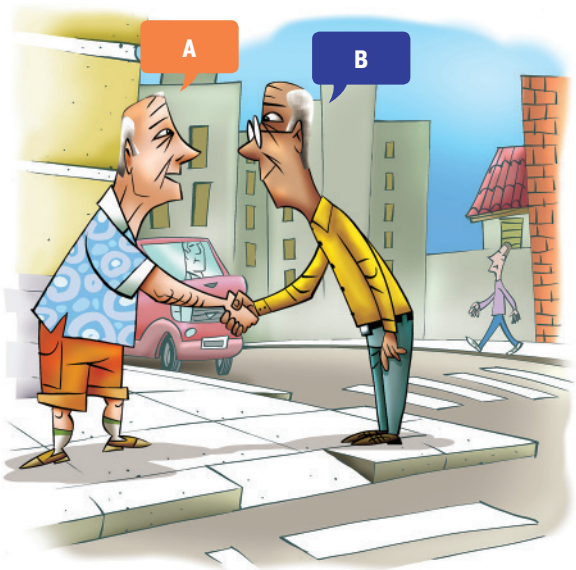
Scene from *The Express* (from left: Rob Brown, Omar Benson Miller, Linara Washington, Nicole Beharie).

5. Practice formal and informal greetings according to each of the following situations. Choose greeting expressions from the *Useful language* box on the next page to complete the bubbles in your notebook. Answers may vary.

a. Teacher being introduced to a mother.

Attilio/ID/BR

b. Old friends meeting on the street.

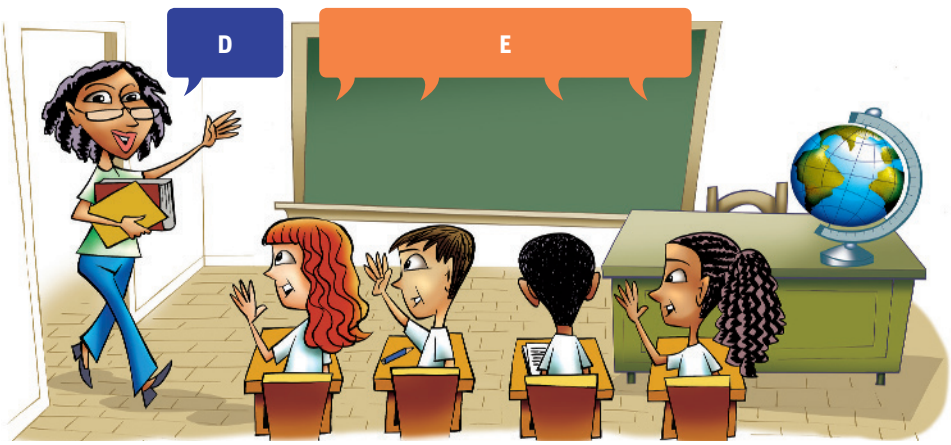


Attilio/ID/BR

c. Classmates meeting on the weekend.

Attilio/ID/BR

d. Teacher greeting students in the morning.



Attilio/ID/BR

DID YOU KNOW?

In formal situations, when you meet someone for the first time, you can say "How do you do?" and shake hands. In informal situations, you normally don't shake hands, but you can say and do "Give me five."

Não escreva no livro.

VOCABULARY CORNER

1. When talking about people's talents we often use different adjectives that express our feelings and impressions about them. It is important to use the correct order: *adjective + talent*. See some adjectives that can be used to describe talents.

😢	😐	😍
annoying horrendous inconsistent inferior poor raw unpleasant weak	average common fine normal not so bad ordinary promising regular	amazing excellent extraordinary incredible special superior unbelievable wonderful

pingebat/Shutterstock/ID/BR; tiny windmill/Shutterstock/ID/BR

2. In your notebook, write the correct combination of letters–numbers to complete the chart below accordingly. a-IV; b-V; c-I; d-IX; e-II; f-VII; g-VI; h-III; i-VIII.

a. Answering greetings formally.
b. Answering greetings informally.
c. Formal greetings.
d. Giving personal information.
e. Informal greetings.
f. Introducing yourself.
g. Options for answering *no*.
h. Options for answering *yes*.
i. Talking about your talents.

Useful language		
I	**IV**	**VII**
How do you do?/Pleased to meet you. How are you? How are you doing? Nice to meet you. Good morning/afternoon/evening.	How do you do?/Pleased to meet you. I am fine, thank you, and you? I am fine, and you? Nice to meet you too. Good morning/afternoon/evening.	My name is... I'm... Let me introduce myself. My name's... May I introduce myself? I am... from... Let me just start by introducing myself. My name is...
II	**V**	**VIII**
Hello. Hi. Hiya. Hey! What's up?	Fine thanks. You?/Fine!/Fine, and you? I'm fine./I'm OK./I'm great! Hi./Hello./Hi there!/Hey./Hiya.	I'm a... I'm a huge fan of... I've always liked... I can... It makes me feel... I find it very (relaxing, rewarding, etc.). It's quite...
III	**VI**	**IX**
(Yes) Sure! (Yes) Absolutely! (Yes) Certainly! (Yes) Of course. (Yes) By all means. (Yes) No problem. Yep! Yeah!	I'm afraid not. No, I'm sorry. Not really. No way! Nope! Nah...	I'm from... I live in... I'm (your age). I'm (your age) years old. I live with...

LET'S TALK!

1. *Let's play talent show!* First, talk to your classmates using these questions.
   a. What kind of TV show is being represented in the pictures below? A talent show (*Britain's Got Talent*).
   b. Do you know the women in the picture? Personal answer.
   c. What questions is the man probably asking them? Personal answer.
   d. Do you think this group was successful in the TV show? Personal answer.

JB Lacroix/WireImage/Getty Images

English TV producer Simon Cowell.

FOX Image Collection/Getty Images

American girl band Fifth Harmony.

2. Now it's your turn to interview or be interviewed. Have a similar conversation with a classmate using the information in these speech bubbles. Personal answers.

STUDENT A
(a member of a judging panel)
Greet your partner.
Ask his/her name.
Ask how old he/she is.
Ask where he/she is from.
Ask him/her what his/her talent is.

STUDENT B
(a contestant)
Greet back.
Say your (artistic) name.
Say your age.
Say where you are from.
Say what your talent is.

You can use vocabulary from the *Useful language* box in the previous section. Switch roles and have fun!

3. You are the Designer! Get together in groups and use your talents and creativity to design a project or product to achieve one UN Sustainable Development Goal. Follow the steps below. Personal answers.
   I. Define the Sustainable Development Goal you want to achieve.
   II. Determine the objectives of your project.
   III. List the steps and necessary actions your group needs to make.
   IV. Think about expected risks and how you plan to avoid them.
   V. Come up with strategies to attract investors.
   VI. Prepare a Visual Presentation with a timeline to introduce your idea to the class.

Não escreva no livro.

LET'S ACT WITH WORDS!

PRESENT TALENTS WITH VOKI

Go to http://voki.com (accessed on April 17, 2020) and learn how to create your own avatar. You can record your own voice or type a text and use the text-to-speech technology. In case you need, Voki users have created useful tutorials to help you use this Web tool more successfully. Some options: https://www.youtube.com/embed/3O4rQXcBrp4 or https://www.youtube.com/embed/vMSKmVhakFE (accessed on March 29, 2020).

WHAT IS YOUR TALENT?

WRITING STEPS

Organizing

- Think about your or someone else's talents (entertaining or making art, for example). You can choose to talk about a famous or imaginary person too.
- Make a list of the vocabulary you need to write about it.

Preparing the first draft

- Make a first draft of your script.
- Say who you are and what you can do.
- Pay attention to the kind of language (grammar and vocabulary) and organization you will use.

Peer editing

- Evaluate it and discuss it with a classmate.
- Make the necessary corrections.

Publishing

- Publish your presentation on your blog.
- You can also publish it on a video-sharing website.

Available at https://l-www.voki.com. Accessed on April 30, 2020.

Genre: Presentation
Purpose: To give information about your talent(s)
Tone: Informal
Setting: Virtual spaces such as blogs, webpages, social media profiles, and messengers
Writer: You
Audience: Your classmates, friends or Internet users

UNIT 2

YOU'VE GOT THE MOVES

In this unit, you'll...

GOALS

- discuss issues related to body movements to reflect on their influence on health;
- talk about things that regularly take place to share personal routines and experiences;
- express the frequency of regular actions to describe personal activities;
- write a short profile to introduce artists or athletes.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 4, 8

Competências específicas e habilidades: CELTECEM1 EM13LGG104; CELTECEM3 EM13LGG301; CELTECEM5 EM13LGG501, EM13LGG503; CELTECEM6 EM13LGG601, EM13LGG602.

1

Andrew Thomas /Barcroft Media/Getty Images

The ballet dancer Gabbi Shull, from Missouri, USA, 2016.

2

ShaikhMeraj/Shutterstock.com/ID/BR

A group of dancers wears traditional costume and performs Odissi dance at Konark Temple, India, 2018.

3

Rubens Chaves/Pulsar Imagens

A performance of Carimbó, a traditional dance that originated in Santarém, Pará, Brazil, 2019.

4

Luis Robayo/AFP

Team Canada celebrates Parapan Wheelchair Basketball Final in Lima, Peru, 2019.

5

Toshifumi Kitamura/AFP

Brazil's Rafaela Silva bites her gold medal as she celebrates on the podium of the Rio 2016 Olympic Games in Rio de Janeiro.

Não escreva no livro.

LEAD-IN

1. Talk to a classmate and write your answers in your notebook. Contemporary dancing, folk/regional dancing, martial arts, classical ballet, basketball.

a. Which activities can you identify in the images on the previous page?

breakdancing	wrestling	classical ballet
Flamenco dancing	folk/regional dancing	capoeira playing
contemporary dancing	martial arts	basketball

b. How do you like to move your body?
Ex.: I like/enjoy playing soccer and... Personal answers.

going to the gym	jogging	cycling	hiking	swimming	other

2. *I move my body to...* Consider the activities you do to move your body. Tell a classmate what your reasons are. You may use the ideas in the box. Personal answers.

keep fit	have fun	socialize	stay healthy

3. According to Australia's Department of Health, being physically active can bring several benefits to children and teenagers age 5-17. Classify the following benefits as Social (S), Emotional and Intellectual (EI) or Health (H): S-f, h, b; EI-e, a, c; H-g, j, d, i.

a. helping to manage anxiety and stress;
b. helping to develop cooperation and teamwork skills;
c. improving concentration;
d. improving physical fitness, including coordination and movement skills;
e. improving self-esteem and confidence;
f. providing opportunities for fun with friends and family;
g. promoting healthy growth and development;
h. reducing anti-social behaviour, including aggressive and disruptive actions;
i. reducing risk of disease and unhealthy weight gain;
j. strengthening muscles and bones.

Adapted from https://www1.health.gov.au/internet/main/publishing.nsf/Content/phy-activity. Accessed on April 18, 2020.

4. Look at the profile on the previous page. What information can you find about Rafaela Silva?
Her nationality, sport, height, weight, date of birth, gender, number of medals and Olympic games.

BEYOND THE LINES... Personal answers.

a. Are there any places offering free physical activities in your community? If so, do people use them? If not, what could you do to move your body using the resources you have?

b. Do you agree with the saying 'Healthy body, healthy mind'? Explain.

LET'S READ!

HINT

Durante a leitura, concentre-se e procure as **informações relevantes**.

BEFORE YOU READ... Personal answers.

a. What type(s) of physical activities do you do? Consider activities like dancing, doing aerobics, and practicing sports.

b. Do you really believe that keeping your body active is good for your health? Why (not)?

c. What are the most common pastimes of people in your community?

d. What do people usually do in parks, in squares, or on the streets in their free time?

1. **Read the title. What do you think the benefits of dancing are? Write the answer in your notebook and then read the text quickly to check your answer.**
Dancing provides physical, psychological, and social benefits.

http://www.berkeleywellness.com/fitness/active-lifestyle/article/many-health-benefits-dancing

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FotoVI/iStock/Getty Images

The Many Health Benefits of Dancing

by ANDREA KLAUSNER, MS, RD

November 20, 2014

With shows like *Dancing With the Stars* and *So You Think You Can Dance* in full swing, dancing is becoming one of America's favorite pastimes. There is even National Dance Day, which was started in 2010 to "encourage Americans to embrace dance as a fun and positive way to maintain health and fight obesity." Dancing provides physical, psychological, and social benefits galore, so put on your dancing shoes and follow along.

Better balance, improved mood

Many studies have found that dancing can improve balance, even in frail elderly people. Some have shown improvements in gait, walking speed, and reaction time, as well as cognitive and fine motor performance. Dance studies have included jazz, ballroom, tango, folk, and a series of slow, low-impact dance movements — though any kind of dancing would likely be beneficial.

Interestingly, according to a review in the *European Journal of Physical and Rehabilitation Medicine* in 2009, dancing may help people with Parkinson's disease, which is characterized by rigid muscles, slowed movement, and impaired balance.

Dancing may also be good for your mood. It has been shown to reduce depression, anxiety, and stress and boost self-esteem, body image, coping ability, and overall sense of well-being, with the benefits lasting over time. In one study, it even helped control "emotional eating" in obese women who eat as a response to stress.

Não escreva no livro.

The authors of a meta-analysis of 27 studies on the effectiveness of dance movement therapy, published in *Arts in Psychotherapy* this year, concluded that dancing should be encouraged as part of treatment for people with depression and anxiety.

Though other forms of exercise can have many of the same benefits, dancing is more appealing to some people, so they are more likely to stick with it.

For example, at the end of a study that compared tango dancing to mindfulness meditation, 97 percent of participants chose to receive a voucher for a tango class rather than one for mindfulness meditation. (By the way, the study found that both activities reduced depression, but only dancing reduced stress levels). In another study, attendance was higher with waltzing than conventional exercise, possibly because "dance is a form of exercise in which movement, social interaction, and fun are mixed together," the researchers said. [...]

Available at http://www.berkeleywellness.com/fitness/active-lifestyle/article/many-health-benefits-dancing. Accessed on August 11, 2020.

2. Where was this text originally published? How do you know? Write the answer in your notebook.
On the website of a university./The layout, the source line, and icons such as "follow us", twitter, etc.

3. Now read the text again to answer the following questions in your notebook.

a. Who are the tips in the text probably addressed to?
Adults.

b. What are the physical benefits of dancing, according to studies cited in the text?
Improvements in gait, walking speed, and reaction time, as well as cognitive and fine motor performance.

c. What are the emotional benefits of dancing, according to studies cited in the text?
It has been shown to reduce depression, anxiety, and stress, and boost self-esteem, body image, coping ability, and overall sense of well-being.

d. What dance styles are mentioned in the text?
Jazz, ballroom, tango, folk, a series of slow, low-impact dance movements, and waltz.

e. What is the explanation given by the researcher for the fact that people prefer to do dancing instead of meditation or exercise?
Dance is a form of exercise in which movement, social interaction, and fun are mixed together.

f. What physical and emotional benefits can dancing bring to people your age?
Personal answers.

4. Can you find in the text words with the same meaning of the words below? Write the answers in your notebook.

a. physically weak frail
b. manner of walking gait
c. promote boost
d. pleasing appealing
e. consciousness mindfulness
f. the act of being present at a place attendance

5. Look at the pictures and write the correct combination of numbers–letters to match them to the dancing style they represent. Use your notebook. I-c; II-a; III-b.

I. Folk | II. Waltz | III. Tango

a.

tarczas/Alamy/Fotoarena

Dancers dancing in a contest.

b.

Bernardo Galmarini/Alamy/Fotoarena

Street dancers in Argentina.

c.

ermess/Shutterstock.com/ID/BR

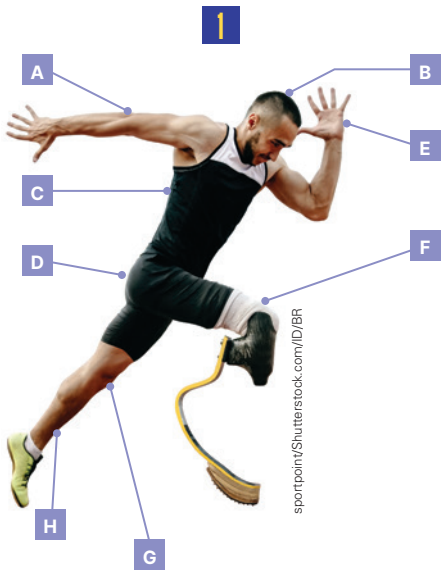
Traditional dancers in Russia.

VOCABULARY CORNER

Picture 1: II-D: hips; IV-E: hand; VII-G: knee; VIII-C: back; IX-B: head; XI-H: leg; XII-A: elbow: XIV-F: thigh;
Picture 2: I-M: belly (abdomen); III-N: toes; V-I: fingers; VI-L: foot; X-J: arm; XIII-K: shoulder.

1. Look at the words in the box. In your notebook, write the correct combination of numbers–letters to label the parts of the human body.

I. belly (abdomen)	III. toes	VI. foot	IX. head	XII. elbow
II. hips	IV. hand	VII. knee	X. arm	XIII. shoulder
	V. fingers	VIII. back	XI. leg	XIV. thigh



sportpoint/Shutterstock.com/ID/BR

YAAV/Shutterstock.com/ID/BR

DID YOU KNOW?

Capoeira is a martial art that combines elements of fight, acrobatics, music, dance and rituals. [...] Although there are few official history records, it is known that Capoeira was created nearly 500 years ago in Brazil by African slaves (mainly from Angola). Taken from their homes against their will and kept in slavery, they started inventing fighting techniques for self-defense. To cover their inside combats from other prisoners, the African slaves used their traditional music, singing and dancing. Thus, the Capoeira continued its development and soon became not only for self-defense but for rebellion.

Private collection. Photograph: ID/BR

Adapted from http://www.kuntzandco.org/capoeira. Accessed on April 9, 2021.

Capoeira or The Dance of War, lithography by Johann Moritz Rugendas, 1835. 35,5 × 51 cm (13,9 × 20 in).

BEYOND THE LINES...

Personal answers.

a. Are there any famous professional athletes or dancers in your region?

b. What do you think about the value attributed to some athletes or dancers worldwide?

c. Do you know anyone who cannot or can barely make a living with their sport or artistic activities? What could be the reasons?

Não escreva no livro.

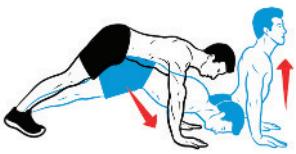
2. Read the instructions for the following exercise routine. Replace the capital letters with the appropriate parts of the body. Use words in the boxes. Write the answers in your notebook.

JUDO PUSHUP A-feet; B-hips; C-chin; D-head; E-shoulders

shoulders	feet	chin	head	hips

Begin in a pushup position but move your A hip-width apart and forward, and raise your B so your body almost forms an upside-down V. Lower the front of your body until your C nears the floor. Then lower your hips as you raise your D and E toward the ceiling. Now reverse the movement and return to the starting position.

Available at https://www.menshealth.com/fitness/a19556234/workouts-to-build-muscle/. Accessed on April 30, 2020.



BODY-WEIGHT SQUAT F-feet; G-hips; H-knees; I-thighs

knees	feet	thighs	hips

Stand with your F shoulder-width apart. Lower your body as far as you can by pushing your G back and bending your H until your I are parallel to the floor. Pause, and slowly stand back up.

Available at https://www.menshealth.com/fitness/a19556234/workouts-to-build-muscle/. Accessed on April 30, 2020.

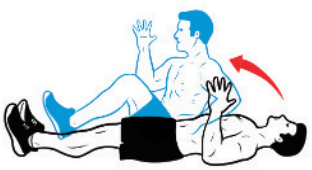
Illustrations: Davi Augusto/ID/BR

SPRINTER SITUP J-back; K-legs; L-arms; M-knee; N-elbow

elbow	knee	back	arms	legs

Lie on your J with your K straight and L at your sides, keeping your elbows bent at 90 degrees. As you sit up, twist your upper body to the left and bring your left M toward your right N while you swing your left arm back. Lower your body to the starting position, and repeat to your right. That's 1 rep.

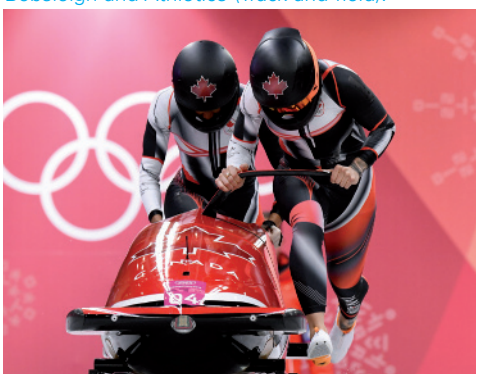
Available at https://www.menshealth.com/fitness/a19556234/workouts-to-build-muscle/. Accessed on April 30, 2020.



LET'S LISTEN AND TALK!

BEFORE YOU LISTEN...

a. Look at the pictures of Phylicia George, a Canadian Olympic athlete. What sports does she practice?
Bobsleigh and Athletics (Track and field).



Tobias Hase/picture alliance/Getty Images

Canadian female team at the South Korea Winter Olympics, 2018.

Ian Walton/Getty Images

Phylicia George of Canada running during the Rio 2016 Olympic Games.

b. How do you think an Olympic athlete's routine is? How is it similar or different to your routine?
Personal answers.

1. 3 **Listen to Phylicia George talking about a part of her routine and answer the following questions in your notebook.**

a. What period of her routine does she describe? Item I.

I. mornings **II.** evenings

b. When does she prefer to do her personal things? Item I.

I. before practice **II.** after practice

HINT

Preste atenção nas **palavras que são essenciais** para a compreensão de um texto específico.

2. 3 **Listen to the recording again and answer the questions below based on Phylicia's description. Use your notebook.**

a. What does she do at 6:30? She wakes up.

b. What does she do at 11 or 11:30? She has practice.

c. How many hours of sleep does she have per night? 10 hours of sleep.

d. When does she go to bed? Early.

PRONUNCIATION SPOT – SOUNDS /k/, /t/ AND /p/

The sounds /k/, /t/ and /p/ are easy consonants for you to pronounce. Just remember that in the initial position and in stressed syllables they are explosive in English.

1. Practice the pronunciation of the words below. Use a dictionary to help you.

/k/	consistent	cool	keep
/t/	today	to	try
/p/	practice	play	productive

2. Now, practice the aspiration in these tongue twisters.

If a canner can can ten cans a day, how many cans can ten canners can today?
The two-twenty-two train tore through the tunnel.
Peter Piper picked a peck of pickled peppers.

Não escreva no livro.

LET'S FOCUS ON LANGUAGE!

1. Read these excerpts taken from the transcription of the *Let's Listen and Talk!* section and choose the correct answers to the questions below. Use your notebook.

   "I **usually wake** around 6:30."

   "I **have** practice at 11 or 11:30 somedays."

   "I **usually** find that, once I get home from practice, I'm too tired to do anything."

   I. What do they refer to? I-b

   a. things that are in progress **b.** things that happen regularly

   II. What about the word **usually**. What does it express? II-c

   c. frequency **d.** manner

2. Now, complete the rule based on your previous answers. In your notebook, write the correct combination of numbers–letters. I-b; II-c

   We use the Simple Present to talk about I. We add *-s* or *-es* to the verb when the subject is third person singular.

   When we want to express the II that something happens, we can use words such as **always** and **never**. Other possible words are **sometimes**, **often**, **usually**, among others.

3. Read this quotation and choose the right form to complete the rule: **do** or **does**. Copy the right answer in your notebook. I-does; II-do.

   "Dancing is bigger than the physical body. Think bigger than that. When you extend your arm, it **doesn't stop** at the end of your fingers, because you're dancing bigger than that. You're dancing spirit."

   Judith Jamison

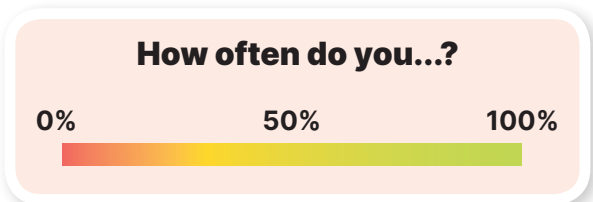
   Available at https://www.brainyquote.com/quotes/judith_jamison_402314. Accessed on April 28, 2020.

   To make a negative statement in the Simple Present, we use I + *not* + *verb* when the subject is third person singular and use II + *not* + *verb* when the subject is any of the other persons.

   The contraction of *do* + *not* is **don't**. The contraction of *does* + *not* is **doesn't**.

4. In your notebook, order the words below according to the frequency they suggest (from the least frequent to the most frequent). never/hardly ever/rarely/seldom/occasionally/sometimes/often/frequently/usually/always

usually	often
sometimes	occasionally
seldom	never
hardly ever	frequently
rarely	always



A-trains in the pool and in the gym; B-has a protein snack; C-has lunch; D-trains in the pool and in the gym again; E-has a snack and does yoga or spinning; F-has dinner; G-goes to bed.

5. Take a look at diver Tom Daley's usual day. In your notebook, complete the text about his daily routine. Use the verbs from the box in the appropriate form. You can use them more than once.

Clive Rose/Getty Images

Flaticon.com/ID/BR

- 6.15 am: wake up and have a carb-based breakfast
- 8.30 am: pool and gym
- 11 am: protein snack
- 12.30 pm: lunch
- 1.30 pm: pool and gym again
- 4–7 pm: snack/yoga or spinning
- 7 pm: dinner
- 9.30 pm: bedtime

DO
HAVE
TRAIN
GO

Tom Daley has a very disciplined routine. In the morning, the diver wakes up and has a carb-based breakfast at 6.15 am. Then, at 8.30 am, he A and, at 11 am, he B. Next, at 12.30 pm he C and, at 1.30 pm, he D. From 4 pm to 7 pm, he E. Finally, he F at 7 pm and G at 9.30 pm.

6. Let's play Bingo. In pairs, interview a classmate and put a seed or pebble on each square whenever the answer is YES. The first one to complete six squares calls out *Bingo!* and is the winner.

BINGO

does aerobic exercises	takes part in live performances	has some kind of physical impairment
wants to learn how to dance	wants to work with sports	knows someone with a disability
likes working out	goes dancing regularly	enjoys playing sports

Attilio/ID/BR

Não escreva no livro.

7. *How often do you...?* Ask a classmate how often she or he does the activities below. Tell her or him how often you do the activities too.

a. go to the movies

Andresr/E+/Getty Images

How often do you go to the movies?

b. study English

Pressmaster/Shutterstock.com/ID/BR

How often do you study English?

c. eat typical Brazilian food

AS Food studio/Shutterstock.com/ID/BR

How often do you eat typical Brazilian food?

d. wear blue jeans

crystalfoto/Shutterstock.com/ID/BR

How often do you wear blue jeans?

e. play soccer

Fotokostic/Shutterstock.com/ID/BR

How often do you play soccer?

f. travel to visit family and friends

Kostyazar/Shutterstock.com/ID/BR

How often do you travel to visit your family and friends?

8. Work in pairs: each student reads the information from one of the cards (card A below, and card B on the next page). Then do the activities to find out about two athletes who overcame their physical impairments.

Profile 1: Hillsboro, OH/Quadruple amputee from a blood infection at 5 years old/High school student/Wrestling/Hillsboro High School.

a. Ask questions and, in your notebook, complete the missing information about the first part of profiles 1 and 2. Use the information on cards A and B and the prompts below to help you.

Profile 2: Tucson, AZ/Born without arms/Professional motivational speaker/Taekwondo/Black Belt.

Where/from?	What type of disability/have?	What/current rank?
What/do?	Where/go to school?	What/main style?	How old...?

b. In your notebook, write down the verb form that best completes the texts. Choose the appropriate form from the options provided in the boxes.

Profile 1: I-end; II-stops; III-is; IV-is not; V-gets.
Profile 2: VI-flies; VII-drives; VIII-lives; IX-holds; X-has.

CARD A – Student A – High school student. Hillsboro High School. Hillsboro, OH. Quadruple amputee from a blood infection at 5 years old. Wrestling.

Sports Illustrated via Getty Ima

Dustin Carter in his match against Justin Ballantyne in the 103-pound bout during a championship in Virginia, USA, in 2008.

PROFILE 1

DUSTIN CARTER

HOMETOWN
TYPE OF DISABILITY
OCCUPATION
MAIN STYLE OF MARTIAL ART
SCHOOL AFFILIATION

Carter is a 103-pounder whose legs I at his hips, whose right arm II just after his elbow, and whose left arm III even shorter. He had the rest taken from him at age 5 because of a blood infection that required extensive amputations. His life IV easy, but he V by just fine – particularly on the wrestling mat. [...]

Adapted from http://martialartistwithdisabilities.blogspot.com.br/. Accessed on August 11, 2020.

am/is/are
am not/is not/are not
end/ends
get/gets
stop/stops

PROFILE 2

JESSICA COX

HOMETOWN
TYPE OF DISABILITY
OCCUPATION
MAIN STYLE OF MARTIAL ART
SCHOOL AFFILIATION

Jessica is recognized internationally as an inspirational keynote speaker. Born without arms, Jessica now VI airplanes, VII cars, and otherwise VIII a normal life using her feet as others use their hands. She IX the title of the first person without arms in the American Taekwondo Association to get a black belt and the first woman pilot in aviation history to fly with her feet. Convinced that the way we think X a greater impact on our lives than our physical constraints, she chose to pursue a degree in psychology while in college at the University of Arizona.

Adapted from http://martialartistwithdisabilities.blogspot.com.br/. Accessed on August 11, 2020.

fly/flies have/has hold/holds live/lives drive/drives

Archive/Jessica Cox

Jessica Cox (1983), American from the state of Arizona, performing a movement in taekwondo, in 2012.

CARD B – Student B – Black Belt. Born without arms. Professional motivational speaker. Taekwondo. Tucson, AZ.

Não escreva no livro.

LET'S ACT WITH WORDS!

LET'S WRITE SHORT PROFILES

"A Profile is a short exercise in biography" (Lahr, 2000, p. 12)* and describes a person in a few lines. Photos or silhouettes are usually added to the text. Profiles usually include name, age, occupation, family, and other important information.

WRITING STEPS

Organizing

- Choose four sportspeople or artists from your community.
- Gather information about them.

Preparing the first draft

- Make a first draft.

Peer editing

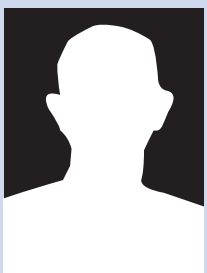
- Evaluate your text and discuss it with a classmate.
- Make the necessary corrections.

Publishing

- Compose the profiles on cards of the same size.

Name	Jamie
Birth Date	May 5th
Address	35 Daisy St.
TV Program	News
Sport	Football
Movie	*X-Men*

Surname	Silva
Given name	Ellen
Age	24
Occupation	Designer
Religion	—



Name:	John
Sex:	Male
Nationality:	Swiss
Home:	São Paulo
Hobbies:	Cooking

Genre: Profiles
Purpose: To invite readers to learn about a person
Tone: Informal
Setting: Flashcards
Writer: You
Audience: Your classmates

*Lahr, J. *Show and Tell*: New Yorker profiles. New York: The Overlook Press, 2000.

TIME TO REFLECT

UNIT 1

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series etc.)
1. I can follow the general idea of a demonstration or presentation on a familiar or predictable topic, where the message is expressed slowly and clearly in a simple language and there is visual support.
2. I can understand phrases and expressions related to areas of most immediate priority (e.g. very basic personal and family information, shopping, local geography, employment), provided speech is clearly and slowly articulated.
3. I can follow in outline short, simple social exchanges, conducted very slowly and clearly.
Reading (textbook language, different textual genres, literary texts, multimodal texts etc.)
4. I can understand very short, simple texts a single phrase at a time, picking up familiar names, words and basic phrases and rereading as required.
5. I can get an idea of the content of simpler informational material and short simple descriptions, especially if there is visual support.
6. I can understand short, simple texts on familiar matters of a concrete type which consist of high frequency everyday or job-related language.
7. I can understand short, simple texts containing the highest frequency vocabulary, including a proportion of shared international vocabulary items.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation etc.)
8. I can ask and answer simple questions, initiate and respond to simple statements in areas of immediate need or on very familiar topics.
9. I can establish social contact: greetings and farewells; introductions; giving thanks.
Writing (question answers, sentences; short/longer texts; different textual genres etc.)
10. I can write short, simple formulaic notes relating to matters in areas of immediate need.
11. I can write about everyday aspects of my environment e.g. people, places, a job or study experience in linked sentences.
12. I can write very short, basic descriptions of events, past activities and personal experiences.
13. I can write simple texts on familiar subjects of interest, linking sentences with connectors like 'and,' 'because,' or 'then.'
Strategies (to understand and produce spoken and written language)
14. I can deduce the meaning of a word from an accompanying picture or icon.
15. I can invite others' contributions to very simple tasks using short, simple phrases.
16. I can use known words to deduce the meaning of unfamiliar words in short expressions used in routine everyday contexts.
17. I can collaborate in simple, shared tasks, provided that other participants speak slowly and that one or more of them help me to contribute and to express my suggestions.

Based on Common European Framework of Reference for Languages (COUNCIL OF EUROPE, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

Não escreva no livro.

TIME TO REFLECT

UNIT 2

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series etc.)
1. I can recognise everyday, familiar words, provided they are delivered clearly and slowly in a clearly defined, familiar everyday context.
2. I can understand some words and expressions when people are talking about himself/herself, family, school, hobbies, or surroundings, provided they are talking slowly and clearly.
Reading (textbook language, different textual genres, literary texts, multimodal texts etc.)
3. I can understand very short, simple texts a single phrase at a time, picking up familiar names, words and basic phrases and rereading as required.
4. I can understand the main points made in short magazine reports or guide entries that deal with concrete everyday topics (e.g. hobbies, sports, leisure activities, animals).
5. I can understand the main point of a short article reporting an event that follows a predictable pattern (e.g. the Oscars), provided it is clearly written in simple language.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation etc.)
6. I can give a simple description of an object or picture while showing it to others using basic words, phrases and formulaic expressions.
7. I can give short, basic descriptions of events and activities.
Writing (question answers, sentences; short/longer texts; different textual genres etc.)
8. I can write short phrases to give basic information on a form or in a note, with the use of a dictionary.
9. I can give information in writing about matters of personal relevance (e.g. likes and dislikes, family, pets) using simple words and basic expressions.
10. I can write simple isolated phrases and sentences.
Strategies (to understand and produce spoken and written language)
11. I can deduce the meaning of a word from an accompanying picture or icon.
12. I can use known words to deduce the meaning of unfamiliar words in short expressions used in routine everyday contexts.
13. I can recall and rehearse an appropriate set of phrases from my repertoire.

Based on Common European Framework of Reference for Languages (COUNCIL OF EUROPE, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

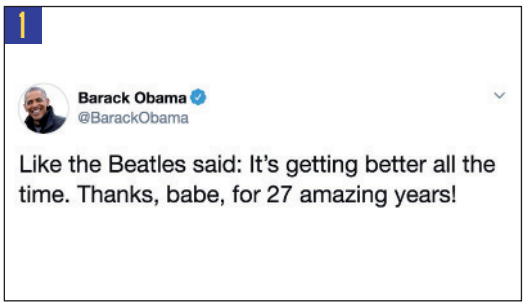
UNIT 3

MAKING CONNECTIONS

In this unit, you'll...

- read and write some types of correspondence to understand formal and informal written interactions;
- discuss safety in Web browsing in order to use the Internet in a critical, ethical and responsible way;
- analyze instructional articles and messages to learn how to give advice, warnings, orders, instructions and recommendations;
- talk about things that are always true and that regularly take place in order to express ideas like facts, habits, and attitudes, as well as the frequency of events;
- talk about temporary actions and actions in progress in order to recognize ongoing behaviors and events.

1



Available at https://twitter.com/BarackObama/status/1179760725973184513. Accessed on September 21, 2020.

Available at https://twitter.com/BarackObama/status/1179760725973184513?refsrc=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E1179760725973184513&ref_url=https%3A%2F%2Flearn.g2.com%2Fmost-followed-twitter-accounts. Accessed on September 11, 2020.

2

Savannah Sept the 19. 1858

Dinah Jones

My Dear Wife

I take the pleasure of writing you these few lines with much regret to inform you that I am Sold to a man by the name of Peterson a treader and Stays in new orleans. I am here yet But I expect to go before long but when I get there I will write and let you know where I am. My Dear I want to Send you Some things but I donot know who to Send them By but I will try to get them to you and my children. Give my love to my father & mother and tell them good Bye for me. and if we Shall not meet in this world I hope to meet in heaven. My Dear wif for you and my Children my pen cannot Express the griffe I feel to be parted from you all. I remain your truly

husband until death

Abream Scriven

Canongate Books. Facsimile: ID/BR

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 1, 5 e 6

Competências específicas e habilidades:
CELTECEM1
EM13LGG101,
EM13LGG104;
CELTECEM7
EM13LGG701,
EM13LGG702,
EM13LGG704.

3

Lone Star School Library
2617 South Fowler Avenue
Fresno, California 93725
March 21, 1980

Mr. Francis Ford Coppola
1 Gulf and Western Plaza
New York, N. Y. 10023

Dear Mr. Copolla:

I am writing to you on behalf of the students and faculty of Lone Star School. We hope you will take the time to consider our request.

We are all so impressed with the book, THE OUTSIDERS by S. E. Hinton, that a petition has been circulated asking that it be made into a movie. We have chosen you to send it to. In hopes that you might also see the possibilities of the movie we have enclosed a copy of the book.

Lone Star is a small school in Fresno County. We have a student body of 324 students. It is a kindergarten through eighth grade school. I feel our students are representative of the youth of America. Everyone who has read the book, regardless of ethnic or economical background, has enthusiastically endorsed this project. This plea comes from our seventh and eighth grade students.

We feel certain that if you will read the book you will agree with us.

Thank you for your time.

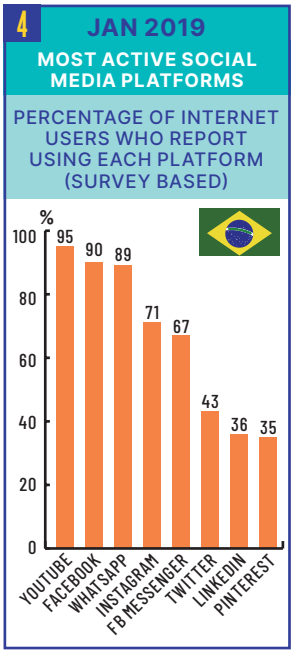
Sincerely yours,

[Signed]

Jo Ellen Misakian
(Mrs. John Misakian)
Librarian Aide

Canongate Books. Facsimile: ID/BR

4



ID/BR

Based on https://rockcontent.com/br/blog/redes-sociais-mais-usadas-no-brasil/. Accessed on September 11, 2020.

Não escreva no livro.

LEAD-IN

DID YOU KNOW?

Billet-doux comes from French and could be literally translated as Sweet Letter.

1. Take a look at the images from 1 to 3 on the previous page. In your notebook, write the correct combination of numbers-letters to identify each type of correspondence. 1-b; 2-a; 3-c.
   - **a.** Billet-doux or Love letter
   - **b.** Love tweet
   - **c.** Request letter
2. What, according to Obama's tweet, is getting better all the time? Write the answer in your notebook. According to Obama's tweet, his marriage is getting better all the time.
3. Image 3 reproduces a letter sent to Francis Ford Coppola, a retired North American film director, producer, and screenwriter. See below some characteristics of a commercial letter. Which one is NOT present in that letter? Use your notebook. C/O (care of) and Re: (with reference to).

The return address	A formal greeting or salutation
Date	Body of the message
The address of the recipient	A closing salutation
C/O (care of)	Signature
Re: (with reference to)	Job title

4. Read the letter in image 2. How is it different from that in image 3? Write down the answer in your notebook. It doesn't have return or recipient addresses, C/O, Re:, formal salutations or job title.
5. Analyze images 1 to 3 again and write in your notebook which correspondence is formal and/or informal. Formal-2; Informal-1 and 3.
6. Closing salutations in commercial letters must be formal. Read the examples below and copy the formal ones into your notebook. Items b, c, e, f.
   - **a.** All the best
   - **b.** Cordially
   - **c.** Respectfully
   - **d.** Love you
   - **e.** Yours sincerely
   - **f.** Yours truly
7. Read the following definitions for some of the social media included in the graph on the previous page. Which names correspond to each definition? Write the answers in your notebook.
   - **a.** It is a popular social network for personal or commercial purposes. One can share photos and videos. Instagram
   - **b.** It is a business network. It connects professionals all over the world. LinkedIn
   - **c.** It is a microblogging service for exchanging short posts with no more than 280-character. Twitter
   - **d.** It is a video and live streaming hosting platform used for leisure, education and commercial purposes. YouTube
   - **e.** It is a curation service for images. One can "pin" images, videos, infographics. Pinterest
   - **f.** It is a messaging app and platform for exchanging text, audio, photos, videos, stickers, and files, as well as interact with bots. FB messenger
8. The graph in image 4 shows the most popular social media in Brazil. In groups, discuss:
   - **a.** Is there any missing information in this graph?
   - **b.** Are social media changing the way we communicate? Justify your answer.
   - **c.** Do you have more friends on social media than in real life?
   - **d.** What social media do the members of your group use most in their everyday life?

LET'S READ!

BEFORE YOU READ... Personal answers.

a. How do you maintain your privacy and keep your personal information safe?

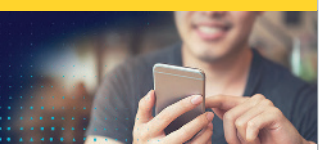
b. Do you know how to protect yourself against potential online dangers? What do you do?

HINT

Use seu **conhecimento prévio** sobre o conteúdo do texto para ajudar na compreensão.

1. Read the article below and find out how safely you are browsing the Web.

https://www.cyber.gov.au/acsc/view-all-content/guidance/use-safe-behaviour



Use safe behaviour

Use the following advice when browsing the web to significantly reduce your risk of being a victim of cybercrime:

- Use strong unique passwords online. Learn how to create strong passwords and passphrases.
- Only download files and applications from websites that you trust, such as official app stores or legitimate organisations such as your bank.
- Pause and think carefully before clicking on links in email, messages or on social networking sites. Don't click on links in messages if you don't know the sender or if the message is unexpected.
- If you think a link looks suspicious or you can't tell where it leads to, before you click hover over that link to see the actual web address it will take you to (usually shown at the bottom of the browser window). If you do not recognize or trust the address, try searching for relevant key terms in a web browser. This way you can find the article, video, or webpage without directly clicking on the suspicious link.
- Expand shortened URLs to check if they are safe. Short URLs are often used in social media. There are a number of services that create short links - such as goo.gl, bit.ly, tinyurl.com, ow.ly and youtube. To check if these links are safe you can use an 'expand link' facility to get the original URL from a shortened link without having to click through to the destination. Look for a short URL expander that is recommended by your anti-virus software or a reputable software company.
- Be wary of offers that seem too good to be true. Leave websites that ask for your personal or banking details in return for money - these are scams. **Remember, if it seems too good to be true, it probably is**.
- Don't agree to friend requests from people you don't know on social media networks - people are not always who they say they are. Learn more about protecting yourself when using social media.

Available at https://www.cyber.gov.au/acsc/view-all-content/guidance/use-safe-behaviour. Accessed on September 19, 2020.

Adapted from https://www.cyber.gov.au/acsc/view-all-content/guidance/use-safe-behaviour. Accessed on April 7, 2020.

2. Who is the intended audience of this text? Write the answer in your notebook.
People who browse the web.

3. Which words in the text indicate it was written in British English? Copy them in your notebook. Behaviour and organisations.

4. In your notebook, copy the options which refer to the functions of the tips in the text. Items a, c, d, e, f.

a. advice
b. orders
c. suggestions
d. instructions
e. recommendations
f. warnings

DID YOU KNOW?

Advice is uncountable. But you can say "pieces of advice".

Não escreva no livro.

5. **Find in the text a word for each definition below and write them in your notebook.**
   a. A software used to find and read information on the Web. Browser
   b. Real or existing. Actual
   c. A fraud. Scam
   d. Unusual. Unique
   e. To place a pointer over an area of a screen without clicking Hover

6. **Which tip summarizes each one of the paragraphs in the text? Write the answer in your notebook.** a-1; b-2; c-7; d-3; e-5; f-4; g-6
   a. Always use a strong password.
   b. Avoid downloading files you cannot trust.
   c. Don't accept strangers as friends on social media.
   d. Don't open a link if you are not sure it is safe.
   e. Expand links to identify if they are safe.
   f. Hover over to identify the Internet address.
   g. Never give your banking information to strangers.

7. **Read the article again, if necessary, browse the Web for more information and write in your notebook the answer to each question.**
   I. What is a strong password? Item c.
      a. It is no more than eight characters long.
      b. It has more lower case than upper case letters.
      c. It includes numbers and punctuation marks.
   II. What behavior is not safe when Web browsing? Item a.
      a. Clicking on an unknown link.
      b. Downloading apps from official app stores.
      c. Using a Web browser to find an article.
   III. Why is hovering over a link a safe behavior? Item c.
      a. Because it allows you to see only safe webpages and images.
      b. Because suspicious pages are identified and blocked.
      c. Because you can see the actual address without opening it.

8. **Have you ever had problems similar to the ones mentioned in the text? What happened?** Personal answers.

PRONUNCIATION SPOT – ð AND θ

Sounds ð and θ are represented by ***-th***. For example, **thin** / θɪn / and **then** / ðɛn /.

1. **Find words with ð and θ sounds in the text and write them in your notebook. To check their pronunciation, use an online dictionary to listen to each word.**
   the, that, think, this, without, they, there, these and through.
2. **What other words do you know with *-th*? Share them with a classmate and check their pronunciation.** Personal answer.
3. **How fast can you say the following tongue twister? Which sound is most used in it?** Personal answer.
   Thirsty throats find things to drink.
4. **Now, find a similar tongue twister on the web and challenge a classmate.**

9. Read the following problems. What advice would you give to these students? Write the answer in your notebook. Personal answers.

1

Varuna/Shutterstock.com/ID/BR

My friend and I said some bad things about another girl on Twitter and she found out. We didn't mean for her to see it – were we wrong? [...]

2

Vector Stock Icons Stamps/Shutterstock.com/ID/BR

Some girls are sending me mean texts and Facebook messages. I don't respond, but it's starting to hurt. What do I do? [...]

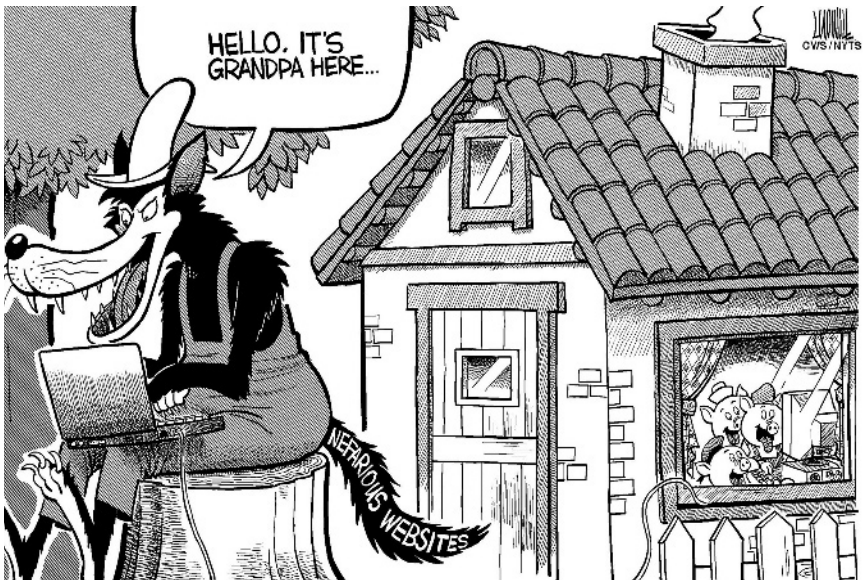
3

Varuna/Shutterstock.com/ID/BR

My gf constantly wants to go through my phone and when I tell her no she thinks I'm hiding something. She has the passwords to both my Facebook and Myspace and goes through them everyday. If I change them she says I'm hiding something and makes me give her the new ones or threatens to leave and says she doesn't trust me if she doesn't have them. What should I do? [...]

Available at http://www.athinline.org/q-and-a/20-some-girls-are-sending-me-mean-texts-and-facebook-messages-i-don-t-respond-but-it-s-starting-to-hurt-what-do-i-do. Accessed on April 9, 2020.

BEYOND THE LINES...



LUOJIE/CartoonArts International/Cartoon Web

a. What message does the cartoon convey?

b. What advice would you give the to the Three Little Pigs?

c. In what ways does the cartoon criticize people who use the Internet? Do you agree?

a. Possible answer: People may not be who they say they are, and you can be fooled into meeting someone who is not who they say they are.

b. Answers may vary. You have to be cautious about sharing information online.

c. Possible answer: It assumes people may lie about their identities online and that one is a fool to trust them. / Personal answer.

Não escreva no livro.

LET'S FOCUS ON LANGUAGE!

VERB TENSE REVIEW

1. Read the following sentences and answer the questions in your notebook.

I. "It is **getting better** all the time" (Obama's tweet)

II. I am careful when **I am browsing** the Web.

III. "Only download files and applications from websites that you **trust**". ("Use safe behaviour")

IV. **Is** social media **changing** the way we communicate?

V. **Do** you **have** more friends in social network rather than in real life?

VI. My gf **constantly** wants to go through my phone...

a. Which of them present an **action in progress** or a **temporary action**?
I, II, IV

b. Which one refers to an habitual action?
VI

c. Which of them refer or inquire about a general true state?
III, V

LET'S REMEMBER

To form the Simple Present, add **–s** (**–es** or **–ies**) to the verb for **he**, **she**, and **it**.
To make the negative, use **doesn't** for **he**, **she**, and **it** and **don't** for **I**, **you**, **we**, and **they**.
To ask questions, use **does** when the subject is **he/she/it** and **do** when the subject is **I/you/we/they**.

2. What is currently going on in your social networks? Conduct a survey in your classroom to know more about that. Ask questions to at least four classmates to complete your survey. Report your results to the class. Here are some suggestions for questions, but you can create others.
Personal answers.

- What are people discussing on Facebook this week?
- What are people tweeting today?
- What videos are people sharing this week?
- What games are you playing on your cell phone?
- What online resources are students using this week to learn English?
- What kind of memes are you sharing?
- Who are you interacting the most with?

Useful language

Here are some suggestions to make your oral report.

- A friend of mine is discussing...
- People are talking about...
- My friends are sharing...
- People are using...
- Another friend is...

3. How about conducting other surveys in your classroom? In groups, ask and answer the six questions below. Choose the following options for the answers: *Yes, I always do that.*; *Yes, I usually do that.*; *Yes, I often do that.*; *Yes, I sometimes do that.*; *No, I never do that.* Take notes in your notebook. Tabulate your group results and share them with your classmates. Personal answers.

a. Do you use a cell phone to read emails?

b. Do you discuss politics on social media?

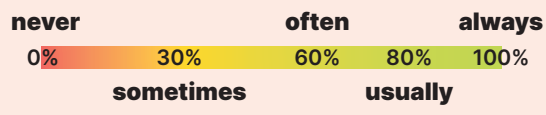
c. Do you share memes on social media?

d. Do you take quizzes on Web?

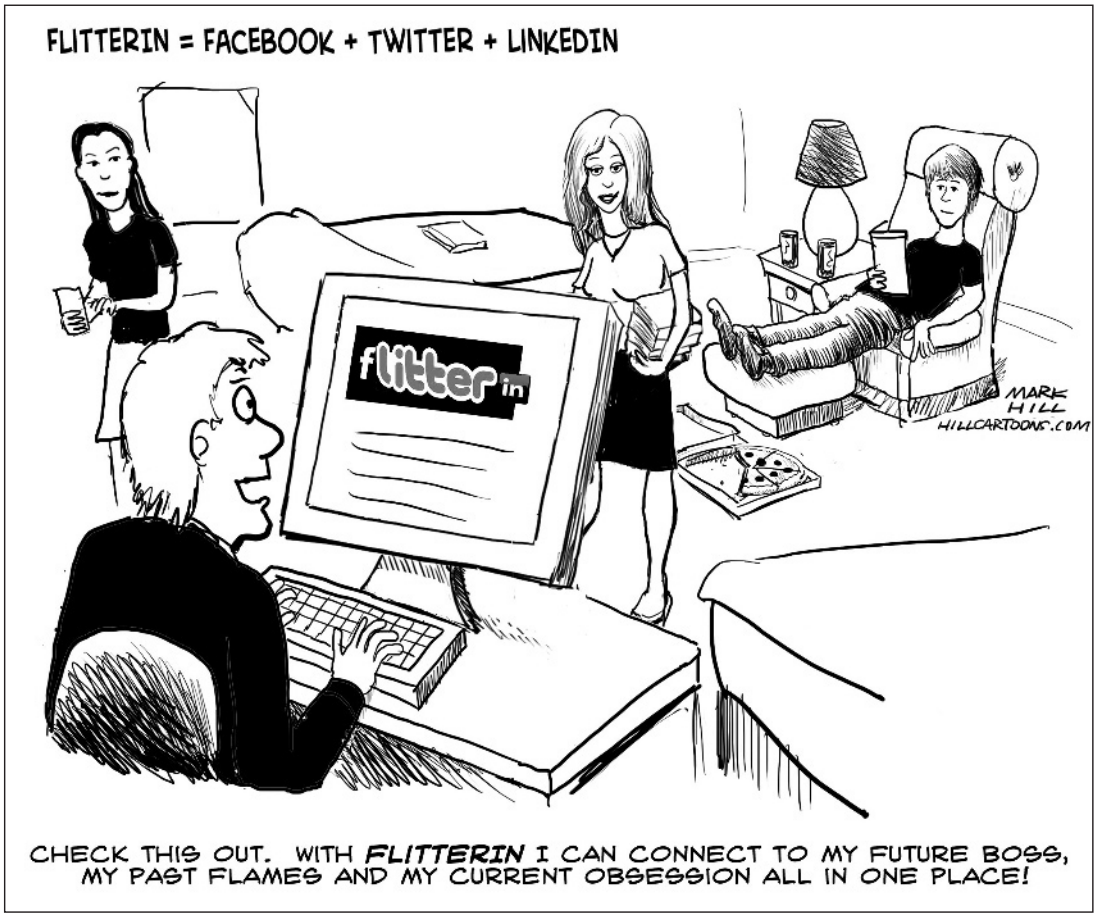
e. Do you accept unknown people as friends?

f. Do you watch videos on the Web?

Adverbs of Frequency



4. Take a good look at this cartoon and answer the questions in your notebook.



Mark Hill/HillCartoons

a. What social networks are represented in the logo "Flitterin"? Facebook, Twitter and Linkedin.

b. Why did the author use a different font for "litter"? To highlight the word / To call the reader's attention.

c. What does "litter" mean? Something that you don't need anymore, something which has no use for you.

d. In your opinion, what was the cartoonist's intention? Do you agree with it? Personal answers.

5. Use some of the words in the box to write, in your notebook, four sentences describing what the people in the cartoon above are doing. Suggested answers: A young woman is carrying some books. / A boy is reading a book. / A young woman is texting. / A young man is typing.

carry	eat	drink	pizza	Web	soda
read	type	text	books	juice	smartphone

6. Read parts of a text on ways to make new friends and meet people. Complete it by replacing each number with the right option. Use your notebook.

8 Easy Ways to Make New Friends and Meet People

Listen and Ask Questions

[...] By being a good listener, you 1 others know that you 2 what they have to say [...]. You can let others know you 3 attention by making eye contact while they 4, then asking a question or two about what they 5 . [...]

Não escreva no livro.

Give a Compliment

Everyone 6 an ego boost. Noticing something you like about someone and sharing it with him or her is a great way to forge a connection and 7 a conversation. When giving a compliment, be honest and genuine. [...]

Join a Club or Team

Having an interest in common with another person 8 both of you something to talk about. No matter if that interest is reading, rugby or rock 'n' roll, pursuing it with other people is fun and gives you a sense of meaning and belonging. Clubs, teams and other groups also 9 toward common goals, [...]
10 you how to solve problems and 11 you bond with others. [...]

Form a Study Group

12 your math teacher give super-hard exams? [...] Round up a few others from your class to study together each week. Ask your teacher if you could pass around a sign-up sheet or make an announcement about the group after class. [...] Make flash cards together or quiz one another. Bring snacks and 13 what 14 in your life. You'll have new friends before you know it. [...]

Available at http://teenadvice.about.com/od/datingrelationships/tp/making-new-friends.htm. Accessed on April 9, 2020.

1
a. are letting
b. let
Item b.

2
a. are valuing
b. value
Item b.

3
a. are paying
b. pay
Item a.

4
a. are speaking
b. speak
Item a.

5
a. are saying
b. say
Item a.

6
a. is loving
b. loves
Item b.

7
a. is starting
b. start
Item b.

8
a. gives
b. are giving
Item a.

9
a. are working
b. work
Item b.

10
a. are teaching
b. teach
Item b.

11
a. are helping
b. help
Item b.

12
a. Does
b. Is
Item a.

13
a. is sharing
b. share
Item b.

14
a. is going on
b. goes on
Item a.

7. What is the function of the four subtitles in the text? Write the answer in your notebook. Item c.

a. To talk about actions in progress.
b. To give instructions.
c. To give tips.

8. Go back to the text "Use safe behaviour", in the *Let's read!* section. What are the underlined phrases used for? Use your notebook. They are used for giving instructions.

9. Which sentences taken from the text express a recommendation? Write down the answer in your notebook. Items a and c.

   a. "Use strong unique passwords online."

   b. "Short URLs are often used in social media."

   c. "Don't click on links in messages if you don't know the sender [...]."

10. Go over the text again. Which recommendations do you find more useful? What else would you recommend to a friend? Write the answer in your notebook.
Personal answers.

11. When we want someone to do (or not to do) something, we use the Imperative. Read the examples in activity 9 and then copy in your notebook the answer for the following question. Why was the Imperative used in each example? Items b, c and d.

   a. To ask a favor.

   b. To make a recommendation.

   c. To give an instruction.

   d. To express prohibition.

12. Look at the image below and, in your notebook, answer the following questions.

Facebook: solomon7/Shutterstock.com/ID/BR; FB Messenger: Mr Aesthetics/Shutterstock.com/ID/BR; Linkedin: Rose Carson/Shutterstock.com/ID/BR; Pinterest: Evan Lorne/Shutterstock.com/ID/BR; Twitter: solomon7/Shutterstock.com/ID/BR; Whatsapp: T Lesia/Shutterstock.com/ID/BR; Youtube: rudv/Shutterstock.com/ID/BR.

Available at https://www.k12k.com/apps/pages/index.jsp?uREC_ID=416052&type=d&pREC_ID=908919. Accessed on 7 April, 2020.

   a. Which social media are represented in the picture?
Twitter, Facebook, Linkedin, Pinterest, YouTube, WhatsApp and FB Messenger.

   b. Which of those social media do you use most often?
Personal answers.

   c. Based on the questions, give recommendations to users of at least three different social media. See an example. K = Is it kind? Don't post aggressive messages.
Personal answers.

Não escreva no livro.

13. What does each sign express: **warning** or **order**? Write the answer in your notebook.
A-order; B-warning; C–order.

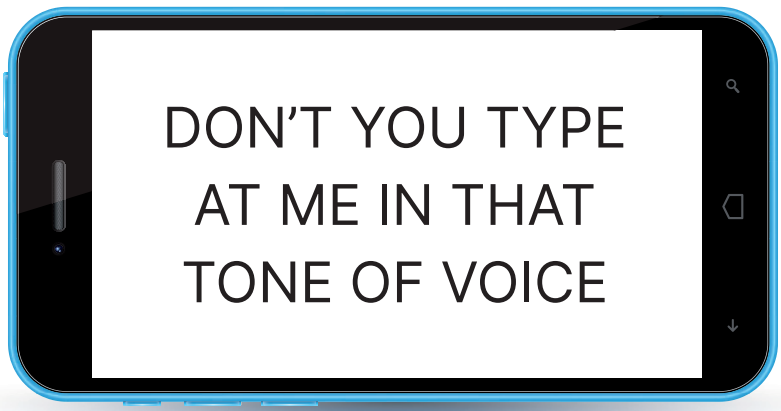
A

DP Foto CZ/Shutterstock.com/ID/BR

B

sigh/Shutterstock.com/ID/BR

C



Vector/Shutterstock.com/ID/BR

14. We can use the Imperative to **give orders, instructions, warnings**, or **to make recommendations**. In your notebook, write the combination of numbers–letters to arrange the sentences in 4 groups (I, II, III, IV) according to their functions. I-d, k; II-a, E, H; III-e, h, j; IV-b, c, f, g, i.

I. Order	II. Instruction	III. Warning	IV. Recommendation

a. If you're not sure of the IP address to use, open your router's setup page and look in its quick-start guide for the correct address.

b. Save paper when printing.

c. Don't accept unknown friend requests.

d. Don't click on suspicious links.

e. Look out for moving vehicles!

f. Turn on http:// browsing on your Facebook settings.

g. Monitor what your friends are sending and sharing with you.

h. Don't you dare touch my mouse.

i. Download the Facebook security server.

j. Do not respond to cyberbullying messages.

k. Don't ever give out any personal information.

LET'S LISTEN AND TALK!

HINT

Pense nas **palavras-chave** que poderiam estar relacionadas ao **tema do texto** e use-as para identificar os principais **tópicos discutidos**.

BEFORE YOU LISTEN... Personal answers.

a. Have you ever felt you were at risk when using a social network?

b. Have you ever felt you could put your friends at risk?

c. What kind of social network practices do you think expose us to more risks?

1. 4 This audio excerpt was taken from the 50th episode of the *Shared Security Podcast* sponsored by Security Perspectives, posted on January 23, 2016. Below are the headings of the topics discussed on the podcast by Tom Eston and Scott Wright with special guest Alex Hamerstone. Listen to two minutes of the podcast and identify the topic under discussion. Write down the answer in your notebook. Item b.

   a. 2016 Reality: Lazy Authentication Still the Norm.

   b. Stop Doing Quizzes on Facebook if You Place any Value on Your Privacy.

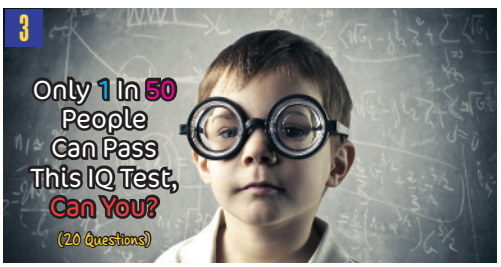
   c. Pre-crime Arrives in The UK: Better Make Sure Your Face Stays Off the Crowdsourced Watch List.

   d. The Super Creepy Side of the Internet of Things and Smart Homes.

   e. Xfinity's Security System Flaws Open Homes to Thieves.

2. Look at some images of Facebook applications. Which picture is an example of the topic under discussion? Picture 3.

Monika Wisniewska/Shutterstock.com/ID/BR



Olivy/Shutterstock.com/ID/BR

sidmay/Shutterstock.com/ID/BR

Antonio Guillem/Shutterstock.com/ID/BR

3. 4 Listen to the recording again. Which of these statements are **true**? Write the answers in your notebook. Items a, c, d and e.

   a. Facebook quizzes are done by third parties.

   b. Meaww is a game company associated to Facebook.

   c. People should not do Facebook quizzes.

   d. Facebook quizzes combine your feeds with your friends'.

   e. When you take Facebook quizzes, you are giving access to your email.

   f. Facebook quizzes are for fun and entertainment purposes only.

Não escreva no livro.

4. Look at some quizzes offered by Meaww and answer the following questions in your notebook.

Personal answers.

a. Have you ever taken similar quizzes?

b. Do you need to answer the quizzes to know the answers?

c. What are your answers to the questions in the quizzes?

1

Which friend understands you completely?

2

How will your friends react to you getting kidnapped?

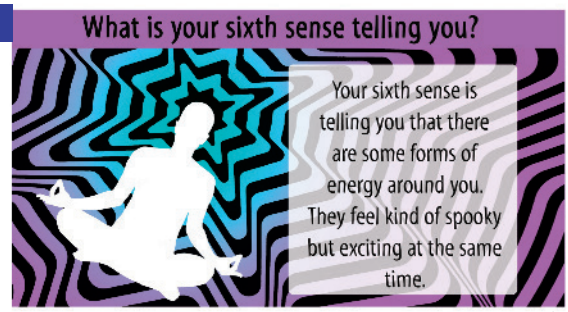
3

Which are your life defining moments?

4

Which friend completes you?

5



What is your sixth sense telling you?

6

Which friends are addicted to you?

Illustrations: Davi Augusto/ID/BR

Adapted from http://meaww.com/?page=2. Accessed on August 11, 2020.

5. Use your answers in activity 4 to record a podcast and share it with your classmates.

Useful language

- I've (never) answered a quiz on Facebook.
- I (don't) need to take a quiz to answer those 6 questions.
- My answers are...
- X understands me completely because she/he...really likes me./...has been my friend since, like, forever.
- If I am kidnapped, X will... miss me./...go crazy.
- My life defining moments are...my birthday./...my holidays at the beach./...my trip to...
- X completes me because he/she... helps me.../...gives me good advice.
- My sixth sense is telling me... to study hard/...to be patient/...to be honest/...to be polite/...I'll get an A in English.
- X is addicted to me. We always do things together. We see each other every day.

LET'S ACT WITH WORDS!

1. When you write to someone, you usually obey the following structure: greeting; body of the message; closing salutation and signature. Now, answer the following activities in your notebook.

   a. Look at the list of greetings. Which of them are used on a personal correspondence (**P**) or on a commercial correspondence (**C**)? I-P; II-C; III-C; IV-P; V-C; VI-C; VII-P; VIII-P; IX-P; X-P; XI-P; XII-P.

   I. Darling
   II. Dear Coordinator,
   III. Dear Manager,
   IV. Dear Mom and Dad,
   V. Dear Mr. Robinson,
   VI. Dear Ms. Johnson,
   VII. Hi, Mary
   VIII. My beloved Jane,
   IX. My darling,
   X. Sweetheart
   XI. My dearest Jane,
   XII. My sweet

   b. Read some ways to start the body of a letter. Now, copy the ones you can use on a commercial letter. I, II and V.

   I. I am seeking a position in your company...
   II. I am writing in response to your advertisement...
   III. No one knows me better than you...
   IV. It has been two weeks since you last emailed me...
   V. This letter is to express my deepest interest in...

   c. Look at the following list of closing salutations. Which of them can you use on a personal correspondence (**P**) or on a commercial correspondence (**C**)? I-P; II-P; III-P; IV-C; V-P; VI-C; VII-P; VIII-P/C; IX-C; X-P; XI-C.

   I. Affectionately,
   II. Cheers,
   III. I love you,
   IV. Kind regards,
   V. Love,
   VI. Respectfully,
   VII. Lovingly,
   VIII. Sincerely,
   IX. Thank you for your consideration
   X. With all my love,
   XI. Yours sincerely,

   d. Why is it not necessary to sign a message on social media? Because our name or profile appears automatically before the post.

2. Do you know the difference between a cover letter and a resume? Discuss with a classmate.

3. Look at a list of what people usually do when they look for a job. Copy in your notebook the ones you find more effective. Personal answers.

   ✓ They email their resumes or curricula vitae to employers.
   ✓ They look for internship opportunities.
   ✓ They tell friends they need a job.
   ✓ They try online networking such as LinkedIn.
   ✓ They use a recruitment agency.

DID YOU KNOW?

A resume is a summary of your credentials for a job.

4. Both Resume and Curriculum Vitae (CV) provide information about skills, qualifications and experiences. Do you know the difference between them? In your notebook, rewrite the following sentences using the appropriate option.

   a. A resume is (longer/shorter) than a CV.
   b. A resume presents more (concise/complete) information than the CV.
   c. A resume presents (less/more) detailed academic information.
   d. A resume has (less/more) pages than a CV.

Não escreva no livro.

LET'S WRITE A COVER LETTER!

Write a cover letter for your dream job in another country. In order to write it, think of a place or company you would like to work at and imagine the qualifications you might have in the future. The model on this page can help you.

Structure

- Use the conventions of a formal letter.
- Name a working place.
- Address the hiring manager or the Director.
- Give a reason for writing.
- Introduce yourself.
- Add information about your resume (talk about your education and professional experience).
- Say why you deserve the position.
- Inform your contact email/telephone.
- Thank the addressee.
- Greet and sign.

Language features

- Formal term of address (Dear Sir/Madam or Dear Director/Manager).
- Objective formal language.
- Linking words (and/in addition to this/ because).

WRITING STEPS

Organizing

- Think of a place you would like to work at.
- See the positions they can offer.

Preparing the first draft

- Make a first draft.

Peer editing

- Ask a classmate to revise it.
- Make the necessary corrections.

Publishing

- Write the final version of your cover letter.
- Place it on the classroom wall.
- Read your classmates' letters. Who would you hire?

"A cover letter is a document sent with your resume to provide additional information on your skills and experience."

DOYLE, Alison. How to write a cover letter. Available at https://www.thebalancecareers.com/cover-letters-4161919. Accessed on April 9, 2020.

ID/BR

Genre: Cover letter
Purpose: Provide additional information on your resume
Tone: Formal
Setting: Paper letter or digital file
Writer: You
Audience: Manager/Director

UNIT 4

VISUAL ARTS

In this unit, you'll...

GOALS

- discuss visual arts in order to participate in different practices related to arts and cultural productions;
- learn about visual artists in order to recognize and enjoy local and global arts/cultural expressions;
- study literary and visual art works as well as (auto) biographies to (re)build authorial productions in a critical and creative way;
- learn how to talk about past events in order to understand and produce texts in various fields of social action;
- produce oral and written biographies to practice using language as a means of expressing yourself as well as sharing information and experiences.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 3 e 4

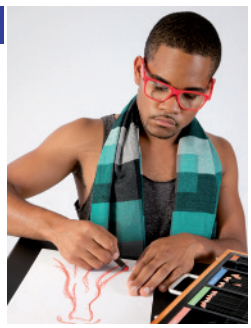
Competências específicas:
CELTECEM1
EM13LGG101, EM13LGG103, EM13LGG105;
CELTECEM6
EM13LGG601, EM13LGG602, EM13LGG603.

1

Metropolitan Museum of New York. Photograph: ID/BR

The Great Wave by Katsushika Hokusai [from the series: *Thirty-six Views of Mount Fuji*], 1829.

2



G Allen Penton/ Shutterstock.com/ID/BR

Artist beginning to create a piece of visual art.

3

Mauro Pimentel/AFP

Known as 'King Marcio', 44-year-old Matolias has lived in a sandcastle on the beach of Barra da Tijuca (Rio de Janeiro) where he can always be seen wearing a plastic crown and carrying a makeshift staff.

4

Delfim Martins/Pulsar Imagens

Teenager in a workshop by artist Zé da Cerâmica in Trancoso, BA, in 2019.

5

ArthurStock/Shutterstock.com/ID/BR

Instagram profile.

6

Seiji Togo Memorial Sompo Japan Nipponkoa Museum of Art, Tokyo, Japan. Photograph: Bridgeman Images/Easypix

Sunflowers, 1889 (oil on canvas), by Vincent van Gogh (1853-1890) at Museum of Art, in Tokyo, Japan.

7

Atelier Joana Vasconcelos/ID/BR

Artist Joana Vasconcelos uses crochet to create stunning artwork.

Não escreva no livro.

LEAD-IN

2-drawing; 3-sculpture; 4-ceramics; 5-design/photography; 6-painting; 7-textile arts.

1. Visual arts are all forms of art which are predominantly visual in their nature. Read a more complete definition of visual arts. Then, in your notebook, label each picture on the previous page using vocabulary from the text. See an example:

PICTURE 1 — PRINTMAKING

> The visual arts are art forms that create works that are primarily visual in nature, such as ceramics, drawing, painting, sculpture, printmaking, design, crafts, photography, video, film making and architecture. These definitions should not be taken too strictly as many artistic disciplines (performing arts, conceptual art, textile arts) involve aspects of the visual arts as well as arts of other types. Also included within the visual arts are the applied arts such as industrial design, graphic design, fashion design, interior design and decorative art.
>
> Available at https://www.unboundvisualarts.org/what-is-visual-art. Accessed on May 2, 2020.

2. What are your favorite types of visual arts? Personal answer.

3. Take a look at the pictures of artistic expressions on the previous page again and, in your notebook, write which one(s):
   a. require(s) precise manual skills. Possible answers: 3, 4, 6, 7.
   b. use(s) different types of paint. Possible answers: 1, 6.
   c. is/are made of materials such as marble, steel, wood, crochet yarn, stone, glass, bronze, ivory, sand, clay etc. Possible answers: 3, 4, 7.
   d. is/are created mainly with pencil, crayon, pen, ink, chalk, paint, and similar materials. Possible answers: 1, 2, 6.
   e. use(s) digital technologies. Possible answer: 5.

4. Read the excerpts of two famous visual artists' biographies. Do they mention any of the kinds of art represented on the previous page? If so, what are they? Yes, they do. The texts mention the words "drawing" and "painting".

DID YOU KNOW?

In printmaking, artists carve an image on wood and then use ink to print it on a piece of paper. The technique is widely used throughout East Asia, but it can also be found in the creation of Cordel Literature in the Northeast of Brazil.

> Though he was a relatively poor student, Picasso displayed a prodigious talent for drawing at a very young age. According to legend, his first words were 'piz, piz,' his childish attempt at saying 'lápiz', the Spanish word for pencil.
>
> Available at https://www.biography.com/artist/pablo-picasso. Accessed on May 2, 2020.

> Van Gogh began painting with intensity and emotion. The colors in his paintings became more vibrant and bright. He would sometimes apply the paint directly onto the canvas from the tubes leaving the paint thick with rough brush strokes. Sometimes it would take weeks for his paintings to dry because the paint was so thick.
>
> Available at http://www.ducksters.com/biography/artists/vincent_van_gogh.php. Accessed on May 2, 2020.

LET'S READ!

BEFORE YOU READ... Personal answers.

a. Do you know any Brazilian visual artists who are famous abroad? What do you know about their lives?

b. Have your ever seen famous paintings or other pieces of visual art in person?

HINT

Para focar sua atenção nos **pontos principais**, **tome nota** apenas **dos fatos apresentados**.

1. Read the texts for the main ideas.

TEXT 1

Flávio Roberto Tavares de Melo's Biography

Flavio Tavares/Artist's collection

Flávio Roberto Tavares de Melo in front of one of his paintings.

Flávio Roberto Tavares de Melo was born in João Pessoa, Paraíba, Brazil, on February 15, 1950, son and grandson of artists - his grandfather on this father's side, Pedro Damião, was a remarkable photographer and his father, Arnaldo, besides his brilliant career as a doctor, spent his spare time drawing in pen and ink, having illustrated a number of books and produced hundreds of vignettes for local newspaper.

As a child, Flávio showed his talent for drawing and painting, and Dr. Arnaldo was his first instructor and since then he has never stopped exercising and experimenting in this artistic branch. He attended the course on painting taught by the artist Raul Córdula, at the Arts Sector of Federal University of Paraíba (UFPB) and when he was 18 years old he started taking lessons from the painter and engraver Hermano José, who, at that time, already enjoyed a high reputation as an artist. Tavares finished his high school studies and soon afterwards started the course of Sociology, at UFPB, from which he withdrew in the third year to be a full-time artist. He was just a little older than twenty and he had already exhibited his pictures in Recife, Rio de Janeiro and São Paulo where, in 1976, he published his album of drawings, *O Pavão sem Mistérios* (*The Peacock Without Mystery*), introduced by the famous Brazilian cartoon artist Ziraldo. At this time he studied painting in some of the most prestigious American Universities (Yale University, University of Connecticut and Simon Rock College, where he also conducted a workshop), and also in Cayenne (French Guyana). He also took the chance and exhibited his paintings in all these places.

Available at http://flaviotavares.com.br/en/biography/. Accessed on April 11, 2020.

Não escreva no livro.

TEXT 2

Sam Vere's Autobiography

Sam Vere. Photograph: ID/BR

Sam Vere.

About Me

Raised in the beautiful Welsh countryside I developed my love of photography shooting natural landscapes and wildlife around my home at the age of 16. It was around that time that I began studying photography at college where my passion for the art really grew and became a big part of my life. Since then I have moved to Birmingham where I studied Visual Communication at university, naturally I began shooting more urban environments and included more models in my work.

I am still based in Birmingham but travel all over for new locations and inspiration, taking my camera with me wherever I go. Please don't hesitate to send me an email if you'd like me to do a shoot for you or if you'd just like to know more about me and my work!

Available at https://samvere.myportfolio.com/sv-photography-html-css-web-design. Accessed on May 4, 2020.

2. **Based on what you have just read, how can you define a(n) (auto)biography? In your notebook, write the correct combination of numbers-letters to complete the definitions.** I-B, E; II-A, C; III-F; IV-D.

I. biography (2x) **II.** autobiography (2x) **III.** Andrew Morton **IV.** Anne Frank

An A is a history of a person's life written or told by that person. A B is a history of a person's life written or told by someone else. A famous C is *The Diary of Anne Frank*, by D. A famous E is *Diana: Her true story*, by F.

3. **(Auto)Biographies include personal facts and experiences. Read the texts and, in your notebook, organize the information about Sam Vere and Flávio Melo. Look at the examples.**

Sam Vere	Flávio Melo
was raised in the countryside.	*was born in João Pessoa (PB).*

developed his love of photography shooting nature | studied Visual Communication at college | started shooting urban environments | started studying photography after he turned 16 | included models in his work | attended a course on painting at the university | showed his talent as a child | moved to Birmingham | started taking lessons when he turned 18 | exhibited his pictures at about 20 years old

3. Sam Vere: developed his love of photography shooting nature; started studying photography after he turned 16; moved to Birmingham; studied Visual Communication at college; started shooting urban environments; included models in his work. / Flávio Melo: showed his talent as a child; attended a course on painting at the university; started taking lessons when he turned 18; exhibited his pictures at about 20 years old.

4. **Read the texts again and answer the following questions in your notebook.**

a. Who started his art at an earlier age? How old was he?
Flávio Melo. A child.

b. Who is the youngest artist?
Sam Vere.

c. Which artist started a degree in another area? In what area?
Flávio Melo. Sociology.

d. Where did they have their first experience with their art?
Sam Vere in the Welsh countryside, and Flávio Melo in his hometown, João Pessoa.

e. What did Sam Vere do after he moved to Birmingham and studied Visual Communication?
He started shooting urban environments and included models in his work.

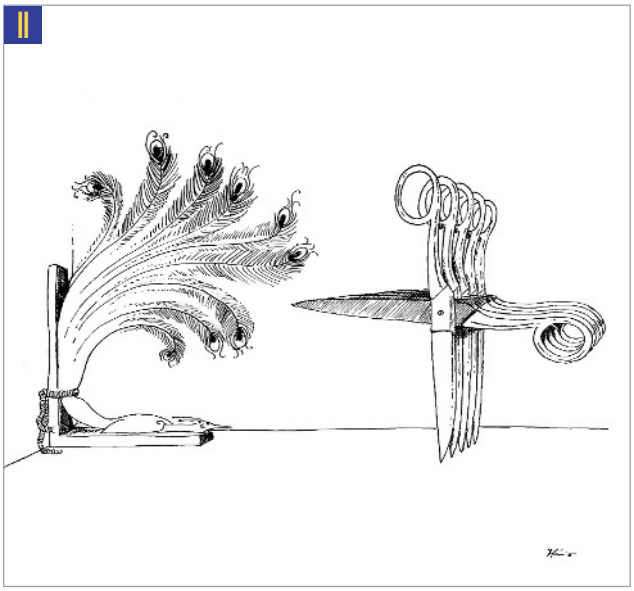
f. When did Flávio Melo publish his drawings?
In 1976.

5. Look at some works below and decide who the authors are. Read the biographies again if necessary. Use your notebook. Flávio Melo-II, III; Sam Vere-I, IV.

I

Artist's collection. Photograph: ID/BR

II



Artist's collection

III

Artist's collection

IV

Artist's collection. Photograph: ID/BR

6. In your notebook, write the correct combination of numbers–letters to match each piece of work to its title. I-B; II-D; III-C; IV-A.

A Go Green: App Design

C The mother

B Photo Manipulations

D The peacock without mystery

Não escreva no livro.

TIME FOR LITERATURE

1. Visual art and literature have a long relationship, and sometimes painters and poets turn to one another for inspiration. Donald Finkel (1929-2008), a North-American poet, was inspired by a painting you saw on the first page of this unit. In pairs, read the poem and answer the questions in your notebook:

   a. Is the poem an objective description of the painting, or does it present an interpretation of its meaning? Both. The 1st stanza is more descriptive, while the 2nd presents the poets point of view.

   b. Why does the poet present some features and ignore other aspects of the work of art? Personal answer. Suggestions: artistic freedom, the elements described are more obvious, etc.

The Great Wave: Hokusai

[...]

It is because the sea is blue,
Because Fuji is blue, because the bent blue
Men have white faces, like the snow
On Fuji, like the crest of the wave in the sky the color of their
Boats. It is because the air
Is full of writing, because the wave is still: that nothing
Will harm these frail strangers,
That high over Fuji in an earthcolored sky the fingers
Will not fall; and the blue men
Lean on the sea like snow, and the wave like a mountain leans
Against the sky.

In the painter's sea

All fishermen are safe. All anger bends under his unity.
But the innocent bystander, he merely
'Walks round a corner, thinking of nothing': hidden
Behind a screen woe hear his cry.
He stands half in and half out of the world; he is the men,
But he cannot see below Fuji
The shore the color of sky; he is the wave, he stretches
His claws against strangers. He is
Not safe, not even from himself. His world is flat.
He fishes a sea full of serpents, he rides his boat
Blindly from wave to wave toward Ararat.

Available at https://www.poetryfoundation.org/poetrymagazine/browse?contentId=27932. Accessed on August 20, 2020.

Metropolitan Museum of New York. Photograph: ID/BR

The Great Wave by Katsushika Hokusai [from the series: *Thirty-six Views of Mount Fuji*], 1829.

Metropolitan Museum of Art, New York. Photograph: Agefotostock/Alamy/Fotoarena

Wave Ball by Christopher Dresser, ca. 1880.

2. How about giving it a shot! Work with your Literature and Arts teacher, and create your own piece of art. You can choose whatever piece of literature or visual art as your inspiration, or else you can create a version of a well-known artwork. For example, check out Erik Jensen on his Instagram account *@erikjensenart*, where he displays a version of *The Great Wave* using recycled computer keys, and Lip Artist Andrea on @girlgreybeauty, where she presents her version as a lip art. Make it a whole class project, organize an exhibit and invite your community to see it.

LET'S FOCUS ON LANGUAGE!

1. Read the following excerpts:

I. "As a child, Flávio **showed** his talent for drawing and painting [...]."

II. "[...] in 1976, he **published** his album of drawings."

III. "I **studied** Visual Communication at university [...] and **included** more models in my work."

a. Which of these statements is the correct one? Answer in your notebook.
The words in bold tell us that the actions, states and events happened in a specific time in the past.

The words in bold tell us that the actions, states and events happened...

A ... at a continuous period of time in the past.
B ... at a specific time in the past.
C ... in an undefined time at the past.

We use the **Simple Past** to talk about actions, states, and events that happened and finished at a specific time in the past. Although the time is not necessarily mentioned, it can be imagined by the speaker. When we want to mention the time, we use expressions such as "last week", "yesterday", "in + year", among others.

b. Are the words in bold **regular verbs** or **irregular verbs**? How do you know? Regular. They end in -ed.

c. Are the verbs in sentence **III** formed the same way as the ones in the other examples? No.

In the **Simple Past**, **regular verbs** always end in ***-ed***, ***did***, ***not***, ***didn't***.
To make negatives, use **did + not + base form** of the verb. In oral language, we usually use the contracted form **didn't**.
Flávio Melo ***didn't finish*** *the course of Sociology.*

d. In your notebook, write the correct combination of numbers-letters and try to infer the rules: I-C; II-A; III-B.

I. showed/published **II.** studied **III.** included

A. When the verb ends in **consonant + -y**, we rub out **-y** and add **-ied**.
B. When the verb ends in **-e**, we just add **-d**.
C. When the verb ends in a **consonant sound**, we add **-ed**.

DID YOU KNOW?

Andy Warhol (1928-1987) was an American artist [...] who was a leading figure in the visual art movement known as pop art. Some of his best known works include the painting *Campbell's Soup Cans* (1962).

Available at https://en.wikipedia.org/wiki/Andy_Warhol. Accessed on April 11, 2020.

2. Now, analyze the sentences about Andy Warhol and put the words/phrases in the adequate slot to show how to ask questions:

I. "Why did Warhol paint *Campbell Soup*?"

II. "Did Andy Warhol like tomato soup?"

Available at https://www.askthemonsters.com/the-15-most-popular-questions-about-art/. Accessed on April 11, 2020.

Question word *WH-*	Auxiliary verb	Subject	Base form of the main verb	Object
Why	did	*Warhol*	paint	*Campbell Soup*
X	Did	Andy Warhol	like	tomato soup

The question with the **WH-word** asks for **content**, while the other asks for '**yes**' or '**no**'.

Não escreva no livro.

3a. Who did Flávio start taking lessons from?; b. What did Dr Arnaldo produce for a local newspaper?; c. What did Sam do after he moved to Birmingham?; d. Where did Flávio exhibit his pictures?; e. When did Sam develop his love of photography?

3. **The following answers are related to the texts in the *Let's read!* section. In your notebook, write questions to the sentences using the words in parentheses.**

a. The painter and engraver Hermano José. (Who)

b. Hundreds of vignettes. (What)

c. He included more models in his works. (What)

d. In Recife, Rio de Janeiro, and São Paulo. (Where)

e. At the age of 16. (When)

4. **Pieces of art can cost a lot of money. The more famous a piece of art is, the more money it costs. As other valuable things, pieces of art are stolen more and more. Read the text "How could someone steal a painting from a museum?", by Julia Layton, about the disappearance of Leonardo da Vinci's *Mona Lisa* and replace the letters with the appropriate form of the verbs in the boxes. Use your notebook.**

A-disappeared; B-assumed; C-called; D-used; E-ended; F-removed; G-walked.

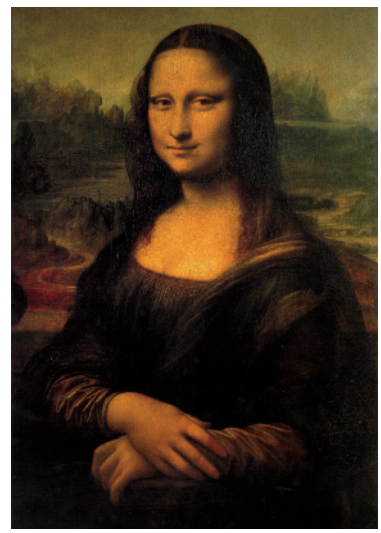
assume call disappear

When Leonardo da Vinci's *Mona Lisa* A from the Louvre museum in Paris in 1911, the world was shocked. The theft went undetected for days. Museum staff saw the empty space on the wall and B the painting had been moved to the Louvre's restoration center for upkeep. But by the second day, the Louvre C the police.

end remove use walk

The theft of the *Mona Lisa* by museum worker Vincenzo Perugia was brilliant in its simplicity. It's unclear what type of security the museum D at the time, but some facts are known for sure. After Perugia's shift E on Sunday, he hid in a room. When everyone had gone home, he left his hiding place, took the *Mona Lisa* off the wall, F it from its frame, stuck the priceless work under his shirt and G out into the night. [...]

Adapted from Layton, Julia. How could someone steal a painting from a museum? http://people.howstuffworks.com/steal-painting-from-museum.htm. Accessed on May 2, 2020.



Louvre Museum, Paris, France. Photograph: ID/BR

Mona Lisa, c. 1503-1506 (oil on panel) by Leonardo da Vinci (1452-1519); 77 × 53 cm (30,3 × 20,8 in). Louvre, Paris (France).

5. **According to the text, why was the *Mona Lisa* stolen from the Louvre?**
Because security did not check if all the employees had gone home.

BEYOND THE LINES...

Personal answers.

a. What makes a piece of art cost so much money?

b. What should define the price of a piece of art?

c. "Making art for money" and "making art for art's sake." Do you think these ideas can coexist?

6. Can you find in the text some expressions that can be used to refer to past time? Copy them in your notebook. Possible answers: on February 15, 1950; in 1976; at that time; at the age of 16.

7. Read the statements below and pay special attention to the words in bold.

I. "Flávio [...] Melo was born [...] **on** February 15, 1950."

II. "Tavares [...] withdrew [the course of Sociology] **in** the third year to be a full-time artist."

III. "[...] **in** 1976, he published his album of drawings."

IV. "*Hermano José*, who, **at** that time, already enjoyed a high reputation as an artist [...]."

V. "**At** this time he studied painting in some of the most prestigious American Universities [...]."

VI. "I developed my love of photography [...] **at** the age of 16."

> We use the preposition of time ***on*** for complete dates or days of the week; we use ***in*** to talk about periods of time like a month or a year; and we use ***at*** to refer to a specific point in time.

8. *Whose bio is it?* Replace the letters with the preposition **in**, **on** or **at** to complete these short biographies. Use your notebook. I: A-in, B-At, C-on; II: D-on, E-At, F-in; III: G-on, H-on, I-in.

I Artist, painter, born **A** 1853 in Zundert, Netherlands. His famous works include *Starry Night*, *The Bedroom*, *Irises*, *Sunflowers*. **B** a young age, he was melancholy – he shared the name and birthdate with his dead brother. He died **C** July 29, 1890. (Post-Impressionism)

II Artist, inventor, scientist born **D** April 15, 1452, in Vinci, Italy. **E** the age of 20, he was already recognized as a master artist. He died **F** 1519 in Amboise, Kingdom of France. His famous works were *Mona Lisa*, *The Last Supper*, *The Vitruvian Man*. (High Renaissance)

III Poet, journalist, born **G** Oct. 31, 1902, Itabira, Brazil – died **H** Aug. 17, 1987. The first of his numerous collections of poetry, *Alguma poesia* (*Some Poetry*), written **I** 1930, demonstrates both his affinity with the Modernist movement and his own strong poetic personality. (Modernism)

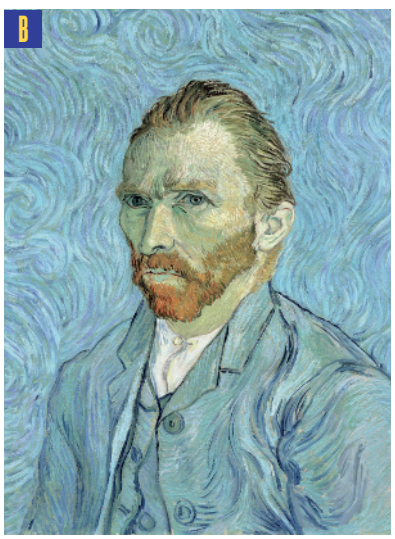
■ Write in your notebook the correct combination of numbers–letters to match each biography to the correct notable person below. I-B, II-A, III-C.

A

Private Collection. Photograph: ID/BR

Leonardo da Vinci, engraved portrait by J. Posselwhite, 1835. 68,5 × 88,9 cm (27 × 35 in).

B



Musee d'Orsay, Paris, France. Photograph: Bridgeman Images/Easypix

Self portrait, oil on canvas by Vincent van Gogh, 1889. 65 × 54,5 cm (25,59 × 21,45 in).

C

Lewy Moraes/Folhapress

Carlos Drummond de Andrade, 1982.

Não escreva no livro.

9. Now, study these excerpts from the texts in the *Let's Read!* section:

I. "Flávio [...] Melo was born **in** João Pessoa, Paraíba, Brazil [...]."

II. "He attended the course on painting [...] **at** the Arts Sector of Federal University of Paraíba."

III. "[...] he studied painting **in** some of the most prestigious American Universities, and also **in** Cayenne. He also took the chance and exhibited his paintings **in** all these places."

IV. "Raised **in** the beautiful Welsh countryside [...]."

V. "I began studying photography **at** college."

VI. "I [...] included more models **in** my works."

■ Write in your notebook. In these contexts, the prepositions *in* and *at* indicate: Item b.

a. time

b. location

We use **in** to talk about a general location, while **at** refers to a more specific place or point of reference.

10. Read the excerpts on the Modern Art Week and, in your notebook, replace the numbers with a preposition (*in*, *on* or *at*), and the capital letters with the appropriate Past Simple form of the verbs in parentheses. I-at; II-on; III-in; IV-in; V-in; VI-in; VII-At; VIII-in; IX-in; X-In; XI-in. A-produced; B-participated; C-included; D-returned; E-did not/didn't remain; F-believed; G-rejected.

Modern Art Week, a cultural festival held I São Paulo's Teatro Municipal II 13, 15, and 17 February 1922. The young women and men who A (produce) and B (participate) III this three-day series of concerts, readings, lectures, dances, and exhibitions of art were self-consciously declaring their cultural independence from traditional forms and styles, and announcing the arrival of Brazilian modernism.

Available at https://www.encyclopedia.com/humanities/encyclopedias-almanacs-transcripts-and-maps/modern-art-week. Accessed on August 19, 2020.

Modern Art Week was intended to announce the São Paulo avant-garde's break with earlier art. The exhibition of art C (include) works by the sculptor Victor Brecheret, who D (return) to Brazil from Rome IV 1919, paintings by Anita Malfatti, completed during her time V Berlin and New York, and Di Cavalcanti, along with numerous other painters, sculptors, and architects. One of the other painters who would play a significant role VI the development of Brazilian modernism was Tarsila do Amaral.

The Semana was conceived as a reaction against the official academic art and literature. [...] VII the time of the Semana, São Paulo was one of the fastest growing cities VIII Brazil.

Available at https://www.khanacademy.org/humanities/art-1010/latin-america-modernism/brazilian-modernism/a/the-origins-of-modern-art-in-so-paulo-an-introduction. Accessed on August 19, 2020.

The group that took part IX the Week, contrary to their initial intentions, E (remain - negative) a unified movement. A number of separate groups split off, and the original core members had separated by 1929.

Available at https://en.wikipedia.org/wiki/Modern_Art_Week. Accessed on August 19, 2020.

Oswald de Andrade and the Anthropophagics [cannibals] F (believe) that they should subsume influences from abroad but turn them into a uniquely Brazilian art form. [...] X opposition to the Anthropophagics were the Nationalists, who G (reject) international influences. Many of the Nationalist modernists were actively engaged XI politics. The leader of the school, the writer Plínio Salgado, went on to become a fascist political figure and lead a failed coup against President Getúlio Vargas.

Available at https://library.brown.edu/create/fivecenturiesofchange/chapters/chapter-5/modern-art-week-and-the-rise-of-brazilian-modernism/. Accessed on August 19, 2020.

11. Talk to your Literature and Art teacher about the Modern Art Week and organize a similar event in your school, including all types of art. Invite the whole community to attend.

LET'S LISTEN AND TALK!

HINT

Concentre sua atenção nas **palavras-chave** do texto. Observe o **gênero textual** e você terá uma pista de quais palavras são chave para sua compreensão.

BEFORE YOU LISTEN... Personal answers.

a. Have you ever heard of the Italian artist Michelangelo? What do you know about him?

b. Have you ever seen any of his famous works of visual art? Which ones do you expect to be mentioned in his biography?

1. You're going to listen to a short biography of Michelangelo. In pairs, write in your notebooks some key words and phrases you expect to listen to in this textual genre. Then, share your list with the whole group. Personal answers.

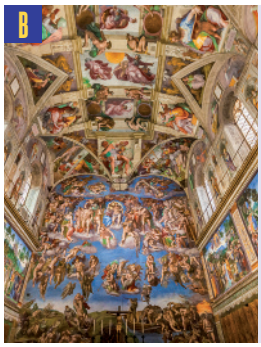
2. 5 Now, listen and check your predictions. You can use a suggestion from the section *Learning Tips* on how to improve your listening skills. Having a number of strategies in your repertoire will certainly help in your development. In your notebook, number the pieces of work in the order they're mentioned in the recording. Challenge: which one IS NOT mentioned?
In order: C, F, E, B and D. E isn't mentioned.

A

Sérgio Nogueira/Alamy/Fotoarena

The Tomb of Pope Julius II (1505-1545), a sculptural and architectural ensemble in the church of San Pietro in Vincoli, Rome.

B



eye35.pix/Alamy/Fotoarena

The Sistine Chapel ceiling (1508-1512) is a cornerstone work of High Renaissance art.

C

Chun Ju Wu/Alamy/Fotoarena

The Pietà (1498-1499) is a work of Renaissance sculpture, housed in St. Peter's Basilica, Vatican City.

D

pytyczech/Alamy/Fotoarena

The Dome (1546-1564) of St. Peter's Basilica was completed only after his death.

E

Azoor Photo/Alamy/Fotoarena

Angel (1494-1495), one of his early works.

F

Dennis Hallinan/Alamy/Fotoarena

David (1501-1504) is a 17× 6.5 ft sculpture created in marble and displayed at Galleria dell'Accademia, Florence, Italy.

Não escreva no livro.

3. In your notebook, write if the following facts about Michelangelo's early life are true (T) or false (F). This information is in the beginning of the recording in case you need checking. I-T; II-F; III-F; IV-T; V-T.

   I. Michelangelo excelled as a sculptor, a painter, an architect, and a poet.

   II. His family returned to Florence after he turned 6 years old.

   III. He decided to be a painter because of his art classes at school.

   IV. As a teenager, he studied with Domenico Ghirlandaio.

   V. The Medici family sponsored his training as an artist.

4. Now, a real challenge! In your notebook, write what the following numbers refer to. The numbers are in the order the information is presented in the recording and they all come after Michelangelo's early life.

   a. 24 His age when he completed the *Pietà*.

   b. 343 Total number of figures depicting stories from the Bible he painted on the Sistine Chapel's ceiling.

   c. 88 His age when he died in 1564.

PRONUNCIATION SPOT – FINAL -ED

1. In the Simple Past, the **-ed** sound is pronounced differently depending on the preceding sound.

Verbs ending in		
voiced sounds: -ed = /d/	voiceless sounds: -ed = /t/	/t/ or /d/: -ed = /ɪd/

2. Listen to the verbs below as your teacher says them or using any smartphone app with a speaking function. Then list them in the appropriate column: /d/, /t/ or /ɪd/. Use your notebook. /d/: returned, died, moved, weighed, received, considered, designed, followed, enjoyed; /t/: worked, asked; /ɪd/: wanted, completed, accepted, invited, painted

returned	wanted	completed	worked	invited	asked	painted	followed
died	moved	accepted	weighed	received	considered	designed	enjoyed

3. The words in the box above are listed in the order they first appeared in the recording. Listen again paying attention to the pronunciation of **-ed** and notice the connection with the words that follow.

   *"interest**ed** **i**n"* /ˈɪntrəstɪ**d ɪ**n/

   *"work**ed** **o**n"* /ˈwɜːk**t ɒ**n/

4. Finally, let's put everything into practice. Prepare a short oral biography about someone in your family. Write the script in your notebook. It shouldn't have more than 7 lines. Practice saying the lines aloud. Record yourself and listen to check if you sound clear or need to practice any words or phrases more. Once you think it's good enough, present the oral biography to a classmate or to the whole group.

   a. Did he/she/they understand you?

   b. If not, what can you and/or your partner(s) do in order to improve?

HINT

Ouvir você mesmo falando em língua inglesa, além de uma boa prática, pode ser uma excelente oportunidade para ter uma ideia de como as pessoas ouvem você.

PROFESSION SPOT

Arts Management: art gallery owner; art restorer / Fine Arts: painter; printmaker; sculptor / Performing Arts: choreographer; costume designer; dance instructor; film director; makeup artist; set designer; special effects artist / Art Trades: cake decorator; mosaic artist; police sketch artist; sign maker; tattoo artist / Editorial Art: art critic; book illustrator; cartoonist; comic book artist; film critic; graphic designer, greeting card designer; medical illustrator; web designer.

CAREERS IN VISUAL ARTS

1. Look at a list of some careers in the field of visual arts in the first column. In your notebook, organize them according to the five categories in the right column. The first item in each category is already done for you.

Flaticon.com/ID/BR

~~actor~~
~~advertising designer~~
~~art auctioneer~~
art critic
art gallery owner
art restorer
~~baker/culinary artist~~
book illustrator
cake decorator
cartoonist
~~ceramic artist~~
choreographer
comic book artist
costume designer
dance instructor
film critic
film director
graphic designer
greeting card designer
makeup artist
medical illustrator
mosaic artist
painter
police sketch artist
printmaker
sculptor
set designer
signmaker
special effects artist
tattoo artist
web designer

Arts Management – The following careers are geared toward anyone interested in the business side of the visual arts, including museums, restoration, organizations, and firms.
art auctioneer

Fine Arts – The following visual arts careers are for those who simply create fine art on their own, usually working in their private studios, with the goal of exhibition and sale of their work.
ceramic artist

Performing Arts – The following careers are possibilities for anyone interested in theater or film work, either in front of or behind the camera, on stage, or behind the curtains.
actor

Art Trades – The following visual arts careers are jobs in which one can make a solid living, after learning the specific skills of the trade.
baker/culinary artist

Editorial Art – The following visual arts job positions are similar to the careers in the media arts. In the editorial art field, however, these artists either write about art for print or are given assignments to work for print production.
advertising designer

Adapted from http://www.elmira.edu/academics/programs/Majors_Minors/Art/Grad_School/Career_Opportunities.html. Accessed on May 2, 2020.

2. Which careers do you picture yourself working with? Why (not)?

Personal answers.

Não escreva no livro.

LET'S ACT WITH WORDS!

LET'S WRITE A BIOGRAPHY

Writing an account of a person's life is a way to develop our narrative skills.

- Typical grammar patterns: Past tense
- Structure: Facts organized chronologically
- Suggested theme: Any topics in the unit

WRITING STEPS

Organizing

- Choose a visual artist from your community. He or she can be alive or dead.
- Interview the artist, his or her relatives or friends to gather information about him or her.
- Find or take a picture of the artist or draw one.

Preparing the first draft

- Make a first draft, highlighting what makes this artist so special.
- Include information about artistic profession; place and date of birth; some major facts about his/her life; general description of his/her artistic work, and the importance of his/her art. If the artist is dead, you can tell the date, the place, and the cause of death.
- Use verbs in the past and adverbs of time, as well as prepositions of place.

Peer editing

- Evaluate your text and discuss it with a classmate.
- Make the necessary corrections.

Publishing

- Publish it on your classroom bulletin board or online.

Genre: Biography
Purpose: To make an account of the life of an artist
Tone: Formal
Setting: Wall newspaper, social media or web pages
Writer: You or your group
Audience: School community or online readers

ARY FALCAO/Shutterstock.com/ID/BR

Lonely man in the desert riding, cordel by Ary Falcão, BA.

Muniz, Vik/ AUTVIS, Brasil, 2020. Photograph: David Corio/Redferns/Getty Images

Artist Vik Muniz has pursued his interests in image production and visual literacy, working with researchers in biology, optics and engineering.

Lobo/Artist's Archive

Artist Lobo, 2015.

TIME TO REFLECT

UNIT 3

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series etc.)
1. I can follow speech that is very slow and carefully articulated, with long pauses for me to assimilate meaning.
2. I can recognise concrete information on familiar topics encountered in everyday life, provided it is delivered in slow and clear speech.
3. I can pick out concrete information (e.g. places and times) from short audio recordings on familiar everyday topics, provided they are delivered very slowly and clearly.
4. I can understand and extract the essential information from short, recorded passages dealing with predictable everyday matters that are delivered slowly and clearly.
Reading (textbook language, different textual genres, literary texts, multimodal texts etc.)
5. I can understand very short, simple texts a single phrase at a time, picking up familiar names, words and basic phrases and rereading as required.
6. I can identify specific information in simpler written material I encounter such as letters, brochures and short newspaper articles describing events.
7. I can understand the main points made in short magazine reports or guide entries that deal with concrete everyday topics.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation etc.)
8. I can give a simple description of an object or picture while showing it to others using basic words, phrases and formulaic expressions, provided I can prepare in advance.
9. I can cope with a limited number of straightforward follow up questions.
10. I can give a short, rehearsed presentation on a topic pertinent to my everyday life, briefly give reasons and explanations for opinions, plans and actions.
11. I can describe everyday aspects of my environment e.g. people, places, a job or study experience.
Writing (question answers, sentences; short/longer texts; different textual genres etc.)
12. I can give information about matters of personal relevance using simple words and basic expressions.
13. I can convey personal information of a routine nature, for example in a short email or letter introducing myself.
Strategies (to understand and produce spoken and written language)
14. I can deduce the meaning of a word from an accompanying picture or icon.
15. I can use known words to deduce the meaning of unfamiliar words in short expressions used in routine everyday contexts.
16. I can deduce the meaning and function of unknown formulaic expressions from their position in a written text (e.g. at the beginning or end of a letter).

Based on Common European Framework of Reference for Languages (COUNCIL OF EUROPE, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

Não escreva no livro.

TIME TO REFLECT

UNIT 4

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series etc.)
1. I can recognize information on familiar topics encountered in everyday life, provided it is delivered in slow and clear speech.
2. I can follow speech that is very slow and carefully articulated, with long pauses for me to assimilate meaning.
3. I can understand the most important information contained in short radio commercials concerning goods and services of interest (e.g. CDs, video games, travel, etc.).
4. I can understand and extract the essential information from short, recorded passages, dealing with predictable everyday matters that are delivered slowly and clearly.
Reading (textbook language, different textual genres, literary texts, multimodal texts etc.)
5. I can recognize familiar words accompanied by pictures.
6. I can find specific information in practical, concrete, predictable texts (e.g. travel guidebooks, recipes), provided they are written in simple language.
7. I can understand short texts on subjects of personal interest, written with simple words and supported by illustrations and pictures.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation etc.)
8. I can give a simple description or presentation of people, living or working conditions, daily routines, likes/dislikes etc. as a short series of simple phrases and sentences linked into a list.
9. I can tell a story or describe something in a simple list of points.
Writing (question answers, sentences; short/longer texts; different textual genres etc.)
10. I can write simple isolated phrases and sentences.
11. I can write short, simple imaginary biographies and simple poems about people.
Strategies (to understand and produce spoken and written language)
12. I can use known words to deduce the meaning of unfamiliar words in short expressions used in routine everyday contexts.
13. I can collaborate in simple, shared tasks, provided that other participants speak slowly and that one or more of them help me to contribute and to express my suggestions.

Based on Common European Framework of Reference for Languages (COUNCIL OF EUROPE, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

UNIT 5

ON THE WAVES OF THE RADIO

In this unit, you'll...

- learn about the ways the radio is used and understand its role in communication;
- learn to describe past events to communicate in different situations;
- recognize features of an interview to learn about this genre;
- create an interview to recognize and value the life experience of the elderly.

GOALS

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competência geral: 1

Competências e habilidade específicas: **CELTECEM1** EM13LGG103, EM13LGG104; **CELTECEM7** EM13LGG701.

1

George Rinhart/Corbis/Getty Images

2

Celso Pupo/Shutterstock.com/ID/BR

3

JKstock/Shutterstock.com/ID/BR

4

Emergency Preparedness Kit CHECKLIST

StormGeo
Freedom to Perform

According to the American Red Cross, 97% of Americans have not taken the basic steps toward disaster preparedness.

☑ Check them off as you pack!

- ☐ Flashlights/lantern
- ☐ Extra batteries and LED bulbs
- ☐ Portable TV/Radio
- ☐ Fire extinguisher
- ☐ First Aid kit
- ☐ Duct tape, tarp, and rope
- ☐ Small tool kit
- ☐ Non-perishable food (5 day supply)
- ☐ Manual can opener
- ☐ Collapsible water containers and water (1 gallon per day per person)
- ☐ Flood insurance
- ☐ Corded phone (it may continue to work if you have landline service)
- ☐ Pet supplies, pet medication and pet carrier

- ☐ Generator
- ☐ Extra oil and gas for generator and vehicles
- ☐ Grab-N-Go folder with important papers and documents (birth certificates, insurance, medical, etc.)
- ☐ Video and/or photos of home and possessions
- ☐ Walkie-talkie or FRS-type radios
- ☐ Program cell phones with ICE (in case of emergency contact)
- ☐ Download emergency apps to cell phone
- ☐ Window coverings of plywood, fabric screens or metal
- ☐ Manual can opener
- ☐ Medicines and extra prescriptions

To learn more about how to prepare your business for natural disasters, contact a StormGeo meteorologist: ready.houston@stormgeo.com

StormGeo

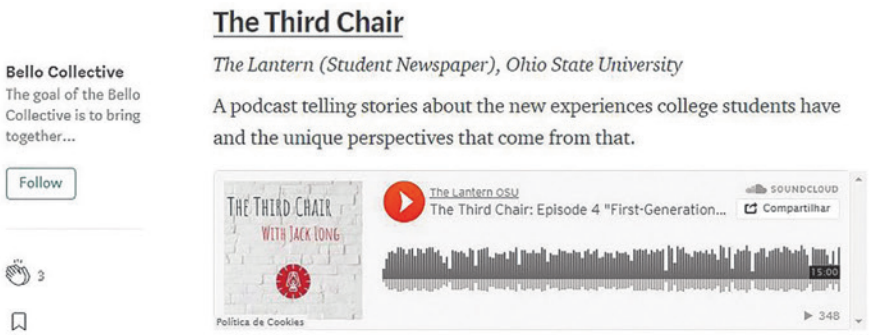
Não escreva no livro.

LEAD-IN

1. What do the images 1, 2 and 3 on the previous page portray?
   The images 1, 2 and 3 on the previous page portray people listening to the radio.
2. In your notebook, write the correct combination of numbers–letters to relate the stages in the history of the radio to the pictures on the previous page. 1-c; 2-a; 3-b; 4-d.
   a. The radio was reduced in size and became portable.
   b. People can listen to the radio on their mobile devices.
   c. People got together to listen to the news or the soaps on the radio.
   d. Radios have been used for communications during natural disasters.
3. Read the following text and answer the questions.

MavRadio. Facsimile: ID/BR

   a. Have you ever heard of College Radio?
      Personal answer.
   b. What's the purpose of the text?
      To invite for an event to celebrate College Radio Day.
   c. Who's the text addressed to?
      College students.
   d. Do you think it's a good idea for schools to have their own radio station? Why/why not?
      Personal answers.
4. Read the following text and answer the questions in your notebook.



Available at https://bellocollective.com/listen-to-these-nine-college-student-made-podcasts-3873f2e1ce7f1. Acessed on July 12, 2020.

   a. Do you listen to podcasts? Personal answer.
   b. What is the podcast above about? A podcast created by a student to tell stories of students' experiences.
   c. If you decide to create a podcast for school, what topic would you choose? Personal answer.

DID YOU KNOW?

Campus radio (also known as college radio, university radio or student radio) is a type of radio station that is run by the students of a college, university or other educational institution. [...] Many campus radio stations carry a variety of programming including news (often local), sports (often relating to the campus), and spoken word programming as well as general music.

Avaiable at https://en.wikipedia.org/wiki/Campus_radio. Accessed on May 20, 2020.

DID YOU KNOW?

First mentioned by Ben Hammersley in a 2004 *The Guardian* newspaper article in which he rattled off possible names for this booming new medium, the "pod" of podcast is borrowed from Apple's "iPod" digital media player; and the "cast" portion of podcast is taken from Radio's "broadcast" term. [...] A good starting point, is to think of a podcast as "Internet Radio On-Demand."

Available at https://internationalpodcastday.com/what-is-podcast/. Accessed on May 21, 2020.

LET'S READ!

BEFORE YOU READ... Personal answers.

- Look at the text below. Pay attention to the title and subtitle. What kind of information do you expect to find there?

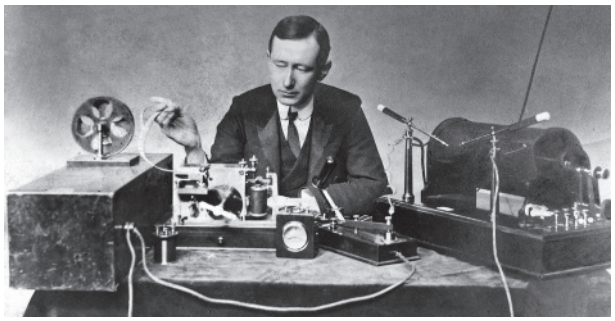
1. Now read the text carefully to check your predictions. Do the activities on the next page and answer them in your notebook.

https://www.thoughtco.com/invention-of-radio-1992382?print

Humanities › History & Culture

The History of Radio Technology

SHARE FLIP EMAIL PRINT



Private collection. Photograph: ID/BR

By Mary Bellis
Updated May 11, 2019

Radio owes its development to two other inventions: the telegraph and the telephone. All three technologies are closely related, and radio technology actually began as "wireless telegraphy."

The term "radio" can refer to either the electronic appliance that we listen with or to the content that plays from it. In any case, it all started with the discovery of radio waves – electromagnetic waves that have the capacity to transmit music, speech, pictures, and other data invisibly through the air. Many devices work by using electromagnetic waves, including radios, microwaves, cordless phones, remote controlled toys, televisions, and more.

The Roots of Radio

Scottish physicist James Clerk Maxwell first predicted the existence of radio waves in the 1860s. In 1886, German physicist Heinrich Rudolph Hertz demonstrated that rapid variations of electric current could be projected into space in the form of radio waves, similar to light waves and heat waves.

In 1866, Mahlon Loomis, an American dentist, successfully demonstrated "wireless telegraphy." Loomis was able to make a meter connected to a kite cause a meter connected to another nearby kite to move. This marked the first known instance of wireless aerial communication.

But it was Guglielmo Marconi, an Italian inventor, who proved the feasibility of radio communication. He sent and received his first radio signal in Italy in 1895. In 1899, he flashed the first wireless signal across the English Channel, and two years later received the letter "S," which was telegraphed from England to Newfoundland (now part of Canada). This was the first successful transatlantic radiotelegraph message.

HINT

Fazer **previsões** sobre o texto antes da leitura pode ajudar na compreensão do **vocabulário novo**.

DID YOU KNOW?

Nova Quilombo/ID/BR

Radio New Quilombo FM was founded on April 6, 1986 in Palmares (PE). It is recognized as one of the largest stations in the Northeast. The radio is an absolute audience leader in more than 50 towns around the southern forest, wild, Pernambuco coast and north of Alagoas. [...] We can also listen to it on the Web: http://tunein.com/radio/Radio-Nova-Quilombo-FM-1009-s85358/. Accessed on August 12, 2020.

DID YOU KNOW?

Yandê/ID/BR

The objective of Yande Radio is the dissemination of Brazilian indigenous culture. Listen to it on the Web: http://radioyande.com/. Accessed on August 12, 2020.

Não escreva no livro.

In addition to Marconi, two of his contemporaries, Nikola Tesla and Nathan Stubblefield, took out patents for wireless radio transmitters. Nikola Tesla is now credited with being the first person to patent radio technology. The Supreme Court overturned Marconi's patent in 1943 in favor of Tesla's.

Available at https://www.thoughtco.com/invention-of-radio-1992382?print. Accessed on May 21, 2020.

a. What is the purpose of the text? Present the history of the invention of the radio.

b. Match each of these headings (I-VI) with the paragraph (1-6) to which it corresponds.
I-2; II-6; III-1; IV-5; V-3, VI-4.

I. Electromagnetic waves are the scientific base for the radio.

II. Inventors competition about the credits on the radio invention.

III. Previous inventions helped the creation of the radio.

IV. The credits for the invention of the radio.

V. The first two studies about radio waves.

VI. The first wireless communication.

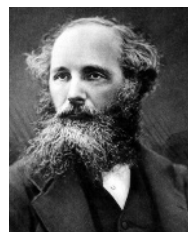
2. **Many scientists played fundamental roles in the invention of the radio. Write the correct combination of letters–numbers to match the names to the facts. Answer in your notebook.**
a-II; b-IV; c-V: d-I; e-III; f-VI.

Ieemage/AFP

a. Guglielmo Marconi

SSPL/Getty Images

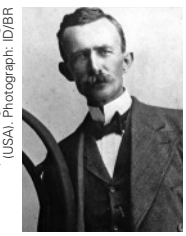
b. Heinrich Rudolph Hertz


SPL/Fotoarena

c. James Clerk Maxwell

Library of Congress, Washington (USA). Photograph: ID/BR

d. Mahlon Loomis


Waterfield Library, Kentucky (USA). Photograph: ID/BR

e. Nathan Stubblefield

Library of Congress Washington (USA). Photograph: ID/BR

f. Nikola Tesla

I. He used a kite to make his experiment.

II. He was the first to send and receive radio messages.

III. He wanted official recognition for his work on radio.

IV. He demonstrated that radio waves shared similar properties with sound and light waves.

V. He was responsible for the first hypothesis on radio waves.

VI. He got official recognition for his work on radio.

3. **Read the text "The History of Radio Technology" again and find the correct word for the definitions or synonyms below.**

a. Having no wires (adjective, 8 letters)
wireless

b. Equipment
appliance

c. Electromagnetic radiation (noun, 5 letters)
waves

d. Presenting magnetism produced by electric charge (adjective, 15 letters)
electromagnetic

e. Workability
feasibility

4. **Do you like listening to the radio? If so, what types of radio programs do you listen to? Share your preferences with a classmate.** Personal answers.

LET'S READ AND LISTEN!

BEFORE YOU READ... Personal answers.

a. Do you like listening to music on the radio?

b. What kind of music do you like listening to?

c. Who do you like listening to?

1. Filmed in a single shot, *Vogue* presents a series of videos with interviews with celebs. The show, called *73 Questions*, is taped in the celebrities' homes and they have 10 minutes to answer rapid-fire questions. Read the beginning of an interview with the singer Taylor Swift and answer the questions in your notebook.

[T - Taylor] Hey.

[I - Interviewer] Hi.

[T] Come in.

[I] Thank you so much for fitting a 73-question interview into your busy schedule.

[T] Oh, it's all good.

[I] Alright, cool, let's do this.

So, what's keeping you busy these days?

[T] Uh... I'm just working out and getting ready for Grammys.

[I] What's the most exciting thing in life right now?

[T] Grammys.

[I] What is something that recently moved you?

[T] The movie *The Martian*.

[I] Okay.

What do you have goin' on over here?

[T] This is a room where I write a lot of songs.

[I] Nice piano.

How many guitars do you own?

[T] I lost track of that in... probably 2007.

[I] What song took you the least amount of time to write?

[T] Blank Space, 'cause I'd written a lot of the lines down already in the year preceding the session.

[I] Which one took you the longest?

[T] All Too Well, 'cause it's a really emotional song.

I kept putting it down for months on end.

[I] So, have you ever Googled yourself?

[T] Yeah.

[I] Taylor, what do you think when you Google yourself?

[T] I think... 'you should never Google yourself again'.

[I] If you had a superpower, what would it be?

[T] Healing people.

[I] If you were not a singer, what would you be doing?

[T] Might be in advertising.

[...]

Available at https://www.youtube.com/watch?v=XnbCSboujF4. Accessed on May 21, 2020.

DID YOU KNOW?

Steve Granitz/WireImage/Getty Images

Taylor Alison Swift (born December 13, 1989) is an American singer-songwriter. She is known for narrative songs about her personal life, which have received widespread media coverage.

Source: https://en.wikipedia.org/wiki/Taylor_Swift. Accessed on May 21, 2020.

Não escreva no livro.

1. g. I. What's keeping you busy these days? How many guitars do you own? What do you have goin' on over here?; II. Have you ever Googled yourself?; III. If you had a superpower, what would it be?; If you were not a singer, what would you be doing?

a. What's the purpose of the interview?
To learn more about Taylor Swift.

b. Who is the interview addressed to?
Taylor's fans.

1. c. Oral. The greeting at the beginning suggests an informal situation; the phrase "come in" indicates they met at the door of her place; wide use of contractions and abbreviations.

c. Is this supposed to be a written or an oral interview? How do you know?

d. What marks of orality can we find in the text? Give examples.
Pause ... / gap fillers uh / word reduction' cause.

e. The *73 Questions* with Taylor Swift starts with...
Item II.

I. the host greeting Taylor and introducing her to the viewers.

II. the host greeting Taylor and thanking her for the interview.

f. Why do you think the host started the interview like that? Because Taylor is a celebrity and needs no introduction.

g. 6 Read about the types of questions we usually find in interviews. Listen to the interview and write in your notebook some examples of these questions.

I.

> Open questions encourage the flow of information. They generally begin with the words what, why, when, where, or how, and encourage expansive response.

II.

> Closed questions are direct and focused, calling for a straight and simple answer. For example, "Did you refuse to wear a hard hat on site?" These questions are concluding and summarizing and often require no more than a "yes" or "no" response.

III.

> Hypothetical questions are open questions that pose a "What if..." scenario. They can be useful in analyzing knowledge, attitudes, reactions, creativity, and speculative thinking: "How would you react to...?" "What would you do if...?" "Have you considered this approach...?"
>
> Cox, G.; Dufault, C. *25 role plays for interview training*. Amherst, Massachusetts: HRD Press, 1993.

2. 6 **Now, listen to the interview again and answer the questions in your notebook.**

a. Who is Taylor Swift's favorite teacher? Item III.

I. Taylor's English teacher.

II. Taylor's piano teacher.

III. Taylor's guitar player.

b. If Taylor Swift could teach one subject in school, what would it be?
English.

c. What's Taylor Swift's favorite beverage?
Coffee.

d. What kinds of coffee does Taylor Swift offer the host?
Espresso, Coffee with flavors, Regular.

e. How does the host announce the end of the interview?
Announcing the final question.

sonyakamoz/Depositphotos/Fotoarena

LET'S FOCUS ON LANGUAGE!

1. Take a look at the words in bold in the following sentences and write the answers to the activities in your notebook.

I. "(...) radio technology actually **began** as 'wireless telegraphy.'"

II. Taylor: "I **lost** track of that in... probably 2007."

a. Do these sentences refer to the past, present or future? Justify your answer.
Past. I refers to an invention in the past and II Taylor Swift lost track of how many guitars she had in 2007.

b. Do the verbs in bold have a special form?
Yes, they do.

c. Are they regular or irregular verbs?
Irregular.

To make negatives, use **didn't** or **did not + verb** in the base form.

*Taylor Swift **didn't** remember how many guitars she had.*

To make interrogatives, use **did** + **subject** + **verb** in the base form.

*How **did radio technology begin**?*

Take a look at how the following questions are formed.

What song took you the least amount of time to write?

Which one took you the longest?

d. Do they follow the same rules to form interrogatives?
No, they don't.

When **Who**/**What** etc. is the subject of a sentence, **do not** use do/does/did in the question.

Irregular verbs have a special form which we need to know by heart. However, some patterns in the *Base Form*, *Simple Past* and *Past Participle* can help us to memorize them. See some examples.

No change from *Base Form*	Same vowel change in Simple Past and Past Participle > **-old** > **-ought** **-d** > **-t**	Vowel change in all three forms **-i-** > **-a-** > **-u-** **-ea-** > **-o-** > **-n** or **–en** **-i-** > **-o-** > double **t** or **d** + **-n** or **-en**
put > **put** > **put** cost > **cost** > **cost** cut > **cut** > **cut**	tell > t**old** > t**old** sell > s**old** > s**old**	sing > s**a**ng > s**u**ng begin > beg**a**n > beg**u**n
	buy > b**ought** > b**ought** think > th**ought** > th**ought**	speak > sp**o**k**e** > sp**o**k**en** break > br**o**k**e** > br**o**k**en**
	send > sen**t** > sen**t** build > buil**t** > buil**t**	write > wr**o**t**e** > writt**en** ride > r**o**d**e** > ridd**en**

Não escreva no livro.

2. In your notebook, answer the following questions based on "The History of Radio Technology" and the interview with Taylor Swift.

   a. What technology began as "wireless telegraphy"?
   The radio.
   b. Who sent and received the first radio signal in Italy in 1895?
   Guglielmo Marconi.
   c. Who took out patents for wireless radio transmitters?
   Marconi, Nikola Tesla and Nathan Stubblefield.
   d. What movie moved Taylor Swift?
   The Martian.
   e. Who interviewed Taylor Swift?
   A reporter from *Vogue*.

3. Correct the information in the sentences using the appropriate information from the texts. Use your notebook.

   a. Marconi was the only scientist to take out patents for wireless radio transmitters.
   No, he wasn't. Nikola Tesla and Nathan Stubblefield also took out patents for wireless radio transmitters.
   b. In 1866, Marconi made a meter connected to a kite cause a meter connected to another nearby kite to move. This marked the first known instance of wireless aerial communication.
   No, it wasn't Marconi. Mahlon Loomi was the scientist who did it/made a meter connected to a kite cause a meter connected to another nearby kite to move.
   c. Taylor Swift told the host how many guitars she had.
   No, she didn't. She lost track of them in 2007.

4. In your notebook, complete the gaps with the correct form of the verb in the past to learn about campus radio in some countries and some universities in the U.S.
a-had; b-began, became; c-became, got, got; d-began; didn't have, were; e-made up; f-came.

   a. According to the Brazilian Association of Radio and Television Broadcasters (ABERT), in April 2013, Brazil (have) _____ 466 educational radios.

   b. Canada's oldest community-based campus radio station is CFRC at Queen's University in Kingston, which has been on the air since 1923; it (begin) _____ as a commercial radio station and a Canadian Broadcasting Corporation affiliate, but (become) _____ the country's first university-owned station in 1942 and fully transitioned to a campus radio station in 1957.

   c. College radio (as it is generally known in the United States) (become) _____ commonplace in the 1960s. Most of the FM radio stations received higher-class licenses than ten watts, typically a few hundred watts. A few (get) _____ several kilowatts, and a small handful (get) _____ licenses in the range of tens of thousands, sometimes reaching up to maximum-power 100-kilowatt outlets.

   d. WICB 91.7 FM ITHACA COLLEGE, ITHACA, NY
   Ithaca College Radio (begin) _____ in 1941 in the Little Theater dressing rooms in Ithaca. The hosts (not/have) _____ great equipment, but you could listen in if you (be) _____ within earshot of the public address system speakers in adjoining rooms.

   e. KEXP 90.3 UNIVERSITY OF WASHINGTON, SEATTLE, WA
   KEXP isn't your normal radio station. This "dynamic arts organization" (make up) _____ of 40 expert curatorial DJ's hosts events on the street, has live sound and video streams of famous artists, and holds down a world-class radio station.

   f. KPSU 98.1 PORTLAND STATE UNIVERSITY, PORTLAND, OR
   This non-commercial, student-run, and freeform radio station has been a favorite of Portland's since it first (come) _____ on air in 1994. Accompanying a slick website, where listeners can interact with DJ's and the community, KPSU is currently not on citywide FM, but entirely streamed online.

Available at https://en.wikipedia.org/wiki/Campus_radio. Accessed on May 23, 2020

5. Now, pay attention to the following verbs in the sentences below and answer the questions in your notebook.

> I kept **putting** it **down** for months on end.
>
> I'm just **working out** and getting ready for Grammys.

Choose the most appropriate meaning of the multi-word verb for the sentences above.

- Putting down: Item I.
  - **I.** to write down; record.
  - **II.** to crush; repress.
  - **III.** to deprive of authority.
- Working out: Item III.
  - **I.** to happen as specified.
  - **II.** to achieve or accomplish by effort.
  - **III.** to take part in physical exercise, as in training.

Available at https://www.collinsdictionary.com/dictionary/english/put-down. Accessed on May 14, 2020.

> A multi-word verb is a lexical verb which may be combined with one or two particles to function as a verb with a unitary meaning.
>
> Carter, R.; McCarthy, M. *Cambridge grammar of English*: a comprehensive guide — spoken and written English grammar and usage. Cambridge: Cambridge University Press, 2006.

> Notice that, sometimes, when the object is short, it may come in between the verb and the particle.

6. Let's learn some multi-word verbs we can use in the classroom. In your notebook, match each definition to the appropriate example. The multi-word verbs are in bold.

a-III; b-VIII; c-VI; d-I; e-VII; f-II; g-IV; h-V.

- **a.** to submit something
- **b.** to create
- **c.** to discard
- **d.** to search for information
- **e.** to postpone
- **f.** to think of an idea
- **g.** to understand a concept
- **h.** to distribute (usually papers)

I. If you don't know the meaning of a word, **look** it **up** in a dictionary.

II. Collaborative group work is a great way to learn new things because group participants always **come up with** interesting ideas to solve problems.

III. We strongly advise that you **turn in** your assignment using a reliable Internet connection.

IV. My writing score is much better. It seems like I'm really **catching on**!

V. The teacher has already **handed out** the writing assignments for today.

VI. When you're done with your snacks, make sure you **throw** the package **away** in the trash.

VII. The field trip was **put off** due to the weather alert for the day of the trip.

VIII. We have to **make up** a poem for tomorrow's class.

Não escreva no livro.

LET'S TALK!

1. Create some rapid-fire questions to ask some of your classmates. Follow the instructions and write the questions in your notebook. Personal answers.

   a. Ask your classmate to choose a topic to talk about.

   b. Create questions. The prompts in the boxes can serve as a starting point.

A music concert

- Who/see in the concert?
- What songs/sing?
- Where/concert take place?
- Who/go with?
- How much/pay for the ticket?
- How/go to the concert?
- What/do after the concert?
- You can include more questions!

Melinda Nagy/Shutterstock.com/ID/BR

Luciana Whitaker/Pulsar Imagens

A field trip with my class

- Where/go?
- Who/go on this trip?
- How/get there?
- How long/take to get there?
- Who/do on this trip?
- When/came home from the trip?
- You can include more questions!

A school project

- Who/take part in the project?
- What/be about?
- Where/do the project?
- How long/it take to complete the project?
- You tell friends and family about it?
- What part of the project/participate the most?
- You can include more questions!

Rawpixel.com/Shutterstock.com/ID/BR

   c. Now that your classmates have shared their experiences with you, create a podcast about an experience you would like to share with the class. You can talk about one of the topics above or surprise your class with a new topic. Write a script and practice saying it aloud before you record the final version. The guidelines and tools on *The Podcast Host* (https://www.thepodcasthost.com/planning/how-to-start-a-podcast. Accessed on May 23, 2020.) and on the *Learning Hub* (https://learn.g2.com/best-free-podcast-editing-software-tools-2019. Accessed on May 23, 2020.) may help you create your podcast.

LET'S ACT WITH WORDS!

INTERVIEW

What is an interview?

An interview is a meeting in which someone asks another person, especially a famous person, questions about themselves, their work, or their ideas, in order to publish or broadcast the information.

Available at http://www.macmillandictionary.com/dictionary/american/interview. Accessed on August 12, 2020.

Jamie McCarthy/Getty Images

Host Sway Calloway (L) interviews the singer Tyrese Gibson (R). New York, USA, 2016.

Beto Martins/Futura Press

Brazilian swimmer Thiago Pereira being interviewed by the local press. São Paulo, Brazil, 2013.

1. Read the text carefully. Which strategies do you consider to be the most effective?
Personal answers.

30 Tips on How to Interview Like a Journalist

I. **Find a good interviewee:** Seek out a good subject. "The truth is that some people have a good story to tell on a subject, and others don't. Some people are naturally talented at being interviewed, and others aren't," said copywriter Star Zagofsky.

II. **It's your job to research:** Know the answers to basic questions such as the individual's background, hot topics, what the person has worked on, is currently working on, and what they're trying to promote.

III. **Make them comfortable:** Place them in a comfortable location with friendly surroundings. Be professional and friendly – not pushy.

IV. **Send a list of questions beforehand or not:** It's sometimes a good idea to give a skeletal list of questions so the interviewee can prepare appropriately. But don't give them all your questions as you still want some spontaneity in the interview.

V. **Record the interview:** You must record your interviews for many reasons: it's the ethical thing to do; you can actually have a natural conversation; you can focus on the subject and not on your notebook; and you reduce the fear of being misquoted. [...]

Spark, David. *Spark Minute*. Adapted from http://www.sparkminute.com/2011/11/07/30-tips-on-how-to-interview-like-a-journalist/. Accessed on May 23, 2020.

Não escreva no livro.

2. **Now organize yourselves in groups. Discuss the questions below based on the text you have read.** Personal answers.

   a. What is the best tip, in your opinion? Why did you choose this one?
   b. In your experience as a listener, what makes a good radio interview?
   c. Who do you consider a good interviewer? Think about television, radio, etc. What qualities can you highlight in a good interviewer?

3. **Here are some features found in written and oral interviews. Sort out the features according to the interview type. Some features may be found in both. Answer in your notebook.** a-II; b-I; c-II; d-I, II; e-I; f-I, II; g-I; h-II; i-I; j-II.

I Written interview	II Oral interview

   a. hesitation noises
   b. quotations
   c. gap fillers
   d. open questions
   e. title
   f. *yes* and *no* questions
   g. multimedia texts
   h. false starts
   i. images
   j. colloquial language

LET'S DO A RADIO INTERVIEW!

What about interviewing an older person about radio?

Typical grammar patterns: *WH*-questions, past tense

Key vocabulary items: Radio, soap opera, news, ads, interviews, artists, like, prefer, etc.

Structure: Questions and answers

Janet Faye Hastings/Shutterstock.com/ID/BR

Genre: Interview
Purpose: To know about someone's experience
Tone: Formal
Setting: Podcast, school radio station
Writer: You or your group
Audience: Classmates

WRITING STEPS

Organizing

- Get basic information about your interviewee.
- Make a list of questions in Portuguese.
- Interview elderly people (you can record the interview or take notes).

Preparing the first draft

- Write a short text to introduce your interviewee.
- Write the interview in Portuguese and ask your interviewee if he or she approves it.
- Choose some interesting questions and answers and translate them into English.
- Use an online translator to help you.
- Edit the translation and make the necessary corrections.

Peer editing

- Evaluate and discuss the interview with a classmate.
- Make the necessary changes.

Publishing

- Write the final version of your interview and publish it on social media, or in a classroom newspaper/magazine especially created to share classroom productions.

UNIT 6

EXTRA! EXTRA!

In this unit, you'll...

GOALS

- interact with printed and online newspaper texts to recognize the characteristics of news reports;
- analyze news reports to understand how facts are reported in this context;
- talk about completed and progressive actions in the past to report different situations;
- learn how to write headlines to get readers' attention.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 1 e 7

Competências específicas e habilidades: **CELTECEM1** EM13LGG101, EM13LGG102, EM13LGG103, EM13LGG104; **CELTECEM3** EM13LGG302, EM13LGG303; **CELTECEM7** EM13LGG702, EM13LGG703.

www.theguardian.com/media/2011/aug/28/future-may-be-online-but-many-will-slip-through-the-net

The future may be online, but many will slip through the net

Peter Preston

As circulations plummet, digital seems the only future for newspapers. But supposed 'trends' create a very confused picture.

hiv360/Shutterstock.com/ID/BR

There's an awful doubt beginning to infect the media scene as autumn comes. It takes the most commonplace assumption of newspaper life and hangs a great question mark on it. We're constantly told that newspapers as we know them are in a period of transition, moving to become purely digital papers on the web, on tablets, on mobiles, on gadgets as yet uninvented. There is light at the end of a long tunnel of uncertainty, a vital transition. Yet suppose, just suppose, that there's not.

Readers who read the online runes will recognise some of the doubts involved here: advertisements priced much cheaper than print, because cyberspace is infinite and therefore infinitely available; paywalls that raise useful sums that aren't quite useful enough; tablet efforts such as Rupert Murdoch's the Daily, that begin in a blaze of publicity then disappear behind a veil of silence; phone applications that seem hugely promising until you try charging a regular rate for them.

None of this means there isn't good money to be made on the net. Some specialist sheets and smooth operators are doing that already. But your average, all-purpose paper on a standard path to survival? Forget it.

[...]

Available at www.theguardian.com/media/2011/aug/28/future-may-be-online-but-many-will-slip-through-the-net. Accessed on April 27, 2020.

Não escreva no livro.

LEAD-IN

1. Notice how the news story on the opposite page is organized. Complete this text with the parts of a news story. Use your notebook. A-headline; B-strapline; C-headline; D-lead; E-headline; F-lead; G-body; H-caption.

Most news stories have a clear organization and contain **a headline**, **a strapline**, **a lead**, **a body** (content) and an image with a **caption**. The **A** sums up the main newspaper story to attract the reader. The **B** adds a little more detail to the **C**. The opening paragraph of the news story is known as the **D**. The **E**, the strapline, and the **F** tell you the main ideas of the news article. The **G** of the story is where you find detailed information to help you better understand the story. An image is another element often used in news stories. It is usually followed by a **H** which integrates the image to the news story.

■ In what ways does the headline differ from the other parts of the article?
It gives the gist of the piece of news; it is usually highlighted in bold and in large typeface.

2. In your notebook, write the correct combination of numbers–letters to relate the sections of a newspaper to their definitions. I-b; II-h; III-c; IV-f; V-a; VI-i; VII-g; VIII-d; IX-e.

I. Local and Foreign News Section	**a.** comes on the front page and contains the most important news.
II. Obituary Page	**b.** contains domestic and international news.
III. Sports Page	**c.** contains news about sports events in and out of the country.
IV. Business and Finance Section	**d.** gives views or opinions of the editor or publisher on certain issues or events.
V. General News	**e.** contains advertisements of various types.
VI. Art and Entertainment Section	**f.** provides information on banking and business in general.
VII. Travel and Tourism Section	**g.** provides a guide to enjoyable travel.
VIII. Editorial Page	**h.** provides information about people who died and the time and place of their burial.
IX. Classified Ads Section	**i.** contains information about movies, radio, television, etc.

3. Which section of a newspaper do you usually read? Personal answer.

4. Discuss with a partner in which section of a newspaper these headlines can be found.

A

Brain 'takes longer to heal' after knocks

The Australian, April 13, 2020.

macida/iStock/Getty Images

B

Computers Already Learn From Us. But Can They Teach Themselves?

By CRAIG S. SMITH

The New York Times, April 8, 2020.

AldanNa/iStock/Getty Images

C

Revealed:
The average salary earned in South Africa – it's gone up

The South African, April 5, 2020.

roseshutterstock25/Shutterstock.com/ID/BR

D

Beijing bids to become more vibrant cultural hub

By CHEN MEILING

China Daily, April 13, 2020.

XINHUA/AFP

E

BOLLYWOOD

Farhan Akhtar on gaining 15 kilos in six weeks for Toofan: It was a challenge

India Today, April 9, 2020.

ROMP Pictures/ID/BR

A - Availableathttps://www.theaustralian.com.au/subscribe/news/1/?sourceCode=TAWEB_WRE170_a&dest=https%3A%2F%2Fwww.theaustralian.com.au%2Fsport%2Fafl%2Fafl-new-research-a-blow-to-concussion-protocols%2Fnews-story%2F4af259e83766140c2d2c2ce181ae31fb&memtype=anonymous&mode=premium. Accessed on August 13, 2020.

B - Available at https://www.nytimes.com/2020/04/08/technology/ai-computers-learning-supervised-unsupervised.html. Accessed on August 13, 2020.

C - Available at https://www.thesouthafrican.com/news/finance/average-wage-in-south-africa-2020-how-much/. Accessed on August 13, 2020.

D - Available at https://www.chinadaily.com.cn/a/202004/13/WS5e93a513a3105d50a3d159b4_3.html. Accessed on August 13, 2020.

E - Available at https://www.indiatoday.in/movies/bollywood/story/farhan-akhtar-on-gaining-15-kilos-in-six-weeks-for-toofan-it-was-a-challenge-1665123-2020-04-09. Accessed on August 13, 2020.

A-Possible answers: sports, health, science; B-Possible answers: technology, science; C-economy; D-Possible answers: culture, local news; E-Possible answers: entertainment, movies.

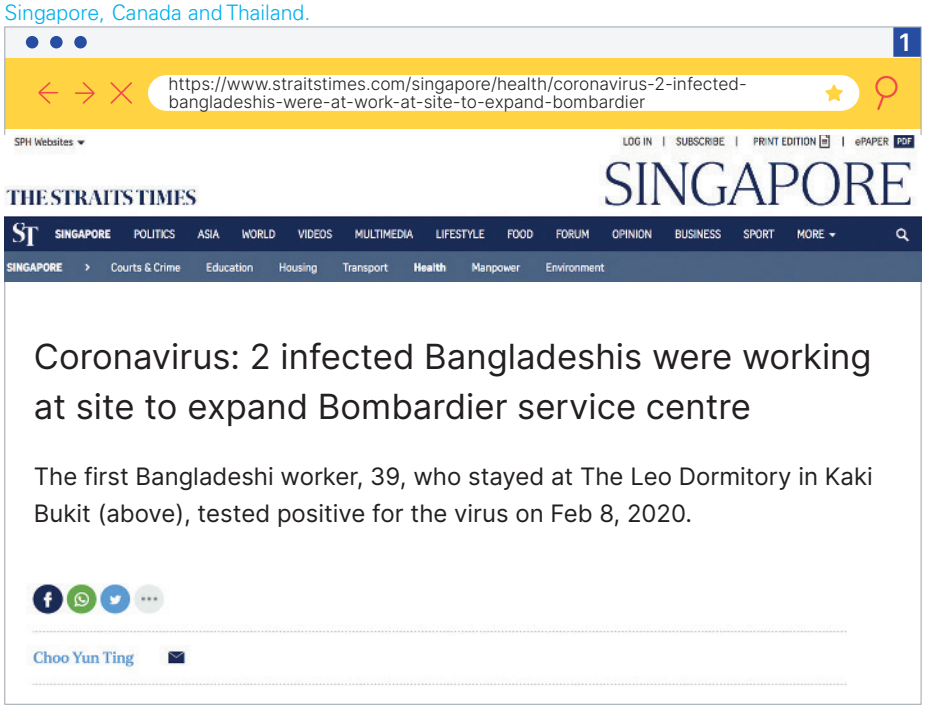
LET'S READ!

BEFORE YOU READ... Personal answers.

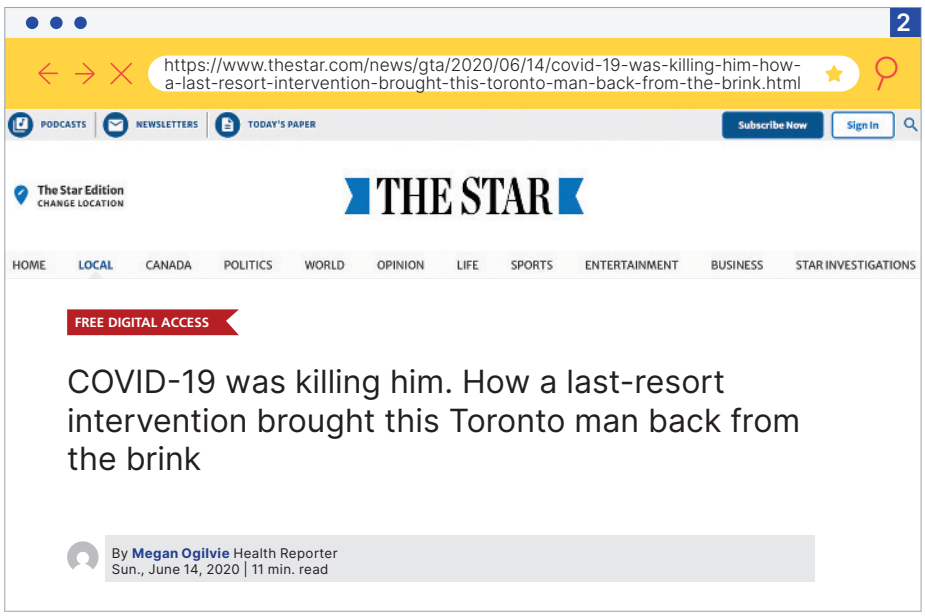
a. 2020 was an intense year for the newspaper industry. What were some of the facts covered by the media in this year?

b. What are some of the things that happened to people's lives after the pandemic outbreak?

1. Read the following newspapers headlines and identify where they were published.
Singapore, Canada and Thailand.



Available at https://www.straitstimes.com/singapore/health/coronavirus-2-infected-bangladeshis-were-at-work-at-site-to-expand-bombardier. Accessed on August 17, 2020.

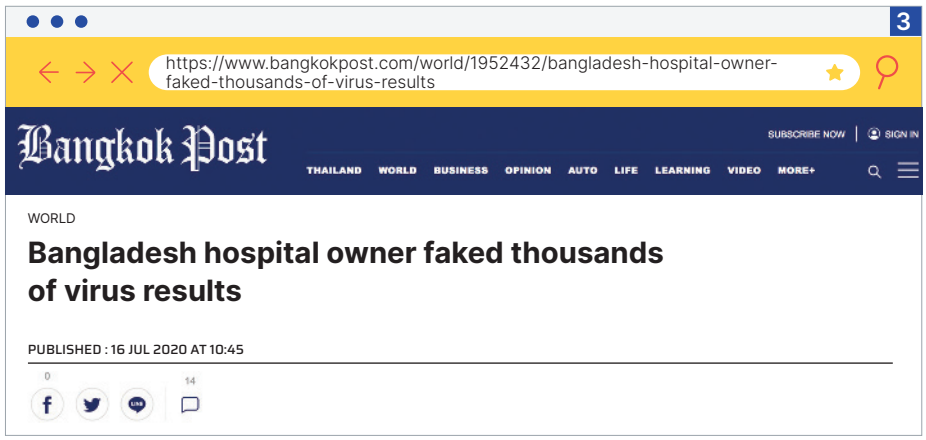


Available at https://www.thestar.com/news/gta/2020/06/14/covid-19-was-killing-him-how-a-last-resort-intervention-brought-this-toronto-man-back-from-the-brink.html. Accessed on August 17, 2020.

DID YOU KNOW?

Bombardier is a Canadian manufacturer of both planes and trains.

Não escreva no livro.

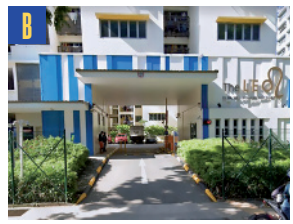


Available at https://www.bangkokpost.com/world/1952432/bangladesh-hospital-owner-faked-thousands-of-virus-results. Accessed on August 17, 2020.

2. Are the headlines positive or negative? What makes you say so?
1 and 3 are negative, because they report an accident and a fraud. 2 is positive because it reports a survival.

3. Match the pictures to their corresponding texts. Copy the correct sequence of numbers-letters in your notebook. 1-B, 2-C, 3-A

Arquivo/AFP



2020 Digital Globe/Google Street View

Richard Lautens/Toronto Star/Getty Images

4. Read the headlines and decide if the following statements are true (T) or false (F). Use your notebook. a-T; b-F; c-F; d-F; e-T.

a. The texts were published online.

b. The texts were published in medical journals.

c. Two men were infected while they were working in Canada.

d. A Canadian man was rescued back to his country.

e. Data reported by a Thai hospital was fraudulent.

5. Online newspapers generally offer interactive options to their readers. What are the functions of the buttons below the headlines in texts 1 and 3? Sharing the news on social media and posting comments.

6. Do you read newspaper articles? Where do you usually find them? Personal answers.

BEYOND THE LINES...

Personal answers.

a. Who chooses what is published in newspapers? What do you think they base their choices on?

b. How do you check the reliability of your source of news?

c. Do you think the news in and about your local community represents people from different social and economic backgrounds equally?

LET'S FOCUS ON LANGUAGE!

SIMPLE PAST AND PAST CONTINUOUS

1. We use the Simple Past to talk about completed actions in the past, and we use the Past Continuous to describe an action in the past that was in progress. Read the newspaper excerpts below and answer the questions in your notebook.

The first Bangladeshi worker, 39, who stayed at The Leo Dormitory in Kaki Bukit, tested positive for the virus on Feb 8. He was Singapore's case 42.

Available at https://www.straitstimes.com/singapore/health/coronavirus-2-infected-bangladeshis-were-at-work-at-site-to-expand-bombardier. Accessed on August 17, 2020.

Gently, the nurse explained they were running out of treatment options: The ventilator was set to its maximum levels; drugs paralyzed his body to ensure any available oxygen would go to his brain and organs; his kidneys were shutting down.

Available at https://www.thestar.com/news/gta/2020/06/14/covid-19-was-killing-him-how-a-last-resort-intervention-brought-this-toronto-man-back-from-the-brink.html. Accessed on August 17, 2020.

"He was arrested from the bank of a border river as he was trying to flee to India. He was wearing a burqa," Rapid Action Battalion spokesman Colonel Ashique Billah told AFP.

Available at https://www.bangkokpost.com/world/1952432/bangladesh-hospital-owner-faked-thousands-of-virus-results. Accessed on August 17, 2020.

a. "The first Bangladeshi worker [...] tested positive for the virus on Feb 8"; "drugs paralyzed his body [...]"; "He was arrested from the bank of a border river [...]"; "Rapid Action Battalion spokesman Colonel Ashique Billah told AFP."

a. Which sentences of the statements in the box below describe finished actions in the past?

b. And which ones describe an action in the past that was in progress? "[...] they were running out of treatment options"; "his kidneys were shutting down."; "as he was trying to flee to India."; "He was wearing a burqa,"

"The first Bangladeshi worker [...] **tested** positive for the virus on Feb 8".

"[...] they **were running out of** treatment options".

"drugs **paralyzed** his body [...]"

"his kidneys **were shutting down**."

"He **was arrested** from the bank of a border river [...]"

"as he **was trying** to flee to India."

"He **was wearing** a burqa,"

"Rapid Action Battalion spokesman Colonel Ashique Billah **told** AFP."

Não escreva no livro.

2. Read the article about the effects of the pandemic disruption in Nigeria and replace the letters with the appropriate verb tenses. Use your notebook.

A-showed; B-were working; C-showed; D-reported; E-reported; F-reported; G-showed; H-were working.

https://nairametrics.com/2020/06/08/covid-19-survey-confirms-job-losses-hardship-for-nigerians/

Nairametrics

HOME MARKETS FINANCIAL LITERACY BUSINESS NEWS LIFESTYLE OPINIONS FINANCIAL CALCULATORS GET DATA APP

BUSINESS NEWS

COVID-19: Survey confirms job losses, hardship for Nigerians

Published 2 months ago on June 8, 2020
By **Bamidele Samuel Adesoji**

THEPALMER/iStock/Getty Images

Details provided A (show) that Nigerians working in almost all the sectors were affected by the COVID-19 pandemic.

[...]

Majority already lost their jobs

Out of the 1,950 households surveyed on a nationally representative sample, 42% of the respondents who B (work) before the outbreak were no longer working the week preceding the interview for reasons related to COVID-19.

Further breakdown C (show) that the poorest households (from the lowest consumption quintile) D (report) the highest share of Nigerians who stopped working (45%), while 35% of the wealthiest household also affected.

Also, a high rate of households E (report) income loss since mid-March 2020, as 79% of households F (report) that their total income decreased. Basically, while income from all sources were affected, the rate was highest for income from non-farm family business (85%) compared to household farming, livestock or fishing (73%) and wage employment (58%).

Commerce, Services and Agriculture sectors are the hardest hit

Further details provided G (show) that Nigerians working in almost all the sectors were affected by the COVID-19 pandemic. However, the commerce, services and agriculture sectors were reported to have recorded the highest number of layoffs.

According to the report, 14% of respondents H (work) in the commerce sector before the outbreak but have since stopped working due to COVID-19. This is equivalent to 60% of all those working in the sector prior to the pandemic.

Available at https://nairametrics.com/2020/06/08/covid-19-survey-confirms-job-losses-hardship-for-nigerians/. Accessed on August 17, 2020.

3. How good is your memory? Read the headlines below and figure out when the facts happened. Then, write sentences in your notebook saying what you were doing when they happened. Use the Simple Past and/or the Past Continuous depending on the case. Personal answers.

A

Thai cave rescue: 'Spirit of love' as Wild Boars and their coach are free after two week ordeal

'I never imagined this could happen – but we did it. We completed mission impossible'
Matt Blomberg Chiang Rai | Tuesday 10 July 2018 17:53

Available at https://www.independent.co.uk/news/world/asia/thai-cave-rescue-boys-coach-free-wild-boars-divers-a8440961.html. Accessed on April 14, 2020.

B

World Economy May 28, 2018 17:24

Brazil Trucker Strike Caused Billions in Losses

Available at https://financialtribune.com/articles/world-economy/87256/brazil-trucker-strike-caused-billions-in-losses. Accessed on April 14, 2020.

C

Sport > World Cup

France win World Cup 2018 final in breathless six-goal thriller against Croatia

Available at https://www.telegraph.co.uk/world-cup/2018/07/15/france-vs-croatia-world-cup-final-2018-live-score-latest-updates/. Accessed on April 14, 2020.

D

RED SEA Brazil dam collapse swamps city with thousands of tonnes of sludge leaving at least 34 dead and 300 missing

Parts of Brumadinho were completely submerged by red mining waste which flooded the city – forcing emergency workers to launch dramatic rescue attempts

Available at https://www.thesun.co.uk/news/8284196/brazil-dam-collapse-sludge-dead-missing/. Accessed on April 14, 2020.

E

BLACK HOLE IMAGE: SCIENTISTS REVEAL FIRST EVER PHOTO FROM EVENT HORIZON TELESCOPE – AS IT HAPPENED

Andrew Griffin | @_andrew_griffin | Wednesday 10 April 2019 14:20 |
12 comment

Available at https://www.independent.co.uk/life-style/gadgets-and-tech/news/black-hole-image-live-first-photo-event-horizon-telescope-time-date-a8862851.html. Accessed on April 14, 2020.

Não escreva no livro.

LET'S LISTEN AND TALK!

BEFORE YOU LISTEN... Personal answers.

a. What are the most popular newspapers in your town or state?

b. Besides newspapers, what other media do you resort to when you want to know the news?

- video-sharing websites
- radio
- TV
- tabloids
- online newspapers
- magazines
- podcasts

HINT

Tomar notas enquanto ouve pode ajudar a **manter o foco** na compreensão do texto oral.

1. 7, 8 Listen to two newscasts on gaming addiction. Focus on the general ideas and take notes of words and expressions which helped you understand the texts. Personal answers.

Newscast 1

Available at https://www.npr.org/2019/06/17/733317666/adolescents-tech-addiction-is-a-growing-problem-therapists-say. Accessed on April 27, 2020.

Newscast 2

Available at https://news.sky.com/video/technology-addiction-how-serious-is-it-11723364. Accessed on April 27, 2020.

2. In which section of a newspaper would these pieces of news be found? Write the answer in your notebook. Item b.

a. Opinion **b.** Lifestyle **c.** World News

3. 7, 8 Listen to the newscasts again. Which of these statements below are **true**? Write the answer in your notebook. Items b, c and e.

a. Game addiction can be easily diagnosed.

b. Game disorder is recognized by the World Health Organization.

c. Possible consequences of game addiction are depression and mood swings.

d. Some game addicts can become violent.

e. Specialists are debating if the addiction could be an extension of preexisting conditions.

f. The number of research studies on game disorders is insignificant.

4. In groups, list the pros and cons of the use of digital technology to aspects of your life, such as: health, entertainment, education, socialization, and access to information. Feel free to include any other aspect you think has been affected by technology. Use the following table to help organize your ideas before sharing them with the class. Personal answers.

	Health	Entertainment	Education	Socialization	Access to Information	Other
Pros						
Cons						

LET'S FOCUS ON LANGUAGE!

1. Read the text and see some characteristics of catchy headlines. Then, match them to the examples below. In your notebook, write the correct combination of numbers-letters.
1-e; 2-d; 3-a; 4-b; 5-c.

5 Types Of Headlines Most Likely To Go Viral

There are 5 basic headline types that are the most likely to go viral:

1. **List Posts** provide a useful list of things.
2. **How-to Posts** teach something: they help people achieve a specific desired outcome.
3. **Resource Posts** are lengthy guides or a large amount of curated content that provides a complete solution to a specific problem.
4. **Question Posts** "throw open the floor" to the readers or audience and provide direct answers to their questions.
5. **Heart-to-Heart Posts** say to your audience, "I am about to share my deepest, darkest/brightest, thoughts/truths, with you. Come, sit down beside me and hear my tale of how."

Adapted from https://optinmonster.com/why-these-21-headlines-went-viral-and-how-you-can-copy-their-success/. Accessed on April 27, 2020.

a. Extreme online security measures to protect your digital privacy – a guide

Available at https://www.theguardian.com/technology/2016/jul/03/online-security-measures-digital-privacy-guide. Accessed on April 27, 2020.

b. The Coronavirus Is Mutating. What Does That Mean for a Vaccine?

Available at https://www.nytimes.com/interactive/2020/04/16/opinion/coronavirus-mutations-vaccine-covid.html?action=click&module=Opinion&pgtype=Homepage. Accessed on April 27, 2020.

c. An open letter to people who seek love from others instead of showering themselves with self-love

Available at https://www.manilatimes.net/2019/02/14/campus-press/an-open-letter-to-people-who-seek-love-from-others-instead-of-showering-themselves-with-self-love/511026/. Accessed on April 27, 2020.

d. How to Edit Your Own Writing

Available at https://www.nytimes.com/2020/04/07/smarter-living/how-to-edit-your-own-writing.html. Accessed on April 27, 2020.

e. **Movies to stream right now: 10 great comedies**

Available at https://www.irishtimes.com/culture/film/movies-to-stream-right-now-10-great-comedies-1.4228695. Accessed on April 27, 2020.

Não escreva no livro.

VOCABULARY CORNER

1. In pairs, each partner chooses five words from the list below. First, decide whether they are nouns, adjectives or verbs. Then, write in your notebook the **noun**, **verb**, and **adjective** forms. distracted, distracting, distracts; depressing, depressed; temptation, tempted, tempting; classification, classified; promising, promise; refreshed; addiction, addict, addictive; organization, organized, organize; recognized, recognize, recognition.

distraction	classified	addictive
depression	promising	organization
temptation	refreshed	recognized

2. In your notebook, highlight the suffixes you used to form the words.
-ment, -ance, -tion, -ist, -ism (for nouns); -ance, -ify, -ate (for verbs); -ing, -ive, -al, -ed, -ist (for adjectives)

PRONUNCIATION SPOT – INITIAL *S*-SOUND

In English there are many words that begin with the letter **s** followed by one or more consonants. Examples:

When you say these words, you need to make sure you begin by producing the sound /s/. Don't produce a vowel sound before the /s/ (e.g. [isp] for [sp]).

a. Practice saying the words below. You can use a dictionary to see the correct pronunciation.

school	smartphones	spending	stop	studies
sleep	specialists	starting	story	strapline

b. **Notice** the linking sounds in the underlined phrases.

Most news stories have a clear organization.
Do a quick search for most kinds of addiction treatment.
But what about treatment for excessive use of online video games or smartphones?
But that isn't stopping specialists like Kennedy from trying to help adolescents [...].

c. Repeat them, making sure you do not add a vowel before the sound /s/.

LET'S ACT WITH WORDS!

LET'S KNOW DIFFERENT TYPES OF HEADLINES

1. Read the text and do the activity below. Personal answers.

How to Write Headlines and Subheads

by Mark Nichol

The first thing most readers notice in print or online is a headline. Think of it as a virtual handshake. If your headline is the text equivalent of a cold, dead fish, you'll make a poor first impression. Or think of it as analogous to a cover letter or a request for a date. You only get one chance to introduce yourself – make it good.

Various types of headlines exist, and some are more suitable than others for various types of content. Here are eight categories appropriate for selling something, whether it's a product or an idea, along with a sample headline of that type:

1. **Direct: "Lawn Mowers on Sale"**
2. **News: "Remote-Control Lawn Mower to Debut in April"**
3. **How-To: "How to Select the Best Lawn Mower for Your Yard"**
4. **Question: "Is Your Lawn Mower the Right One for the Job?"**
5. **Command: "Go to Lawn Mowers R Us for the Best Deals"**
6. **List: "7 Things to Look for in a New Lawn Mower"**
7. **Testimonial: "I Got a Great Deal on a New Lawn Mower"**
8. **Teaser: "The Most Important Purchase You'll Make This Year" [...]**

Notice that none of the sample headlines above is more than ten words long. Many effective headlines are half that long, or even shorter. [...]

Adapted from http://www.dailywritingtips.com/how-to-write-headlines-and-subheads. Accessed on April 27, 2020.

■ Write in your notebook a different type of headline for each lead below.

a.

Bank of Ireland debit card data shows more buying home fitness and gaming products

Available at https://www.irishtimes.com/business/financial-services/what-have-irish-consumers-been-buying-in-lockdown-1.4228549. Accessed on April 27, 2020.

b.

The Hong Kong street food classic, cart noodles, can no longer be found on the streets of the city. Thankfully, there are still dedicated restaurants in Hong Kong, serving up big bowls of fast-food nostalgia.

Available at https://www.scmp.com/lifestyle/food-drink/article/3077947/real-hong-kong-street-food-how-cart-noodles-have-survived-21st. Accessed on April 27, 2020.

c.

The member had posted a derogatory photograph with a comunal message.

Available at https://mumbaimirror.indiatimes.com/mumbai/crime/whatsapp-group-admin-member-booked-for-hate-post/articleshow/75132216.cms. Accessed on April 27, 2020.

d.

Barcelona's January signing Francisco Trincao says Lionel Messi and Cristiano Ronaldo are his idols – and revealed his excitement about linking up with the Argentine at Camp Nou.

Available at https://www.standard.co.uk/sport/football/barcelona/fc-barcelona-lionel-messi-cristiano-ronaldo-idols-of-francisco-trincao-a4414346.html. Accessed on April 27, 2020.

Não escreva no livro.

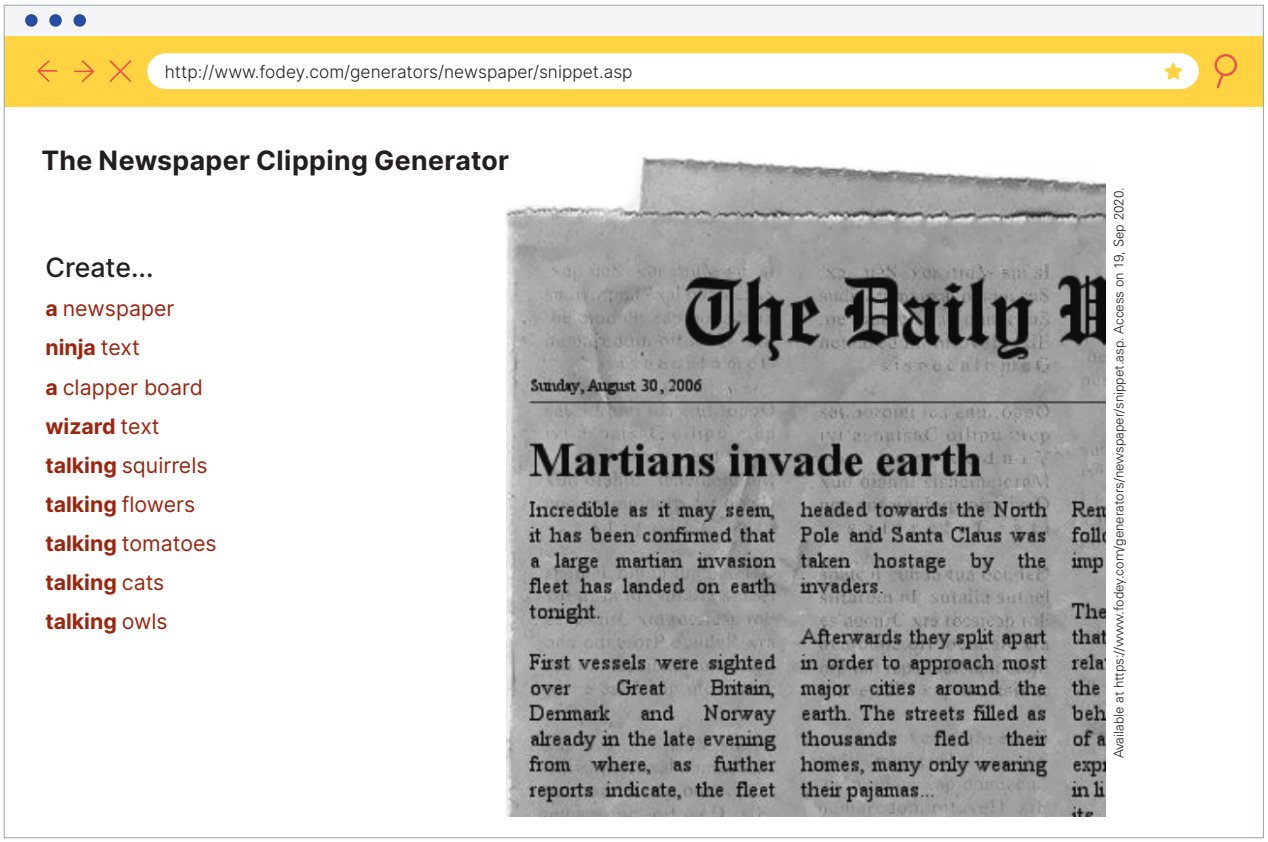
LET'S MAKE A NEWS REPORT

Inform your readers about something which happened in your community and which has not been reported in the daily newspapers.

Make a ***newspaper clipping*** with your own news report.

Go to Fodey.com (https://www.fodey.com/generators/newspaper/snippet.asp. Accessed on April 27, 2020) and create a newspaper clipping similar to the example below. Fill in the form to do it online, or make a similar one on paper.

- **First:** Choose a name for your "newspaper."



Available at http://www.fodey.com/generators/newspaper/snippet.asp. Accessed on April 27, 2020.

- **Second:** Write the date, including day of the week, month, and year.
- **Third:** Write the headline.
- **Fourth:** Paste or type your news report with four to six short paragraphs.
- **Fifth:** Press the button "generate" and you will get an image similar to the one above.
- **Sixth:** Download your newspaper clipping as a JPG image by clicking on the "Download Your Image" link.
- **Seventh:** Publish the image on the Web. You can also include a copy in your portfolio.

Read more about this Web tool at https://digitalscrapper.com/downloads/tips/2011-09-06-Nifty-Newspaper-Clipping-el.pdf (accessed on April 9, 2021).

Genre: News report
Purpose: To inform
Tone: Formal
Setting: Social Media or Blogs
Writer: You
Audience: Social media users or blog readers

TIME TO REFLECT

UNIT 5

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series etc.)
1. I can pick out concrete information from short audio recordings on familiar everyday topics, provided they are delivered very slowly and clearly.
2. I can understand in a radio interview what people say they do in their free time, what they particularly like doing and what they do not like doing, provided that they speak slowly and clearly.
Reading (textbook language, different textual genres, literary texts, multimodal texts etc.)
3. I can pick out the main information in short newspaper reports or simple articles in which figures, names, illustrations, and titles play a prominent role and support the meaning of the text.
4. I can understand the main points of short texts dealing with everyday topics (e.g. lifestyle, hobbies, sports, weather).
5. I can identify specific information in simpler written material I encounter such as letters, brochures and short newspaper articles describing events.
6. I can understand short written instructions illustrated step by step.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation etc.)
7. I can produce simple mainly isolated phrases about people and places.
8. I can answer straightforward follow up questions if I can ask for repetition and if some help with the formulation of my reply is possible.
9. I can give a short, rehearsed presentation on a topic pertinent to my everyday life, briefly give reasons and explanations for opinions, plans, and actions.
Writing (question answers, sentences; short/longer texts; different textual genres etc.)
10. I can write simple isolated phrases and sentences.
11. I can ask or pass on personal details in written form.
12. I can write very short, basic questions, descriptions of events, past activities and personal experiences.
Strategies (to understand and produce spoken and written language)
13. I can exploit my recognition of known words to deduce the meaning of unfamiliar words in short expressions used in routine everyday contexts.
14. I can recall and rehearse an appropriate set of phrases from my repertoire.

Based on Common European Framework of Reference for Languages (COUNCIL OF EUROPE, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

Não escreva no livro.

TIME TO REFLECT

UNIT 6

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series etc.)
1. I can recognise information on familiar topics encountered in everyday life, provided it is delivered in slow and clear speech.
2. I can follow speech that is very slow and carefully articulated, with long pauses for me to assimilate meaning.
3. I can understand and extract the essential information from short, recorded passages dealing with predictable everyday matters that are delivered slowly and clearly.
Reading (textbook language, different textual genres, literary texts, multimodal texts etc.)
4. I can follow the general idea of a news report on a familiar type of event, provided that the contents are familiar and predictable.
5. I can pick out the main information in short newspaper reports and/or simple articles in which figures, names, illustrations, or titles play a prominent role and support the meaning of the text.
6. I can identify specific information in simpler written material I encounter such as letters, brochures, and short newspaper articles describing events.
7. I can understand simple, brief instructions provided that they are illustrated and not written in continuous text.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation etc.)
8. I can explain what I like or dislike about something, why I prefer one thing to another, making simple, direct comparisons.
9. I can present my opinion in simple terms, provided listeners are patient.
Writing (question answers, sentences; short/longer texts; different textual genres etc.)
10. I can write about everyday aspects of my environment (e.g. people, places, a job or study experience in linked sentences).
11. I can tell a simple story (e.g. about events or about life).
Strategies (to understand and produce spoken and written language)
12. I can deduce the meaning of a word from an accompanying picture or icon.
13. I can collaborate in simple, shared tasks, provided that other participants speak slowly and that one or more of them help me to contribute and to express my suggestions.

Based on Common European Framework of Reference for Languages (COUNCIL OF EUROPE, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

UNIT 7

STREET ART

In this unit, you'll...

- reflect on street art to aesthetically appreciate local, regional and global productions;
- explore types of street art to recognize their presence in daily life;
- express abilities and possibilities to talk about the reception and creation of street art;
- develop a street art project to raise awareness of a cause creatively.

GOALS

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 3 e 4

Competências específicas e habilidades:
CELTECEM1
EM13LGG101, EM13LGG102, EM13LGG103, EM13LGG104, EM13LGG105;
CELTECEM2
EM13LGG201, EM13LGG202, EM13LGG203, EM13LGG204;
CELTECEM3
EM13LGG301, EM13LGG302, EM13LGG303, EM13LGG304, EM13LGG305;
CELTECEM4
EM13LGG401, EM13LGG402.

1

PA Images/Alamy/Fotoarena

Season's Greetings, by Banksy, on two sides of a garage in Port Talbot, Wales, 2018.

2

Thiago Mazza. Photograph: Daniel Iglesias

A giant mural on a building in downtown Belo Horizonte, Minas Gerais.

3

Favianna Rodriguez/ID/BR

4

Tom Vieira Freitas/Fotoarena

A cow exhibited in São Paulo, São Paulo, as part of the Cow Parade, 2017.

Learn more about CowParade at http://www.cowparade.com/our-story/. Accessed on May 25, 2020.

Não escreva no livro.

LEAD-IN

ReoromART/Shutterstock.com/ID/BR

Living statue in Trafalgar Square, London, England, 2019.

1. Do you know a street artist? If so, what kind of street art does he or she make? Personal answers.

2. Look at the images on the previous page and answer the following questions in your notebook.
   a. What kind of colors are usually used in street art? Light and soft or strong and vibrant? Usually strong and vibrant colors.
   b. Is the verbal element (messages) in these works short and concise or long and elaborated? Short and concise.

3. Read this blog entry and find the picture you can associate it with.

> Poster by Favianna Rodriguez: "As a woman of color, and as a Latina working predominantly in spaces that affect la Raza, the current moment offers me the opportunity to talk about how Wall Street has affected our families. In case you didn't see it, Pew Research Center recently released a report on how Latino Household Wealth fell by 66% from 2005 to 2009. That means we lost 2/3 of our community's assets! Now that's an important reason why Latinos should care about the Occupy movement."
>
> Available at http://warincontext.org/2011/11/15/capitalism-is-the-crisis/. Accessed on August 23, 2020.

■ What image in the previous page is the text referring to? This text refers to image 3.

4. Based on the text in activity 3, what are some of the purposes of street art posters? Write down the answer in your notebook. Items a, d and f.
   a. To criticize society.
   b. To decorate the walls.
   c. To make art popular.
   d. To denounce abuse.
   e. To promote films.
   f. To address social issues.

5. Which of the following do you think are true about the event represented in picture 4? Answer in your notebook. Personal answers. True statements: a, c, d and e.
   a. Cow Parade is the largest and most successful public art event in the world.
   b. The material artists use to create these cows is bronze.
   c. It uses the cow as a symbol because this is a universally liked animal.
   d. The creators of these cows name them with funny titles using the words "cow" and "moo."
   e. Different artists are selected in a competition in each CowParade venue.
   f. The host cities only include places in the United States and Europe.

Alex Hornest. Photograph: Leo Feltran

Onesto.

Onesto/Artist's Archive

Graffiti by Onesto, in São Paulo (SP), 2015.

DID YOU KNOW?

Alex Hornest (1972), known as Onesto, is a Brazilian painter and sculptor. He lives in São Paulo, and his work reflects urban themes. Learn more about Onesto's work at http://www.alexhornest.com/biography.html. Accessed on August 23, 2020.

LET'S READ!

BEFORE YOU READ... Personal answers.

a. What do you know about graffiti? Where can you find it?

b. Do you think graffiti can be associated with vandalism? Explain.

HINT

Não se preocupe se o significado de uma palavra não estiver claro. **As palavras em volta** dela e seu próprio conhecimento sobre o tópico podem ajudar você a construir o significado.

1. Read the first paragraph of the text below. Does it add anything new to your answers? If so, what?
Personal answers.

GRAFFITI

Graffiti has existed for thousands of years in one form or another. It can be described as anything from a simple scratch mark to an elaborate wall painting. Nigel Blunt from UKGraffiti.com believes that graffiti can "enhance and alter its surroundings through a colourful explosion of geometric and serpentine shapes and colours."

However, many people associate graffiti with anti-social behaviour and gang culture, rather than being considered an art form. So what are the laws around graffiti and where can you do it?

Is graffiti illegal?

The laws on public property are very strict and anyone caught doing graffiti can be arrested and prosecuted under the Criminal Damage Act 1971. Offenders can go to prison for ten years or fined if the damage costs more than £5,000. If the damage caused is less than £5,000, you could face three months imprisonment or a £2,500 fine. The Anti-social Behaviour Act 2003 introduced new powers for local councils to punish offenders and to help them clear up illegal graffiti. These included:

- On-the-spot fines of £50 to anyone caught doing graffiti on public property. These can be given out by police officers, community support officers or local authority officials;
- Giving local authorities the power to give clean-up notices to owners of street furniture such as phone boxes if they have graffiti on them. If the property is not cleaned in 28 days the authority can remove the graffiti themselves and charge the owner for this service;
- Making it an offence to sell spray paint to under-16s. If a shopkeeper can't prove they took reasonable steps to determine the age of the person, they can be fined up to £2,500.

Available at https://www.themix.org.uk/crime-and-safety/in-trouble/graffiti-9130.html. Accessed on May 29, 2020.

2. The text "Graffiti" was originally published in the United Kingdom. Find elements in the text indicating that it was created there.
Possible answers: the words "colours", "colourful", "behaviour"; the pound sign "£"; the extension ".uk" in the website url.

3. Based on the text, complete the chart below in your notebook with arguments for and against graffiti. Add your own ideas as well.

FOR	AGAINST

3. For: It enhances and alters its surroundings through a colorful explosion of geometric and serpentine shapes and colors; It is considered an art form. Against: Graffiti is associated with antisocial behavior and gang culture.

4. What is the penalty in the UK if people do unauthorized graffiti?
They can go to prison or be fined.

Não escreva no livro.

5. Look at this illustration. Find a sentence in the text that describes this scene. Write it down in your notebook.

If the property is not cleaned in 28 days, the authority can remove the graffiti themselves and charge the owner for this service.

Pixelnaid/DP/BR

DID YOU KNOW?

Graffiti is the plural form of *graffito*. It comes from the Italian word *graffito*, which means "a little scratch."

6. Consider your answer in activity 5. Do you agree with this punishment? Tell your reasons to a classmate. You can use sentences as in these examples.

Personal answers.

McIninch/iStock/Getty Images

I agree with this punishment because...

izusek/iStock/Getty Images

I don't agree (disagree) with this punishment because...

7. Read these hypothetical situations in the UK and decide how much each person would probably have to pay as punishment. Write the figures in your notebook.

a. Someone draws graffiti on the wall of an important theater. The theater owner spends £3,500 to remove the pictures and repaint the wall. £2,500

b. A student does graffiti on a wall near his school. Police officers see him doing it, and they immediately come to talk to him. £50

c. The owner of a shop sells spray paint to a 14-year-old girl. He knows her age, but he doesn't hesitate to sell her the product. up to £2,500

8. Do you agree that shopkeepers should be penalized if they sell spray paint to under-16s? Justify your answer in your notebook. Personal answers. In Brazil it is illegal to sell spray paint to under-16s.

BEYOND THE LINES...

a. Is graffiti illegal in Brazil? Yes, non-authorized graffiti is. Offenders can go to jail (3 months to one year) or be fined.

b. What do you think motivates people to express themselves in public places? Personal answers.

c. How do you personally view graffiti: as art, vandalism, or what? Personal answers.

d. How can we distinguish street art from vandalism? Personal answers.

Derlon/Personal Archive

Graffiti by Derlon, in São Paulo (SP), 2015.

VOCABULARY CORNER

1. Street art has many other forms of expression besides the ones we have seen so far. In your notebook, write down the correct combination of numbers–letters to complete the definition of each form of street art. The images may help you. I-D; II-G; III-A; IV-I; V-B; VI-H; VII-C; VIII-E; IX-F.

Manfred Gottschalk/Alamy/Fotoarena

Yarn bombing in Warwick, Australia, 2017.

Craig Walsh/Artist's collection

3D **video projection** art in Chapel Hill, USA, 2017.

FORMS	DEFINITIONS
I Graffiti	A used to propagate an image/message in public spaces with homemade stickers that commonly promote a political agenda, comment on a policy or issue.
II Stencil	B process of digitally projecting a computer-manipulated image onto a surface via a light and projection system.
III Sticker	C artwork painted on a small portion of plywood or similar inexpensive material and attached to street signs with bolts.
IV Mosaic	D painting on the surfaces of public or private property that is visible to the public, commonly with a can of spray paint or roll-on paint.
V Video projection	E a large group of people who assemble suddenly in a public place, perform an unusual action for a brief time and then quickly disperse.
VI Street installation	F street art that employs colorful displays of knitted or crocheted cloth rather than paint or chalk and that is almost exclusively about beautification and creativity.
VII Wood blocking	G painting with the use of a paper or cardboard cutout to create an image that can be easily reproduced.
VIII Flash mobbing	H street art that uses 3-D objects and space to interfere with the urban environment.
IX Yarn bombing	I art of creating images with an assemblage of smaller parts or pieces, to resemble a single giant piece of art.

Adapted from http://artradarjournal.com/2010/01/21/what-is-street-art-vandalism-graffiti-or-public-art-part-i/. Accessed on May 25, 2020.

Rubens Chaves/Pulsar Imagens

Wood blocking façade in São Paulo, Brazil, 2017.

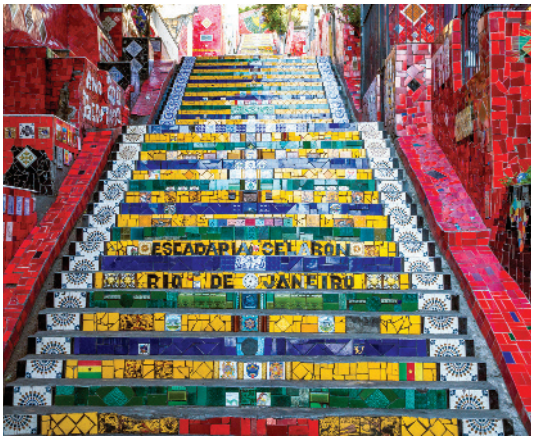
Marilia Sicilia/Archivio Marilia Sicilia/Mondadori Portfolio/Getty Images

Flash mobbing in Rome, Italy, 2020.

Não escreva no livro.

Kristy Calabro/My Life in Yellow

Sticker by the artist known as My Life in Yellow, in New York City, USA, 2017.



mikolajn/Alamy/Fotoarena

Mosaic staircase by Jorge Selarón in Rio de Janeiro, Brazil, 2017.

Jeremy Novy/Artist's collection

Koi fish **stencil** on a sidewalk in Portland, Oregon (USA), 2018.

SOPA Images/LightRocket/Getty Images

A coronavirus themed **graffiti** in Depok, Indonesia, 2020.

Arnaud Lapierre & Andrea Giandini. Photograph: ID/BR

Mirror **street installation** reflecting the architecture in Venice, Italy, 2020.

BEYOND THE LINES...

Personal answers.

a. Do you think street art is possible in urban places only or is it possible to bring this type of art to rural areas as well? How would the themes be different?

b. Are street artists valued in your community? Are they considered "real artists"?

2. Which type of street art do you like the most/least? Why?
Personal answers.

LET'S FOCUS ON LANGUAGE!

1. Read these excerpts from the text "Graffiti".

   I. "So what are the laws around graffiti and where **can** you do it?"

   II. "[...] anyone caught doing graffiti **can** be arrested [...]"

   III. "These [fines] **can** be given out by police officers, community support officers or local authority officials."

■ What is the function of the words in bold? Write the answer in your notebook. Item b.

a. ability/inability b. possibility/impossibility c. permission/prohibition

2. Read the sentences above again and answer in your notebook.

   a. Which one(s) is/are about something that is possible to happen? Items II and III.

   b. Which one asks whether something is possible or not? Item I.

> We use **can** or **can't + verb** to say that things are possible or impossible.
> To ask if something is possible, we place **can** before the **subject**.

3. Now read another excerpt from the text "Graffiti".

   I. "If a shopkeeper **can't** prove they took reasonable steps to determine the age of the person, they can be fined up to £2,500."

■ What is the function of the word in bold? Write down the answer in your notebook. Item b.

a. inability b. impossibility c. prohibition

4. Read these additional sentences related to street art.

   I. "Anyone **can** become a street artist. A street artist is simply someone who does or displays art in public spaces." I-b; II-a; III-c; IV-b.

■ What is the function of **can**? Write the answer in your notebook. Item b.

a. ability b. possibility c. permission

   II. "Chalk is short and thick, it is the only writing tool I **can** possibly hold [...]" (Cui Xianren, handicapped street artist)

■ What is the function of **can**? Write the answer in your notebook. Item a.

a. ability

b. possibility

c. permission

Samuel de Roman/Getty Images

Chinese street calligrapher writing Chinese characters, Madri, Spain, 2019.

Não escreva no livro.

III. "Young adults **can** buy spray paint and markers."

- What is the function of **can**? Answer in your notebook. Item c.

a. ability **b.** possibility **c.** permission

IV. "What American street artists **can** learn from Egyptian graffiti."

- What is the function of **can**? Answer in your notebook. Item b.

a. ability **b.** possibility **c.** permission

Sources: http://www.wisegeek.com/how-do-i-become-a-street-artist.htm (I); http://www.chinadaily.com.cn/china/2011-10/25/content_13966136.htm (II); http://gothamist.com/2007/02/02/young_adults_ca.php (III); http://www.flavorwire.com/189155/what-american-street-artists-can-learn-from-egyptian-graffiti (IV). All accessed on August 22, 2020.

5. The text "Graffiti" in the *Let's read!* section focuses on punishments involving graffiti in the UK. Read it again and answer these questions in your notebook.

a. What can happen if a person is caught doing graffiti?
He/She can be arrested or prosecuted.
b. What can happen if the damage is more than £5,000?
The person can stay in prison for more than 10 years or he/she can be fined.
c. What can happen to owners if they don't clean up street furniture in 28 days?
The authorities can remove the graffiti and charge the owners later.
d. What can happen if a shopkeeper sells spray paint to under-16s?
He/She can be fined up to £2,500.

6. Look at the sentences in the previous activity. What is the function of **can** in all of them?
Possibility.

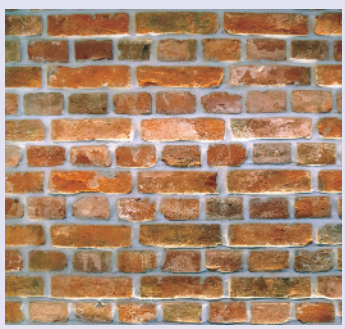
7. Imagine you are a street artist. Decide what is possible to do with the following items. Write sentences in your notebook as in the example provided below.

A

Volodymyr Krasyuk/Shutterstock.com/ID/BR

spray paint

+


BYUNGSUK KO/Shutterstock.com/ID/BR

free wall

I can do/ draw graffiti.

B

Possible answer: I can do stencil art.

Volodymyr Krasyuk/Shutterstock.com/ID/BR

spray paint

+

SasaStock/Shutterstock.com/ID/BR

cardboard

+

Kozak Sergii/Shutterstock.com/ID/BR

scissors

C Possible answer: I can yarn bomb.

DmitrievDO/Shutterstock.com/ID/BR

yarn

+

Photosync/Shutterstock.com/ID/BR

needles

D Possible answer: I can make a mosaic.

V/PRESIONA/Shutterstock.com/ID/BR

crushed colored glass

+

Mega Pixel/Shutterstock.com/ID/BR

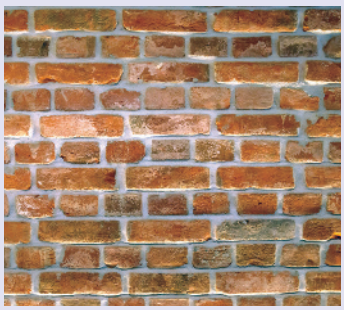
glue

E Possible answer: I can make video projection.

sbko/Shutterstock.com/ID/BR

projector

+



BYUNGSUK KO/Shutterstock.com/ID/BR

free wall

F Possible answer: I can flash mob.

wavebreakmedia/Shutterstock.com/ID/BR

friends

+

RIDTHISING/Shutterstock.com/ID/BR

music

+

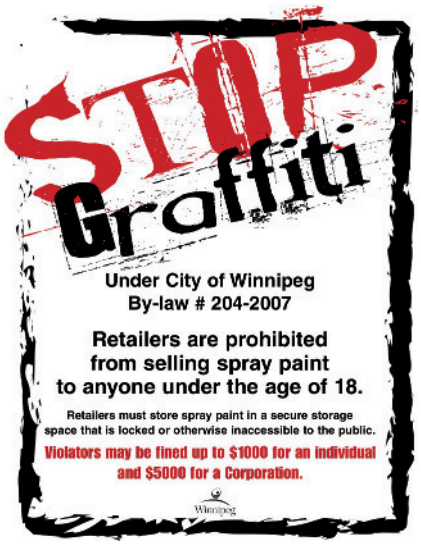
martinlubpl/Shutterstock.com/ID/BR

dance

Não escreva no livro.

8. Look at these prohibition signs. Rewrite the messages in your notebook using the appropriate verbs. The first one is done for you.

a.



Winnipeg/ID/BR

You can't sell spray paint to people under the age of 18.

b.

CFM24/ID/BR

You can't post posters.

c.

Victor Harry Watt/ID/BR

You can't write or paint on the photos and wall.

d.

Syd TV/ID/BR

You can't do stencil graffiti.

e.

pockygallery/Shutterstock.com/ID/BR

You can't post stickers.

f.

alexmillos/Shutterstock.com/ID/BR

You can't do graffiti.

g.

Montage: ID/BR

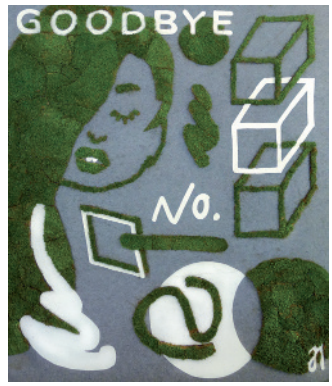
You can't listen to loud music.

LET'S LISTEN AND TALK!

BEFORE YOU LISTEN... Personal answers.

a. Have you ever heard of moss graffiti?

b. In your opinion, does moss graffiti add anything to the environment? If so, in what ways?



Jennifer Ilett/Artist's collection

Jennifer Ilett/Artist's collection

Using living botanicals as her medium, Toronto-based artist Jennifer Ilett – in collaboration with Sprout Guerrilla – has created *Hello/Goodbye*, a moss graffiti diptych.

1. 9 In times of sustainability, some people are also using "green ideas" to do street art. Listen to a tutorial about "moss graffiti" and answer these general questions in your notebook.

a. Who is speaking: a female presenter or a male presenter? Female presenter.

b. Is this person a teenager or an adult? A teenager.

2. 9 Listen again and answer these specific questions in your notebook.

a. Which supplies are necessary for this type of art?

b. Where is the best place to make the moss graffiti? Porous walls protected from the sun.

c. For how long do we have to blend the mixture? Three to five minutes.

some moss	paintbrushes	chalk
paint	buttermilk	butter
a blender	a measuring cup	a bucket
milk	a spray bottle	stencils
scissors	glue	water-retention gel
corn syrup	plastic cups	

a. Some moss; a paintbrush; buttermilk; chalk; a blender; a spray bottle; stencils; plastic cups.

3. What can you do to be a clean, legal graffiti artist? Use the cues in this chart as a starting point to speak. Personal answers.

ask	consult	for permission	community representatives	free walls
avoid	look for legal	graffiti initiatives	offensive language	

Example: *I can...*

PRONUNCIATION SPOT – WORD STRESS

1. Stress is very important to English words. In your notebook, put the following words under the correct stress pattern: **sticker, permission, modernist, legibility, reasonable, manipulated, colorful, important, authorities,** and **colored.**

- stencil
- graffiti
- gallery
- prosecuted
- ability
- contemporary
- possibility

2. Look up the words in an online dictionary and listen to their pronunciation. Practice saying them out loud.

3. How do dictionaries represent word stress? By an apostrophe.

Não escreva no livro.

LET'S ACT WITH WORDS!

CREATING A STREET ART PROJECT!

Street art projects often use text and image to construct meaning; especially works of art that defend social and political causes, such as the ones below.

Ben Wilkins/Unsplash

Mural by Jake Elliott, on the Nashville Wall Projects, USA.

Alice Mizrachi/Mark Deff/Wall Therapy

Mural Together We Stand, by Alice Mizrachi, in New York, New York, 2014.

Leon Lilhauge/Gonzales Photo/Alamy/Fotoarena

Street art by Shepard Fairey, in Berlin, Germany, 2015.

WRITING STEPS

Organizing

- Choose a cause that is relevant to you and think of ways to create art to raise awareness of it. You can choose to design a graffiti mural, a sticker, a poster, or any other visual form of street art.
- Write down some words that are related to this cause and come up with an inspirational sentence or motto, as the ones in the pictures.
- Think about visual representations (such as images and icons), colors and typographic elements (such as font type, size and shapes) to help you convey your message.

Preparing the first draft

- Make a first draft in your notebook or on an extra sheet of paper. You can also use image editing tools on your computer or smartphone. Some good ones are: *canva.com*; *pixlr.com*; and *fotor.com*.

Peer editing

- Evaluate your work and discuss it with a classmate.
- Make the necessary corrections.

Publishing

- Exhibit your street art project on the school walls.
- You can also take pictures of the final version and post on your social media profiles.

Genre: Street Art Project
Purpose: To raise awareness on a social and/or political cause
Tone: Informal
Setting: School wall or social media profiles
Writer: You
Audience: School community or social media friends

UNIT 8

SING IT OUT

In this unit, you'll...

GOALS

- interact with authentic texts about music-related events to recognize the characteristics of flyers;
- reflect on music in order to notice the themes and the language usually present in songs;
- ask questions to get to know more about your classmates' music interests;
- create a flyer to practice the use of multimodal elements and their effects on a text.

Fabio Colombini/Photographer's collection

PLAY

FG Trade/iStock/Getty Images

LISTEN

Asier Romero/Shutterstock.com/ID/BR

SING

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 3 e 4

Competências específicas e habilidades
CELTECEM1
EM13LGG101, EM13LGG105;
CELTECEM6
EM13LGG602, EM13LGG603;
CELTECEM7
EM13LGG701, EM13LGG703.

1

Music makes the people come together/ Music makes the bourgeoisie and the rebel
(Madonna)

2

I love rock n' roll/ So put another dime in the jukebox, baby
(Joan Jett)

3

Let the music take you high
'cause the party ain't gonna stop till daylight
Ooh ooh
DJ keep it bumpin all night
Let the music take you high
Let the record spin until the daylight
(Keshia Chanté)

4

Cause there's country music in my soul / People music for the young and the old / I'll keep on singing a song, keep on keeping on / Cause there's country music in my soul
(Bill Anderson)

5

It ain't nothin' like hip hop music / Careful how you use it and please don't abuse it when you do it / Music can keep the party people dancin' and put your mind in a trance and keep you happy
(Bone Thugs-N-Harmony)

Panacea_Doll/iStock/Getty Images

Excerpts available at 1. https://www.madonna.com/discography/lyrics/79; 2. https://www.azlyrics.com/lyrics/joanjettandtheblackhearts/iloverocknroll.html; 3. https://genius.com/Keshia-chante-let-the-music-take-you-lyrics; 4. https://www.metrolyrics.com/country-music-in-my-soul-lyrics-bill-anderson.html; 5. https://genius.com/Bone-brothers-hip-hop-baby-lyrics. All accessed on August 29, 2020.

Não escreva no livro.

LEAD-IN

1. **Discuss these questions with a classmate.** Personal answers.
   a. Do you like music? What music style(s) do you usually listen to? Explain what you like about it/them.
   b. Do you prefer online radio or traditional radio to listen to music? CD, computer, or cell phone? Have your preferences changed over time? How so? Why?
   c. Do you play any instruments? Which one? If you don't, which one would you like to play?

2. **Read the excerpts of lyrics on the previous page. What is the common theme in all of them?**
   Possible answer: They are all about music.

3. **Below are the artists that recorded and performed the five songs on the previous page. Did you already know these artists? Do you especially like any of them? Who?**
   Personal answers.

American pop singer Madonna performs at the Pride Island concert in 2019, New York, USA.

Jeenah Moon/Reuters/Fotoarena

Canadian singer and actress Keshia Chanté in 2018.

Phillip Chin/Getty Images

Terry Wyatt/Getty Images

American country singer Bill Anderson performs at Ryman Auditorium in Nashville, USA, 2019.

Jamie McCarthy/The Michael J. Fox Foundation/Getty Images

American rock singer Joan Jett in 2019.

Johnny Louis/Getty Images

American hip-hop band Bone Thugs-N-Harmony in 2019.

4. **Songs often contain very informal language. This includes contracted forms, abbreviations, and non-standard grammar or dialect. Read the verses on the previous page again and find some cases of informality in the text. Write them down in your notebook.**
   Possible answers: Music mix (mixes) the bourgeoisie and the rebel; rock n' roll (rock and roll); 'round (around); 'cause (because); it ain't (it isn't); nothin' (nothing); dancin' (dancing).

5. **What other examples of informal language used in lyrics can you think of?**
   Personal answers.

6. **How about doing a search to get more information about the songs on the previous page? You can search for the music style of each song, the title of each song, other artists that recorded and performed these songs (Did they sing them in different styles?), etc.**

LET'S READ!

TEXT 1

Cria da Casa Productions. Facsimile: ID/BR

Available at http://www.juliacorrea.com/serafina. Accessed on May 13, 2020.

HINT

Observe que as **partes** mais **importantes** estão **salientes** no texto.

1. What's the purpose of the Text 1, on this page, and of the Text 2, on the next page? Copy the correct answers in your notebook. Items a, b, d, e and f.

   a. To promote Brazilian music events in English speaking countries.

   b. To inform about the ticket prices of each music festival.

   c. To present biographical information about the artists.

   d. To highlight the companies and organizations sponsoring the event.

   e. To inform the date, place, and schedule of the events.

   f. To show images that can help people interested in the event identify the theme quicker.

Não escreva no livro.

TEXT 2

Afro Baile. Facsimile: ID/BR

Available at http://www.braziliandayarizona.com/brazilian-festival-scottsdale-153523.html. Accessed on May 13, 2020.

2. Which of these characteristics of event flyers can you find in both texts?
Items a, c, d, e, f, g and h.

a. Brief content.

b. Bullet points and infographics.

c. Use of colors to convey meaning.

d. Directions to the event's venue.

e. Information about the tickets.

f. Few different text fonts.

g. Name of the event highlighted.

h. Small sections of text.

i. Sponsors' logos.

j. Slogan or motto.

3. Read these statements.

I. The event takes place in September.

II. The event takes place in Europe.

III. It is possible to buy the tickets online.

IV. Tickets bought in advance have discount.

V. The event hosts sports activities.

VI. Workshops are part of the activities.

VII. Children pay a lower price.

a. Which text(s) does each statement above correspond to? In your notebook, organize the information in columns. Look at the example: Text 1: I, IV. Text 2: II, V, VII. Both: III, VI.

TEXT 1	TEXT 2	BOTH
The event takes place in September.		

4. Can you think of Brazilian singers and bands that are famous internationally? Personal answers.

TURN ON THE JUKEBOX!

BEFORE YOU LISTEN... Personal answers.

a. Do you like pop music?

b. Why do you think most young people like it?

c. Do you have a favorite pop singer or band?

HINT

Ouvir a música várias vezes pode ajudar a entendê-la.

1. Take a look at the title of the song below. What type of social interaction does it remind of?
Phone calls.
2. 10 Listen to the song. Do you think the lyrics use examples of formal or informal language?
Informal.
3. Read the lyrics and find examples to justify your previous answers. Write them in your notebook.
1. Phone call language ("Hello, it's me", "Hello, can you hear me").
2. Contractions (it's, must've, ain't); Slang ("ya" replacing "you"); "It don't matter" (although it does not conform to Standard English, it can be appropriate to express one's self in particular contexts or situations).

Freepik.com/ID/BR

Hello

(by Adele)

Hello, it's me

I was wondering if after all these years you'd like to meet

To go over everything

They say that time's supposed to heal ya

But I ain't done much healing

Hello, can you hear me?

I'm in California dreaming about who we used to be

When we were younger and free

I've forgotten how it felt before the world fell at our feet

There's such a difference between us

And a million miles

[Chorus]

Hello from the other side

I must've called a thousand times

To tell you I'm sorry for everything that I've done

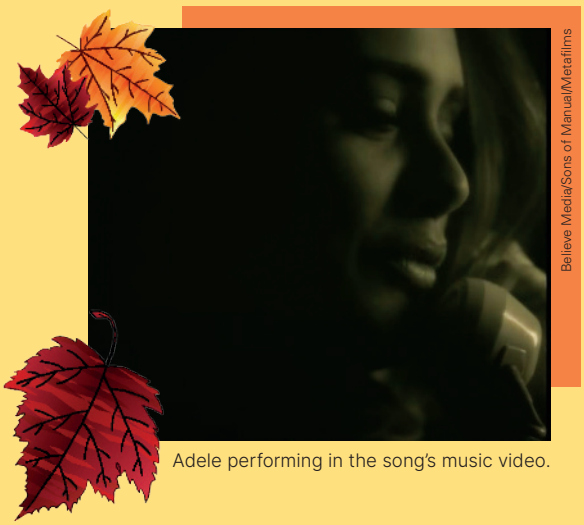
But when I call, you never seem to be home

Hello from the outside

At least I can say that I've tried

To tell you I'm sorry for breaking your heart

But it don't matter, it clearly doesn't tear you apart anymore



Believe Media/Sons of Manual/Metafilms

Adele performing in the song's music video.

Não escreva no livro.

Hello, how are you?
It's so typical of me to talk about myself, I'm sorry
I hope that you're well
Did you ever make it out of that town
Where nothing ever happened?
It's no secret that the both of us
Are running out of time

[Chorus]
Ooh, anymore
Ooh, anymore
Ooh, anymore
Anymore
[Chorus]

Available at https://www.letras.mus.br/adele/hello/. Accessed on August 19, 2020.

Freepik.com/ID/BR

4. The song describes an attempt of making contact with someone. What kind of relationship did they have in the past? Item IV.

I. Familiar
II. Friendly
III. Professional
IV. Romantic

5. Now, in your notebook, answer the following questions with verses of the song.

a. Are they familiar with each other? Yes (Hello, it's me; I was wondering if after all these years you'd like to meet / When we were younger and free).

b. Why is the singer trying to talk to the other person? (To tell you I'm sorry for everything that I've done)

c. Is it the first time that she tries? No (I must've called a thousand times).

d. Are the two people in the same area? No (There's such a difference between us / And a million miles).

e. Where is she at the moment? She is in California (I'm in California dreaming about who we used to be).

f. Does she get any answers? No (But when I call, you never seem to be home).

6. **Can you think of other songs that describe the same situation? Discuss with your classmates which other songs you know that describe the same situation, or something related.** Personal answers.

PRONUNCIATION SPOT - LETTER Y IN WORD FINAL POSITION: / ɪ /

a. Look up the following words in a dictionary and pay attention to how the letter y is pronounced.

they say sorry clearly party day only

b. 10 Now, notice that the following words from the lyrics do not end with the sound / ɪ /.

meet feet side done outside tried heart happened

c. Find other examples and practice saying them aloud. Make sure your pronunciation stops at the last consonant sound.

VOCABULARY CORNER

1. Look at the image below and read the names of the musical instruments in the box.

acoustic guitar	harmonica	triangle	banjo
electric guitar	bass guitar	violin	bongo drums
drums	saxophone	accordion	electronic keyboard
piano	tambourine	flute	

Psonha/ID/BR

2. Now, in your notebook, choose some instruments and make sentences with the correct information. See an example:

The acoustic guitar is pink.

Possible answers: The electric guitar is green. / The bass guitar is yellow. / The piano is red.

DID YOU KNOW?

Some Brazilian instruments have African heritage. Do you know these instruments?

Stoxo/Alamy/Fotoarena

Afoxé

Carlos Aranguiz/iStock/Getty Images

Xequerê/shequere

Fernando Favoretto/Criar Imagem

Agogô

Fernando Favoretto/Criar Imagem

Berimbau

Source: https://www.natalriograndedonorte.com/brazilian-musical-instruments/. Accessed on May 13, 2020.

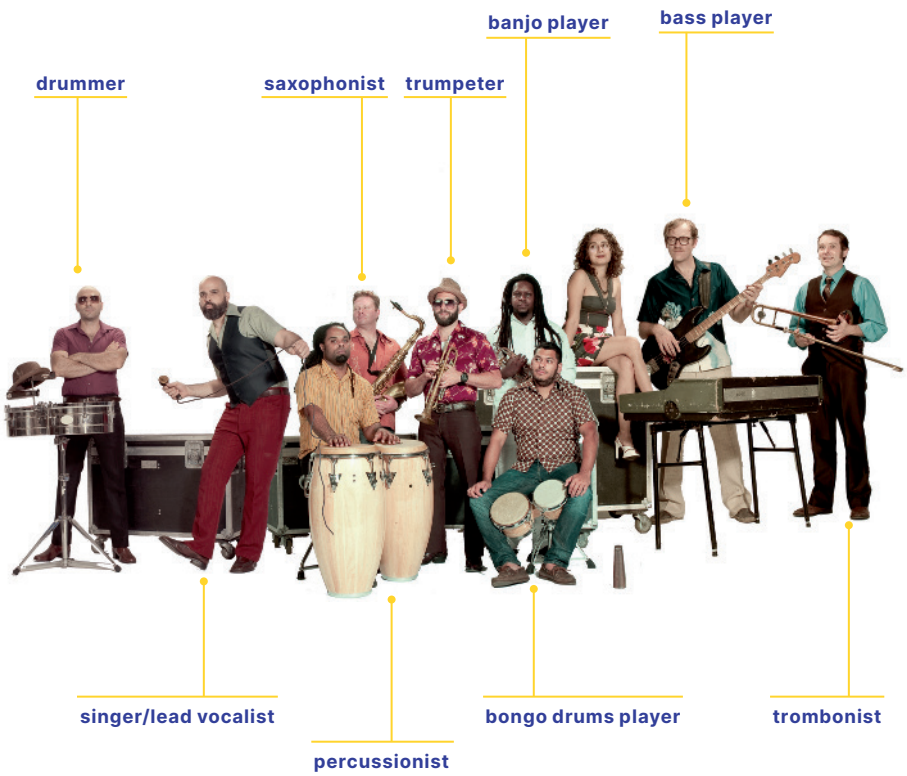
Não escreva no livro.

PROFESSION SPOT

WORKING AS A MUSICIAN

1. "Musician" is the general term used to refer to a member of an orchestra or a band. Talk to a classmate using these questions.
Personal answers.
   a. Would you like to work as a musician? Why (not)?
   b. Which position would you prefer to take in the orchestra or band? You can answer your classmate's questions saying, for example:
   I would be a clarinetist (or a clarinet player).
   I would be a pianist (or a piano player).
   I would be a trumpeter (or a trumpet player).

2. Let's learn how to name these band members.



Chris Smith/Photographer's Archive

Members of Bio Ritmo salsa band (L–R: Giustino Riccio, Reinaldo Alvarez, Mike Montañez; back: J.C. Kuhl, Bob Miller, Mark Ingraham, Marlysse Simmons, Edward Prendergast, Tobias).

3. **Class discussion.** Personal answers.
   a. Would a musician earn enough to make a comfortable living in your city or region?
   b. What are the pros and cons of being a musician?
   c. Does a person need to have a college degree to be a musician?

LET'S FOCUS ON LANGUAGE!

1. The two questions below (I and II) were taken from the song *Hello*, by Adele. In your notebook, write the correct combination of numbers–letters to match each of the questions to its expected kind of answer. I-b; II-a.

I. "Hello, how are you?"	**a.** "Yes" or "No" answer.
II. "Hello, can you hear me?"	**b.** An answer that provides some information.

2. Read the rules below and decide if they are about YES/NO questions or *WH*-questions. Write the answers in your notebook.

   a. It starts with an auxiliary verb followed by the subject and the verb.
   YES/NO question
   b. It starts with a question word followed by an auxiliary verb, the subject, and the verb.
   WH-question

3. Get to know more about a classmate's musical interests. Sit together and ask him or her questions using the prompts below. Write out the questions and your classmate's answers in your notebook.

   Do you...?

   a. download/music/Web

   b. ever/go/music/concerts
   Do you ever go to music concerts?
   c. listen/radio programs/every day
   Do you listen to radio programs every day?
   d. play/any/musical instruments
   Do you play any musical instruments?
   e. read/lyrics/Internet/usually
   Do you usually read lyrics on the Internet?
   f. streaming/use/any/services/listen/music
   Do you use any streaming service to listen music?
   g. band/consider/part/be/part of
   Do you ever consider to be part of a band?
   h. singer/band/favorite/have
   Do you have a favorite singer or band?

   See an example:

   a. Question:
   Do you download music on the Web?

4. To ask WH-questions, we use different question words, depending on what we want to know. Write correct combinations of numbers–letters to match the two columns accordingly.
   I-d; II-c; III-b; IV-a; V-f; VI-e

I. What	**a.** asks for/about people.
II. Where	**b.** asks about time.
III. When	**c.** asks about places or positions.
IV. Who	**d.** asks for information about something.
V. How	**e.** asks about reasons.
VI. Why	**f.** asks about manners or conditions.

- Now choose three question words from the list above and write questions to ask a classmate you don't know very well. Then sit with this classmate and ask him or her the questions you have written. Personal answers.

Não escreva no livro.

5. Read these short biographies about two famous Brazilian singers and, in your notebook, write questions for the following answers. The underlined part of the answer will help you choose a question word from the box. The first one is done for you.

Getty Images

Claudia Leitte, 2019.

Artist Biography by Chris True

Born **Claudia** Cristina **Leite** Ignatus on July 10, 1980 in São Gonçalo, Rio de Janeiro, Brazil, Claudia Leitte was a well known and quite popular axé style singer, who got her start with the band Babado Novo in 2001 [...]. She turned professional as a teen, and worked with a spate of different smaller axé groups before joining Babado [...]. As the frontwoman for Babado Novo, Leitte won a number of awards, including the 2007 Best Brazilian Female Singer, which was presented by GloboRadio. 2008 saw the dawn of Leitte's solo career, and it was kicked off officially by a performance at Copacabana Beach [...].

Available at http://www.allmusic.com/artist/claudia-leitte-mn0001462437. Accessed on August 19, 2020.

Getty Images

Ivete Sangalo, 2018.

Artist Biography by Jason Birchmeier

Brazilian axé music superstar **Ivete Sangalo** rose to fame as the lead singer of the Bahian group Banda Eva in the 1990s and embarked on a successful solo career at the turn of the century. Among her greatest hits are "Sorte Grande," an anthem at the time of its release, and "Festa." Born on May 27, 1972, in Juazeiro, Bahia, Sangalo made her recording debut as the lead singer of the axé group Banda Eva in 1993 with an eponymous album release on Sony Music [...].

Available at http://www.allmusic.com/artist/ivete-sangalo-mn0000905574/biography. Accessed on August 19, 2020.

WHAT **WHO** **WHEN** **WHERE** **HOW**

a. *What mistake about Claudia Leitte is there in the text?*

The mistake is Ignatus. Her surname is Ignácio.

b. Question: (?). Answer: Some of her greatest hits are *Sorte Grande* and *Festa*.
What are some of Ivete Sangalo's greatest hits?

c. Question: (?). Answer: She comes from São Gonçalo, Rio de Janeiro.
Where does Claudia Leitte come from?

d. Question: (?). Answer: It's May 27, 1972.
When is Ivete Sangalo's birth date?

e. Question: (?). Answer: Her full name is Claudia Cristina Leite Ignácio.
What is Claudia Leitte's full name?

f. Question: (?). Answer: Ivete Sangalo is a former vocalist of Banda Eva.
Who is a former vocalist of Banda Eva?

g. Question: (?). Answer: Ivete Sangalo is in her forties.
How old is Ivete Sangalo?

h. Question: (?). Answer: Claudia Leitte is the younger singer.
Who is the younger singer?

LET'S LISTEN AND TALK!

BEFORE YOU LISTEN Personal answers.

a. What are your favorite Brazilian rhythms?

b. In your opinion, which rhythms are the most successful ones internationally?

c. Do you play any music instrument? What are your favorite ones?

d. What is the most traditional rhythm in Brazil?

e. Do you know traditional rhythms of any other country?

1. 11 Listen to the audio of a video produced by Caio Braz, a Brazilian TV host and Youtuber, talking about music in Brazil. What is Caio's purpose? Item b.

   a. To describe the roots of Brazilian rhythms.

   b. To present some popular Brazilian rhythms.

   c. To teach how to dance Brazilian rhythms.

2. 11 Listen again and, based on Caio's impressions and your previous knowledge, match each rhythm mentioned by him to one of the characteristics below. Write the correct answers in your notebook.

   a. It's all about the choreography. Axé.

   b. Music for dancing together. Forró.

   c. Music for the brokenhearted. Sertanejo.

   d. Our number one international rhythm. Samba.

3. Do you agree with Caio's opinions? Which other rhythm(s) would you add to the list? Personal answers.

4. Let's play a Music guessing game! Choose a Brazilian rhythm and think about three important characteristics, elements, or aspects. Then, find a partner to play with you. The goal is to guess your partner's rhythm with less clues possible.

   If you guess with one clue: 300 points; two clues: 200 points; three clues: 100 points.

   May the fastest player win!

HINT

Leia as atividades antes de ouvir o áudio para que você possa localizar **informações específicas.**

Rohappy/Shutterstock.com/ID/BR

Fábio Guinalz/Fotoarena

Caio Braz in São Paulo (SP), 2017.

Rawpixel.com/Shutterstock.com/ID/BR

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LET'S ACT WITH WORDS!

LET'S CREATE A FLYER!

A concert flyer is a small printed notice that advertises a musical event.

WRITING STEPS

Organizing

- Choose a band or singer to advertise.
- Pay attention to the characteristics of a flyer and find out the main elements of this genre.
- You can find more examples of flyers on the Internet as well.

Preparing the first draft

- Make a first draft.

Peer editing

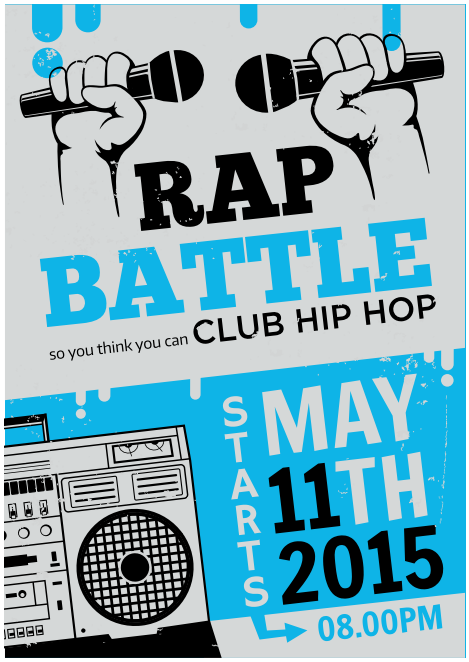
- Evaluate and discuss it with a classmate.
- Make the necessary corrections.

Publishing

- Publish the flyer on a wall board, on a blog or on your social media profiles.

To create a flyer, you can also use free online tools available at https://band-flyers.com/ and https://www.postermywall.com/index.php/l/online-flyer-maker#.XqE7q9Mzau4. (accessed on May 13, 2020).

The Charles H. Wright Museum of African American History. Facsimile: ID/BR



oasis15/Shutterstock.com/ID/BR

Bondi Golf & Diggers Club. Facsimile: ID/BR

Genre: Concert flyer
Purpose: To advertise a concert
Tone: Informal
Setting: School wall, blogs or social media
Writer: You
Audience: School community, blog readers or social media friends.

TIME TO REFLECT

UNIT 7

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series, etc.)
1. I can understand short, simple instructions for actions such as 'Stop,' 'Close the door,' etc., provided they are delivered slowly face-to-face, accompanied by pictures or manual gestures and repeated if necessary.
2. I can understand instructions addressed carefully and slowly to me and follow short, simple directions.
3. I can understand phrases and expressions related to areas of most immediate priority, provided speech is clearly and slowly articulated.
4. I can catch the main point in short, clear, simple messages and announcements.
5. I can understand and follow a series of instructions for familiar, everyday activities such as sports, cooking, etc. provided they are delivered slowly and clearly.
Reading (textbook language, different textual genres, literary texts, multimodal texts, etc.)
6. I can understand simple everyday signs such as 'Parking,' 'Station,' 'Dining room,' 'No smoking,' etc.
7. I can get an idea of the simpler informational material and short simple descriptions, especially if there is visual support.
8. I can recognize familiar names, words and very basic phrases on simple notices in the most common everyday situations.
9. I can identify specific information in simpler written material I encounter such as letters, brochures and short newspaper articles describing events.
10. I can understand the main points in short news items on subjects of personal interest (e.g. sport, celebrities, etc).
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation, etc.)
11. I can present my opinion in simple terms, provided listeners are patient.
Writing (question answers, sentences; short/longer texts; different textual genres, etc.)
12. I can write simple isolated phrases and/or sentences.
13. I can give information in writing about matters of personal relevance, using simple words and basic expressions.
Strategies (to understand and produce spoken and written language)
14. I can deduce the meaning of a word from an accompanying picture or icon.
15. I can recall and rehearse an appropriate set of phrases from my repertoire.

Based on Common European Framework of Reference for Languages (COUNCIL OF EUROPE, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

Não escreva no livro.

TIME TO REFLECT

UNIT 8

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series, etc.)
1. I can follow speech that is very slow and carefully articulated, with long pauses for me to assimilate meaning.
2. I can catch the main point in short, clear, simple messages and announcements.
3. I can understand the most important information contained in short radio commercials concerning goods and services of interest (e.g. CDs, video games, travel, etc.).
Reading (textbook language, different textual genres, literary texts, multimodal texts, etc.)
4. I can find information about places, times and prices on posters, flyers and notices.
5. I can recognize familiar words by pictures, such as a fast-food restaurant menu illustrated with photos or a picture book using familiar vocabulary.
6. I can find and understand simple, important information in advertisements, in programs for special events, in leaflets and brochures (e.g. what is proposed, costs, the date and place of the event, departure times etc.).
7. I can find specific information in practical, concrete, predictable texts (e.g. travel guidebooks, recipes), provided they are written in simple language.
8. I can understand the main points in short news items on subjects of personal interest (e.g. sport, celebrities).
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation, etc.)
9. I can produce short phrases about myself, giving basic personal information (e.g. name, address, family, nationality, etc.).
10. I can explain what I like or dislike about something, why I prefer one thing to another, making simple, direct comparisons.
Writing (question answers, sentences; short/longer texts; different textual genres, etc.)
11. I can write simple isolated phrases and sentences.
12. I can write very short, basic descriptions of events, past activities and personal experiences.
Strategies (to understand and produce spoken and written language)
13. I can deduce the meaning of a word from an accompanying picture or icon.
14. I can collaborate in simple, practical tasks, asking what others think, making suggestions and understanding responses, provided I can ask for repetition or reformulation from time to time.

Based on Common European Framework of Reference for Languages (COUNCIL OF EUROPE, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

UNIT 9

STRIKE A POSE

In this unit, you'll...

- learn to read magazine covers critically to take into consideration different views on a given topic;
- learn to tell facts from opinions to distinguish what relies on observation and what relies on assumption;
- learn about limericks to raise awareness of the genre and discuss this type of creative poem;
- write a letter to the editor to express opinions about the magazine's articles.

GOALS

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 4 e 7

Competências específicas e habilidades **CELTECEM1** EM13LGG102, EM13LGG103; **CELTECEM3** EM13LGG301, EM13LGG302.

1

MKW//iStock/Getty Images

2

NRevolution/ID/BR

3

Hearst Magazines/ID/BR

Não escreva no livro.

LEAD-IN

1. Look at the magazine covers on the previous page. Which category do they fit in? There are 11 extra categories. Use your notebook to write down the answers. d, f, i, j, n and p

   a. Agriculture & Gardening
   b. Art, Literature & Music
   c. Business & Finance
   d. Cars & Motorbikes
   e. Current Affairs, Culture & Politics
   f. Computer Games
   g. Design, Architecture & Construction
   h. Education
   i. Fashion
   j. Health & Medical
   k. Humor
   l. Lifestyle
   m. Science, Geography & History
   n. Sports & Hobbies
   o. Travel
   p. Youth Issues

2. Think of other magazines you know. Do they fit in any of the categories of activity 1? If not, what other categories do they fit in? Personal answers.

3. Do you read magazines (both in print and online)? What kinds of magazines do you like reading? Are Afro-Brazilians and Indigenous people well represented? Give examples. Personal answers.

4. Read the covers again. What's common in the titles of the articles?
   The main topics use typographic marks such as capital letters, italics, bigger fonts, different colors, etc.

5. Read cover 3 and answer the following questions in your notebook.
   Personal answers.
   a. Do you feel represented in *Seventeen*? Why/Why not?
   b. What would you include in the cover to represent teens from your class?

6. Now, take a look carefully at the covers on pictures 1, 2 and 3, and answer the questions in your notebook. Personal answers.
   a. Choose two magazines you would read. Justify your answer.
   b. Now, which magazine would you recommend to your best friend? Justify your answer.

7. Read the following headlines and decide which category of magazine they were probably taken from. Then write down the answers in your notebook.
   Personal answers.

a.

Available at https://www.discountmags.com/magazine/instructor. Accessed on May 5, 2020.

b.

Available at https://www.discountmags.com/magazine/conde-nast-traveler. Accessed on May 5, 2020.

c.

Available at https://www.magazineline.com/additude-magazine?AffiliateID=LJZ-U3247&referid=kP3mWT19XNM-e0GSiRqgc4yAt82KBN7Afg. Accessed on May 5, 2020.

d.

Available at https://www.sportsjournalists.co.uk/wp-content/uploads/2013/08/Women-in-Sport.jpg. Accessed on May 5, 2020.

LET'S READ!

BEFORE YOU READ...

- Take a look at the sections of a *Current Affairs, Culture & Politics* magazine:
  Personal answers.

Home	Arts & Entertainment
Business & Tech	Contributors
Health & Science	Letters
Life & Style	

HINT

Levar em consideração as **características mais comuns** de um gênero pode ajudar na identificação das informações mais relevantes em um texto.

a. What do you expect to find in the Letters section?

b. Why would someone write a letter to a magazine?

1. The following excerpts were taken from the Letters section of two magazines. Read them and decide if the sentences refer to a **fact** or an author's **opinion**. Write the answers in your notebook.
   I-fact; II-opinion; III-opinion; IV-opinion; V-fact; VI-opinion; VII-fact; VIII-opinion; IX-opinion.

   a. Letter to the editor of the newspaper *The Mercury News* (USA).

> **Nationalize social media to change Facebook**
>
> For well over 100 years, the United States has adopted nationalization to help address this country's goals. I In a purported democracy, no goal is more crucial than unhindered, free and fair elections. II Ad boycotts display little effect when directed against Mark Zuckerberg's behemoth. III However, when a politician or two begin to kick around the idea of nationalizing the social media giant, that may receive a bit more attention. IV Radio stations, department stores, steel mills, railroads – all have been subject to nationalization, and all before the emergence of the digital era. V The emergence of a new industry does not nullify this country's goals, nor does it remove the tools available to attain those goals. VI
>
> *R Cote*
> *Castro Valley*
>
> Available at https://www.mercurynews.com/2020/07/09/letters-heroic-teachers-nationalize-facebook-climate-change-demonizing-inmates-covid-and-crowds-train-police/. Accessed on May 5, 2020.

   b. Letter to the editor of the magazine *Scientific American* (Canada).

> I was shocked to read there was a placebo-based trial of Ebola vaccines in infected areas. VII This seems beyond unethical. VIII No one would be okay with this Russian roulette game if it were their own family and friends involved in the study. IX
>
> *Susan Russell*
> *Boardman, Ore.*
>
> Available at http://www.scientificamerican.com/article/readers-respond-to-electric-cures/. Accessed on May 5, 2020.

Não escreva no livro.

2. Read the texts again. Then, answer the following questions in your notebook. a-I; b-II; c-II; d-II; e-I.

   a. Which letter involves political issues?

   b. Which letter presents a protest against a fact?

   c. Which letter mentions the author is concerned about ethics?

   d. Which letter appeals to an authority to support the author's opinion?

   e. Which letter appeals to examples to support a fact?

3. Read the excerpt below and check your answers to the questions proposed in the section *Before you read...* .

> **Letter to the Editor**
>
> A letter to the editor is a letter sent to a publication about issues of concern from its readers. Usually, letters are intended for publication. In many publications, letters to the editor may be sent either through conventional mail or electronic mail.
>
> Letters to the editor are most frequently associated with newspapers and news magazines. [...]
>
> The subject matter of letters to the editor varies widely. However, the most common topics include:
>
> - Supporting or opposing a stance taken by the publication in its editorial, or responding to another writer's letter to the editor. [...]
> - Remarking on materials (such as a news story) that have appeared in a previous edition. Such letters may either be critical or praising.
> - Correcting a perceived error or misrepresentation. [...]
>
> Available at http://en.wikipedia.org/wiki/Letter_to_the_editor. Accessed on May 5, 2020.

4. Now that you know what a letter to the editor is and what topics it may cover, go back to the letters on the previous page. What is/are the topic(s) of these letters? Write in your notebook.
   The letters to the editor criticize or praise a news story that appeared in a previous edition.

5. Class discussion. Personal answers.

   a. Do you like reading other people's opinions?

   b. Have you ever written a letter to a magazine? If so, what was it about?

   c. If you were to write a letter to the editor, which magazine and category would you choose?

   d. How could you check the facts before giving your opinion on a subject?

BEYOND THE LINES...

Personal answers.

a. In your opinion, what do magazines want to sell when they use celebrities in their covers?

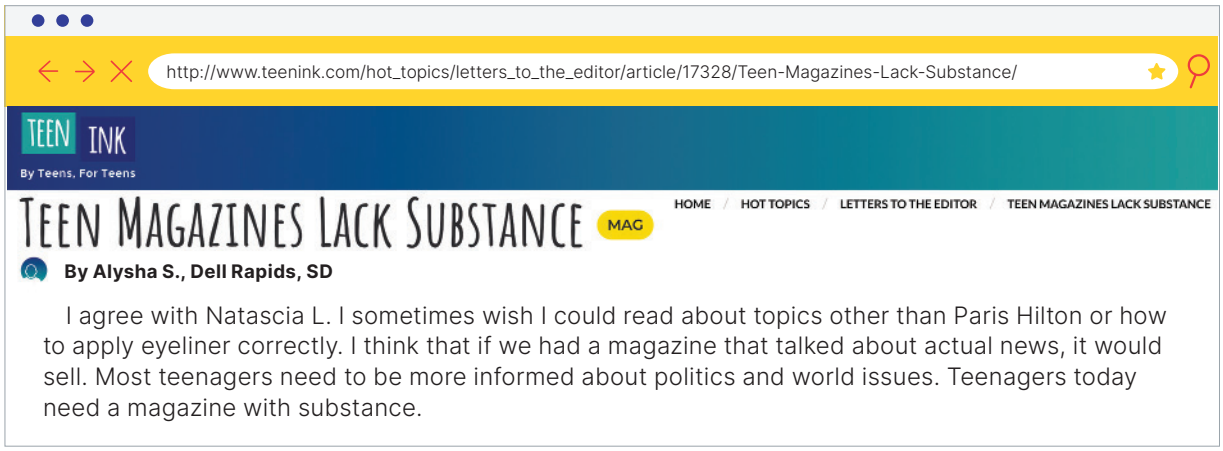
b. With a colleague, discuss the cost of clothing items in your family budget. List the most expensive items, add the average prices, and explain their importance for you.

c. How can you plan the purchase of these items with your family members (take into consideration: family income, necessary items, priorities, monthly savings, etc.)?

d. How can you expand this planning for other items, such as a game, a TV, a smartphone, a computer, etc.?

LET'S FOCUS ON LANGUAGE!

1. Read the following letter to the editor. Does it present **facts** or **opinions**? How do you know? Write the answers in your notebook. Opinions. II-a; I-b; II-c



Available at http://www.teenink.com/hot_topics/letters_to_the_editor/article/17328/Teen-Magazines-Lack-Substance/. Accessed on May 5, 2020.

I. In facts,

II. In opinions,

a. the sentence begins with certain verbs, such as *think*, *imagine*, *agree*, and *believe*.

b. it is possible to check whether what is being said is true.

c. the author mentions how he/she felt when reading the text or expresses **his/her desires.**

2. Which statement is **fact** or **opinion**? In your notebook, write the correct combination of numbers–letters to match the right information. I-a; II-b.

I. Fact

II. Opinion

a. It is something that is true about a subject and can either be tested or proven.

b. It is what somebody thinks about that subject.

3. Read the following expressions. In your notebook, write the correct combination of numbers–letters to identify if they express **feelings** or **opinions**. I-h, i, l, m, n; II-a, b, c, d, e, f, g, j, k.

I. Feelings

II. Opinions

a. From my point of view...
b. I agree...
c. I am happy...
d. I believe...
e. I don't like...
f. I guess...
g. I think...
h. I was amazed...
i. I was shocked...
j. In my opinion...
k. In my view...
l. It is disgusting...
m. It made me feel...
n. It made me sad...

4. Take a look at the following sentences taken from the text "Teen Magazines Lack Substance" and write down the correct alternatives in your notebook. Items a and c.

"I **agree** with Natascia L."

"I **think** that if we had a magazine that talked about actual news, it would sell."

a. *Think* and *agree* were used to express opinion.

b. *Think* and *agree* referred to an action in progress or temporary situations.

c. Verbs of opinion are usually used in the simple form (not in the continuous form).

Não escreva no livro.

5. Which options complete the rules? Write the answers in your notebook.

A-opinion; B-are not.

Verbs that express A (**opinion/action**) are called "stative verbs." Some verbs in this group include *imagine*, *remember*, *believe*, *doubt*, *know*, *understand*, *like*, *love*, *dislike*, *guess*, *realize*. They B (**are/are not**) usually used in the continuous form.

6. Take the Fact and Opinion quiz. In your notebook, write the answers and the words and phrases that helped you to make your choice.

a.

It is my pleasure to subscribe to such a wonderful magazine and buy the great books. It is so evident that this magazine is owned by and employs people of high morals and standards... this does not go unnoticed.

Available at http://www.asimplelifemagazine.com/Letters-To-The-Editor.html. Accessed on May 5, 2020.

I. Fact Opinion: wonderful, great books, high morals and standards, this doesn't go unnoticed. **II.** Opinion

b.

I read the article on the psychosomatic allegations as to the view of MSG in Chinese food. Well before any publicity about MSG took place, I experienced the exact same physical reactions described in the article. As a result, I avoided eating in Chinese restaurants for a number of years.

Available at https://news.colgate.edu/magazine/2019/05/16/letters-to-the-editor-2/. Accessed on May 5, 2020.

I. Fact Fact: read the article, I experienced the exact same physical reactions. **II.** Opinion

c.

The article addressing the work of Professor Alicia Simmons prominently refers to the Trayvon Martin shooting as a factor causing crowds to fill the streets to protest police shootings of unarmed black men. Trayvon Martin was not shot by police, but by George Zimmerman, a private citizen acting in self-defense.

Available at https://news.colgate.edu/magazine/2019/05/16/letters-to-the-editor-2/. Accessed on May 5, 2020.

I. Fact Fact: article...refers to..., Trayvon Martin was not shot... **II.** Opinion

d.

Hi Jill,
I was just telling my mom yesterday that I was impatiently awaiting my spring issue, and it was in my mailbox when I got home. She is hooked too! Every time she comes to my house, the first thing she does is pick up 'a simple life'.

Available at http://www.asimplelifemagazine.com/Letters-To-The-Editor.html. Accessed on May 5, 2020.

I. Fact Opinion: impatiently awaiting, hooked, the first thing she does... **II.** Opinion

e.

We hit the nail on the head
I felt compelled to leave feedback letting you know how impressed I was with the reinvigoration of the University publication as a new magazine!

Available at https://news.colgate.edu/magazine/2019/05/16/letters-to-the-editor-2/. Accessed on May 5, 2020.

I. Fact Fact: felt compelled to leave feedback / impressed. **II.** Opinion

LET'S LISTEN AND TALK!

BEFORE YOU LISTEN... Personal answers.

a. Go back to the magazine covers on the first page of the unit. What do they do to stand out and entice the buyer to pick them up in a newsstand?

b. What kind of product, service or idea are they selling?

c. Do you think the two covers of *Zhin Magazine* below are similar to the magazines you know?

HINT

Concentre sua atenção em possíveis **palavras-chave** que remetam às **ideias centrais** do texto.

Challenging Traditions

A number of female journalists in Iraqi Kurdistan are shaking up a male-dominated domain with a magazine that aims to highlight the problems and abuse many women still face.

Available at https://www.dw.com/en/challenging-tradition-in-iraqi-kurdistan/a-18353007. Accessed on May 5, 2020.

Zhin Magazine/ID/BR

1. A-And the main goal is not just to inform; B-It's about mental development; C-If you don't include women in the media, you miss that voice.

1. 12 **Listen to some statements by Brigitte Sins, Editor-in-chief of *Zhin Magazine*, and read the audio transcript. Your task is to write the missing parts in your notebook.**

"A but that women have a tool in their hands that makes them grow, that makes them develop."

"Development is not just about economic development as I talked about before. B especially in this society. Where women have something to develop themselves in, as in their jobs, but also in their own well being, their personal well being."

"C and that voice is so much needed because only women can talk about women and to women as they are women. Only they feel the pain, the worries, the happiness that other women can feel."

Available at http://www.aparchive.com/metadata/Middle-East-Extra-Iraq-Women-s-Magazine/4d58f6bae4548ca14e7ad2943fdbf829?query=magazines&current=30&orderBy=Relevance&hits=13776&referrer=search&search=%2fsearch%2ffilter%3fquery%3dmagazines%26from%3d21%26orderBy%3dRelevance%26ptype%3dIncludedProducts%26_%3d1462913392435&allFilters=&productType=IncludedProducts&page=21&b=dbf829. Accessed on May 5, 2020.

2. **What is the editor of *Zhin Magazine* trying to do? Write the correct answer in your notebook.**

Item a.

a. She is trying to convince the listener that *Zhin Magazine* is empowering women.

b. She is persuading the listener to buy *Zhin Magazine* to get good information.

c. She is defending *Zhin Magazine* from voices against mental development.

BEYOND THE LINES... Personal answers.

a. Do the magazines you know treat men and women equally? Write the answers in your notebook.

b. Can you think of magazines that empower women? How do they help women develop themselves in their jobs and their own well-being?

c. Do the magazines you know give voice to women?

d. Do Brazilian magazines contribute to women's mental development?

e. What magazines sold in your region tend to promote stereotypes about women and their roles in society? Can you name some of these stereotypes and how they are presented in these magazines?

Não escreva no livro.

TURN ON THE JUKEBOX!

1. In pairs, read the lyrics of the classic song "Vogue".

Vogue

(by Madonna)

Strike a pose
Strike a pose
Vogue, vogue, vogue (x2)
Look around everywhere you turn is heartache
It's everywhere that you go (look around)
You try everything you can to escape
The pain of life that you know (life that you know)
When all else fails and you long to be
Something better than you are today
I know a place where you can get away
It's called a dance floor, and here's what it's for, so

Chorus

Come on, vogue
Let your body move to the music
Hey, hey, hey
Come on, vogue
Let your body go with the flow
You know you can do it
All you need is your own imagination
So use it that's what it's for
Go inside, for your finest inspiration
Your dreams will open the door
It makes no difference if you're black or white
If you're a boy or a girl
If the music's pumping it will give you new life
You're a superstar, yes, that's what you are, you know it

Chris Pizzello/Invision/AP

Madonna in a concert in Las Vegas, USA, 2016.

DID YOU KNOW?

'Vogue' is in the soundtrack album *I'm Breathless*.

Chorus
Come on, vogue
Let your body groove to the music
Hey, hey, hey
Come on, vogue
Let your body go with the flow
You know you can do it
Beauty's where you find it
Not just where you bump and grind it
Soul is in the musical
That's where I feel so beautiful
Magical, life's a ball
So get up on the dance floor

Repeat chorus
Beauty's where you find it
Beauty's where you find it
Beauty's where you find it
Greta Garbo, and Monroe
Dietrich and DiMaggio
Marlon Brando, Jimmy Dean
On the cover of a magazine
Grace Kelly, Harlow, Jean
Picture of a beauty queen
Gene Kelly, Fred Astaire
Ginger Rogers, dance on air
They had style, they had grace
Rita Hayworth gave good face
Lauren, Katherine, Lana too
Bette Davis, we love you

Ladies with an attitude
Fellows that were in the mood
Don't just stand there, let's get to it
Strike a pose, there's nothing to it

Vogue

Oooh, you've got to
Let your body move to the music
Oooh, you've got to just
Let your body go with the flow
Oooh, you've got to Vogue

Available at http://letras.mus.br/madonna/63190/traducao.html. Accessed on May 2, 2020.

a. 13 Listen to the song and, in your notebook, list the words with / i / and / ɪ / sounds.

/ i / ———— / ɪ /

/ i / sound: be; body; need; dreams; Beauty's; feel; Drietrich; Jimmy Dean; magazine; Kelly; Jean; Rita; beauty queen; Gene Kelly; we; Ladies.; / ɪ / sound: everywhere; is; It's; everything; Something; music; with; imagination; it; inside; inspiration; will; difference; if; music's; pumping; give; in; musical; beautiful; Magical; DiMaggio; Picture; Ginger; Katherine; Davis; atitude; nothing.

b. 13 Listen to the song again and check your answers.

2. **Read the words in boxes a and b. What will happen if you mispronounce these words? Write the answer in your notebook.** The meanings changes.

a.

eat
reach
feel
feet
peel

b.

it
rich
fill
fit
pill

Não escreva no livro.

TIME FOR LITERATURE

1. Have you ever heard of limericks? Write the answer in your notebook.
Personal answer.
2. Let's learn some characteristics of limericks. Read the poem below and answer the questions in your notebook.

The Satisfaction of Enough

Learning to let go of "stuff"
Is a task that can be very tough
We're taught from our birth
That "stuff" is our worth
But that won't get you the satisfaction of enough!

Available at Post Consumers.com https://www.postconsumers.com/2017/03/17/limericks-satisfaction-of-enough/. Accessed on May 2, 2020.

   a. Is it a humorous poem? Yes, it is.
   b. Is it short or long? Short.
   c. How many lines are there in a limerick? Five lines.
   d. Which lines rhyme? Give examples of the words that rhyme in these lines. First, second, and fifth lines/e.g. stuff, tough, enough; third and fourth lines/e.g. birth and worth.
   e. Which lines are shorter? Three and four lines.
   f. Based on the questions above, write some of the characteristics of a limerick in your notebook. Limericks are short and humorous poems with 5 lines. Lines 1, 2, and 5 have the same rhymes. The same happens with lines 3 and 4 which are usually shorter than the others.
3. Read the limerick again and answer the following questions in your notebook.
   a. What's the conflict presented in the poem? One needs to let go of the stuff but it's tough.
   b. Why do you think the author used the word 'stuff' in the poem? Because it is a general word that can mean whatever we want.
   c. Where was the text published? In a site about consumerism.
   d. Considering the site the poem was published, what is probably the meaning of 'stuff' in this limerick? Material things.
   e. What does the punch line tell us about the author's conclusion? That if we get attached to material things, we won't have the satisfaction of enough.
   f. After discussing the poem, can you think of more characteristics of a limerick? It usually presents a conflict and it usually finishes with a punch line.

BEYOND THE LINES...

Personal answers.

   a. Do you think this limerick would ever be published in a fashion magazine? Why? Why not?
   b. Are the clothes, furniture, and other material items exposed in the magazines similar to the ones you have at home?
   c. What do the magazines on the opening page of the unit are trying to sell to their readers?

DID YOU KNOW?

Punch line is the climactic phrase or sentence in a joke, speech, advertisement, or humorous story that produces the desired effect.

Source: https://www.dictionary.com/browse/punch-line. Accessed on August 19, 2020.

PROFESSION SPOT

MAGAZINE STAFF POSITIONS

Joel Saget/AFP

1. In your notebook, write the correct combination of numbers–letters to find out what each professional does at a newspaper company. I-E, II-C, III-B, IV-A, V-D.

I. Social media manager **II.** PR **III.** Fashion/beauty assistants **IV.** Editor **V.** Picture Editor

a. Oversees all aspects of the creation of the magazine and has the ultimate responsibility for everything that gets published.

b. Help the editors create their features or photoshoots in the magazine by assisting on shoots, 'calling in' products or clothes from PR's, keeping note of the credits needed in the magazine for each item (store and price), writing and collating articles, and sending products back to brands.

c. A magazine's in-house public relations team is responsible for shouting about anything press-worthy a magazine does. For example, the PR manager will send images of new cover stars or details of any big campaigns the magazine are working on out to national press to hopefully receive media coverage and boost exposure.

d. Responsible for bringing articles to life by putting the perfect images on the page. From choosing which photographers to use, to managing photo shoots of real life readers or sourcing stock photos from picture agencies.

e. Is responsible for delivering the team's articles directly to the audience on sites like Facebook, Twitter and Instagram.

Adapted from https://www.cosmopolitan.com/uk/worklife/careers/a33504/magazine-industry-jobs/. Accessed on May 5, 2020.

Não escreva no livro.

LET'S ACT WITH WORDS!

LET'S WRITE A LETTER TO THE EDITOR

A letter to the editor is an example of a formal letter expressing an opinion, a complaint, an argument, or giving information. You read an article and decide to react to it by sending a letter to the editor. This is your goal here.

LETTER TO THE EDITOR (RESPONSE GENRE)

Structure

- Open the letter with a simple salutation.
- Grab the reader's attention with a good opening sentence.
- Explain what the letter is about at the start.
- Explain why the issue is important.
- Give evidence for any praise or criticism.
- State your opinion about what should be done.
- Keep it brief.
- Sign the letter.
- Check your letter to make sure it's clear and to the point.

Genre: Letter to the Editor
Purpose: To express opinion for or against a news report
Tone: Formal
Setting: Magazine
Writer: You
Audience: Magazine readers

Language features

- Formal term of address (Dear Sir/Madam or Dear Editor).
- Language should be formal and polite.

Based on https://ctb.ku.edu/en/table-of-contents/advocacy/direct-action/letters-to-editor/main. Accessed on May 8, 2020.

WRITING STEPS

Organizing

- Choose a magazine or newspaper in print or on the Internet.
- Select an article or a news report, and write a letter to the editor showing support or disagreement.

Preparing the first draft

- Make a first draft.

Peer editing

- Ask a classmate to revise it.
- Make the necessary corrections.

Publishing

- Write the final version of your letter and email it to the magazine or newspaper.
- You can also submit your letter online. Most magazines and newspapers offer readers the opportunity to post it.

fizkes/Shutterstock.com/ID/BR

UNIT 10

LIFE IN THE COUNTRYSIDE AND IN THE CITY

In this unit, you'll...

GOALS

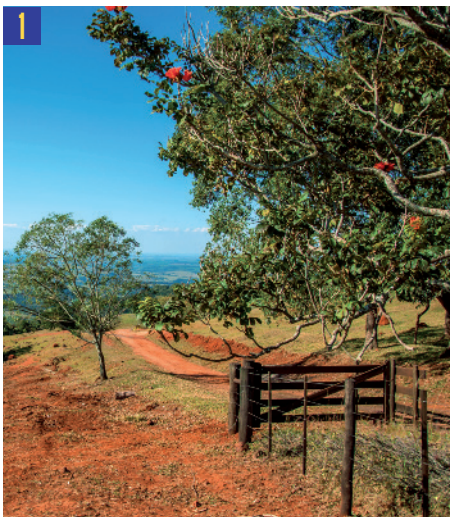
- discuss urban and rural life to raise awareness of the advantages and disadvantages of each;
- learn how to make comparisons to talk about objects, people, and places;
- learn about environmental issues to raise awareness of changes caused by pollution;
- create debate posts to express one's position about a topic.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competência geral: 9

Competências específicas e habilidades CELTECEM1 EM13LGG101, EM13LGG104; CELTECEM7 EM13LGG703.

1



Celli07/Shutterstock/ID/BR

A small rural village in the countryside of São Paulo, Brazil.

2

Alexander/Shutterstock.com/ID/BR

Senior couple in the garden with a basket of harvested vegetables.

3

Alexandros Michailidis/Shutterstock/ID/BR

Traffic jam in the center of Brussels, Belgium, 2019.

4

Studio MDF/Shutterstock/ID/BR

Panoramic view of the industrial district of Moscow, Russia, 2017.

Não escreva no livro.

LEAD-IN

1. Take a look at the pictures in the previous page. In pairs, answer the following questions:

Personal answers.

   a. What can one do in a village in the countryside?
   b. What can elderly people do in big cities and in the countryside? List a few activities.
   c. In what ways are the pictures of Brussels and Moscow similar to city life in Brazil?

2. Read the text below and answer the questions in your notebook.

http://www.debate.org/opinions/is-country-life-better-than-city-life

Lukas Bischoff Photograph/Shutterstock/ID/BR

YES or NO

Is Country Life Better than City Life?

65% Say Yes — 35% Say No

Living in the country is healthier. OK, I admit it! The country life has less opportunities but think about it... it's much healthier. Your kids will live in a clean air environment. And everyone knows everybody, your kids will have close friends and will love it. Don't do it for yourself, do it for your children. :)

Report Post

Like | Reply | 0 | 4

City life is awesome. It rocks...

Let's be real, everyone wants to have a comforting life and that is what city life is all about. It's exciting, comfortable, and easy. There are many opportunities available in cities like good medical treatment, transportation, information technologies, entertainment, and you know all the things that make your life easy. Therefore I strongly believe that city life ROCKSSS.....

Report Post

Like | Reply | 1 | 1

Load More Arguments

Adapted from http://www.debate.org/opinions/is-country-life-better-than-city-life. Accessed on August 20, 2020.

   a. Is country life better than city life? What is your opinion about that?
Personal answers.
   b. What are the website users' opinions?
Most of them think that country life is better than city life (65% say yes / 35% say no).
   c. Are the text fragments above part of an online survey, a debate or research?
Debate.
   d. In these fragments, are people stating arguments, personal opinions or others' ideas?
Arguments.
   e. What are the arguments in favor of life in the countryside?
Clean air environment; everybody knows everybody; close friends.
   f. What are the arguments in favor of life in the city?
Comfortable life; opportunities, such as good medical treatment, transportation, information technologies, recreation, communication, employment, and entertainment.

3. Imagine you are a user of the website. Is country life better than city life? Why? With a classmate, use some arguments to defend your point of view.
Personal answers.

TURN ON THE JUKEBOX!

1. Do you like country music? Have you ever heard of country pop? Personal answers.

2. Read the following country pop definition. Can you think of any famous country pop singers or bands?
Personal answers.

> **Country pop** (also known as **pop country**) is a fusion genre of country music and pop music that was developed by members of the country genre out of a desire to reach a larger, mainstream audience. By producing country songs that employed many styles and sounds found in pop music, the country music industry sought to gain new listeners without alienating its traditional country audience.
>
> Available at https://en.wikipedia.org/wiki/Country_pop. Accessed on April 22, 2020.

3. 14 Taylor Swift is an American country pop singer and songwriter. Her songs are famous for describing her personal experiences, especially the romantic ones. Listen to "Mine" and decide if the song's main idea is the story of a relationship, the girl's adult life, or a boy's qualities. Write the answer in your notebook. The song's main idea is the story of a relationship.

Mine

(by Taylor Swift)

Oh oh ooo o
Oh oh ooo o

You were in college working part time waiting tables

Left the small town never looked back

I was a flight risk with a fear of fallin'

Wondering why we bother with love if it never lasts

I say "Can you believe it?"

As we're lying on the couch

The moment I could see it

Yes yes I can see it now

Chorus

Do you remember we were sitting there by the water

You put your arm around me for the first time

You made a rebel of a careless man's careful daughter

You are the best thing that's ever been mine

Flash forward and we're taking on the world together

And there is a drawer of my things at your place

You learned my secrets and you figure out why I'm guarded

You said we'd never make my parents' mistakes

But we got bills to pay

We got nothing figured out

When it was hard to take

Yes, yes

This is what I thought about

Chorus

Do you remember all the city lights on the water

You saw me start to believe for the first time

You made a rebel of a careless man's careful daughter

You are the best thing that's ever been mine

Woah oh oo

Taylor Swift at Billboard Music Awards, in Las Vegas (USA), 2019.

Tinseltown/Shutterstock/ID/BR

Não escreva no livro.

And I remember that fight, 2:30 A.M.
As everything was slipping right out of our hands
And I ran out crying and you followed me out into the street
Braced myself for the goodbye
'Cause that's all I've ever known
Then you took me by surprise
You said "I'll never leave you alone"
You said
"I remember how we felt sitting by the water
And every time I look at you it's like the first time
I fell in love with a careless man's careful daughter
She is the best thing that's ever been mine"
Hold on
Make it last
Hold on
Never turn back
You made a rebel of a careless man's careful daughter
You are the best thing that's ever been mine
Woah oh
Yeah yeah...
Do you believe it?
Woah oh
We're gonna make it now
Woah oh
And I can see it yeah yeah
And I can see it now,
see it now, see it now

oasis15/iStock/Getty Images

Available at https://www.letras.mus.br/taylor-swift/1720741/. Accessed on August 20, 2020.

4c. Do you remember we were sitting there by the water / You put your arm around me for the first time
Do you remember all the city lights on the water / You saw me start to believe for the first time.

4. 14 Listen to the song again and answer the following questions in your notebook.

a. What verse describes a work experience? You were in college working part time waiting tables.

b. What verse describes an adult responsibility? But we got bills to pay.

c. What verse describes a good and happy memory?

d. What verse describes an unpleasant memory? And I remember that fight, 2:30 A.M. / As everything was slipping right out of our hands / And I ran out crying and you followed me out into the street.

5. In your notebook, write the correct combination of numbers-letters according to the meanings of the phrasal verbs in the song. I-c; II-b; III-d; IV-a.

Phrasal verbs

I. figure out
II. hold on
III. turn back
IV. run out

Meanings

a. escape
b. persist
c. discover
d. return

6. When Taylor Swift sings that she "was a flight risk with a fear of fallin," which feeling is she trying to describe? Write the answer in your notebook. Item c.

a. demotivation
b. disillusion
c. instability
d. indifference

DID YOU KNOW?

Taylor Swift sings a song featuring Paula Fernandes. *Long Live* is a country pop single released in 2012.

A. PAES/Shutterstock/ID/BR

Taylor Swift performs with Brazilian singer Paula Fernandes on stage in Rio de Janeiro (RJ), 2009.

LET'S READ!

BEFORE YOU READ...

- Would you change your life and move to the city or to the countryside? Why (not)? Personal answers.

1. Read the text about life in the city and answer the questions in your notebook.

http://www.topics-mag.com/edition21/life/city-country.htm

Why Should People Put Up with Life in the City?

Sylvia Wang from Hong Kong

Can you imagine exchanging the glamour of city life for a quiet life in the countryside?

Many people want to move from the country to the city because they think that life in the city is more exciting and better than in rural areas, especially younger people who like new, modern things.

Often people like to be fashionable and feel they can find the latest styles only in the city.

Other people are interested in technological things and high tech jobs and think they can find them only in a big city. If they want to find a job, especially a good position in a company, they feel they have to live in a city. To enjoy these jobs, they are willing to put up with many of the disadvantages of city life such as crime, high traffic, and pollution.

However, it is now possible to enjoy a higher quality of life in the countryside and still enjoy some of the advantages of living in the city.

Nowadays, travel is fast and information is available on the Internet, so many people are able to do their work in home offices.

Because they have e-mail and personal computers, they don't have to be in big cities to conduct their business. It is not important where they actually work because the results of their work can be sent everywhere with technology. So, why should they put up with all the disadvantages of the city any longer? Now they can escape hectic city life to enjoy life in the countryside and still be able to do good business and have successful careers.

Adapted from http://www.topics-mag.com/edition21/life/city-country.htm. Accessed on April 22, 2020.

a. Which verb can replace the phrasal verb **put up with**, in the title of the text? Write it down in your notebook. Item III.

I. install **II.** move **III.** tolerate **IV.** place **V.** endure

b. According to Sylvia Wang, what are some of the reasons why people decide to live in cities? Reasons: fashion, excitement, technological things, job opportunities.

HINT

Elementos paratextuais, como título, imagens, conhecimentos sobre o(s) autor(es) e a instituição responsável pela publicação, entre outros, ajudam a **prever** o que encontraremos em um artigo.

Topics-mag.com is an online magazine for learners of English. It offers learners the opportunity to express and publish their ideas in English for an online audience. This is what happened to Sylvia Wang. She had her text published in Issue 21 (Reflecting on Life).

Não escreva no livro.

c. What are some of the negative aspects of living in the city, based on the text?
Negative aspects: crime, high traffic, pollution.

d. Which argument is used by the author to convince us that it is now possible to have the advantages of both the city and rural life?
Because of the Internet, people can now work at home. Also, travel became faster.

e. What is the author's final conclusion about living in the city and in the countryside?
She believes that people don't need to put up with the disadvantages of the city anymore. They can now enjoy the country and still be successful in their careers.

2. The following sentences are captions of the pictures below. Based on the pictures, do the activities in your notebook.

a.

AsiaTravel/Shutterstock/ID/BR

b.

Cesar Diniz/Pulsar Imagens

a. Write the correct ... a-II; b-I.

I. *Quilombola* taking care of his plantation in Nossa Senhora do Livramento (MT), 2020.

II. Traffic jam in Jakarta, Indonesia, 2018.

b. What characteristics of the city and of rural life do they represent? Write them down in your notebook. Personal answer.

3. In pairs, discuss what can be done to improve the social life of the elderly in the city and in the countryside? Personal answers.

4. Now, think about the elderly in your community and make a list of changes to help them have a better social life. Take into consideration the following points: accessibility to leisure areas, pedestrian signs to these areas, special discounts, etc. Share your ideas with the class. Use your notebook. Personal answers.

5. In groups, discuss the following questions and create a debate on the rights and duties of pedestrians. Personal answers.

a. How busy is the traffic in your city? Are there rush hours?

b. Discuss how you can improve pedestrian safety in your community, including the safety of the elderly, children, teens and adults.

c. How can traffic be improved in your school's surroundings?

d. Brainstorm the rights and duties of pedestrians and prepare signs, posters, etc. to raise awareness of these duties and rights in your school. Based on these ideas, write a letter to city representatives, suggesting their implementation in your community. Invite the Portuguese teacher to participate in this project.

BEYOND THE LINES...

Personal answers.

a. The author is from Hong Kong. Do you think country life and city life in China are the same as here in Brazil?

b. Do you notice any stereotypes in the way you and your friends refer to people who live in the city or people who live in the countryside?

LET'S LISTEN AND TALK!

1. Do you have any plants at home? If so, what kind? Personal answers.

2. *Garden up* is a YouTube channel "about making homes greener, in fun & simple ways." You're going to listen to Ekta, the YouTuber, explain how to regrow vegetables from scraps at home. Look at the words below. In your notebook, write the words you expect to find in the text. If you think of other words, you can write them, too. Personal answers.

herbs grow kitchen today anywhere effort vegetables simple

DID YOU KNOW?

Scraps in this context mean fragments of discarded or leftover food.

3. 15 Listen to the recording and check the words you got right.

4. 15 Listen to the recording again and answer the following questions in your notebook:

   a. What can you regrow at home from the grocery items you buy? Spices, vegetables and herbs.
   b. Are they hard or simple to grow? They're simple to grow.
   c. What does Ekta intend to demonstrate first? Item II

      I. Growing carrots.

      II. Growing wheatgrass.

      III. Growing herbs.

   d. Why is this food called a superfood? Because of its benefits.

5. 15 Read the transcript of part of the audio and listen to the recording one more time. Choose an adjective from the box to replace each letter. Use your notebook to write the correct combination of letters–adjectives. A-interesting; B-slow; C-weak; D-beneficial.

weak slow interesting beneficial

The first on the list is something very hassle-free to grow – wheatgrass. What I find A about this plant is that it's been called a superfood because of its benefits for people with diabetes, B metabolism, C immunity and generally it's shown to be very D for our system.

New Africa/Shutterstock/ID/BR

6. Do you eat vegetables? Can you name other vegetables that are considered superfoods? Personal answers.

7. Which word from the box in activity 2 can be used to substitute hassle-free in the transcript above? Simple.

8. 15 In a context in which English is a lingua franca, we need to practice listening to different 'Englishes' (both native-speakers and non-native-speakers with different accents). Ekta Chaudhary uses the informal variant "*gonna*" several times. Listen to the recording one last time and copy in your notebook the ones you hear. Items a, b and f.

   a. I'm gonna...
   b. we're gonna...
   c. you're gonna...
   d. it's gonna...
   e. there's gonna be...
   f. there are gonna be...

Não escreva no livro.

9. In pairs, come up with some ideas of organic products you could grow at home. Here are some suggestions to guide this conversation. Personal answers.

Tashi-Delek/iStock/Getty Images

- Brainstorm the type of garden (greens? herb? medicinal? etc.).
  Growing... could be a good idea because...
  The type of garden I would choose is... A good idea is to grow...
  One possibility is to grow...
- Tell your partner what you have at home and ask for some ideas:
  What do you think is best?
  Which plant do you think is easier to grow?
- Ask your partner what he or she has in mind of his or her own garden.
  What do you have in mind for your garden?
  What would you like to grow?
- Exchange ideas on why and where you would grow your products.
  We decided to choose this type of garden because...
  I think we could grow... in... (our backyard, clay pots, recycled containers...)
- When discussing with your classmate, think about points that can serve as arguments in a debate about city × country life.
- Share your ideas with other classmates.

DID YOU KNOW?

The word **interesting** can be pronounced in different ways. Take a look at two ways it can be pronounced:
/ˈɪn trə stɪŋ/
/ˈɪn təˌrɛs tɪŋ/

PRONUNCIATION SPOT – SYLLABLES

1. Listen to your teacher pronounce the words in the box. Write in your notebook the number of syllables of each word. slow (1), simple (2), beneficial (4), exciting (3), large (1), big (1), weak (1), easy (2), high (1), interesting (3 or 4, depending on how it is pronounced.)

slow	simple	beneficial	exciting	interesting	large	big	weak	easy	high

2. How many syllables can you count in each way the word "interesting" is pronounced in the *Did you know?* box? /in trə stɪŋ/ (3) /ˈɪn təˌrɛs tɪŋ/ (4)

LET'S FOCUS ON LANGUAGE!

1. Read these excerpts from the text "Why Should People Put Up with Life in the City?" and answer the questions in your notebook.

I. "Many people want to move [...] to the city because they think that life in the city is **more exciting** and **better than** in rural areas, especially **younger** people who like new, modern things."

II. "However, it is now possible to enjoy a **higher** quality of life in the countryside [...]."

a. Does the author mean that life in the city is the same as life in rural areas? No, she doesn't.

b. Is the quality of life in the countryside the same as before? No, it isn't.

c. Which structures are used to state that they are different? More exciting, better than, higher.

We use **comparatives** (superiority and inferiority) when we want to say how a person or thing is different from another.

DID YOU KNOW?

Good and **bad** have irregular comparative and superlative forms: for *good* the forms are **better** and **best**, while for *bad* the forms are **worse** and **worst**, respectively.

2. Replace the numbers with the appropriate words from the first box to complete the rules about how to make comparatives. Use your notebook. I-one-syllable; II-longer; III-than.

longer | than | one-syllable

How to make comparatives

With I adjectives, add **-er**.

With adjectives ending in **-y**, replace **-y** with **-ier**.

With II adjectives, use **more**/**less** before them.

Use III when the two people or things compared are explicit.

3. Read another excerpt from the text "Why Should People Put Up with Life in the City?" and answer the questions in your notebook.

"Often people like to be fashionable and feel they can find the latest styles only in the city."

a. Does the author compare one style to another? No, she does not.

b. To what does she compare styles? To all the other styles.

We use **superlatives** when we want to compare a person or thing with the entire group they are in.

4. In your notebook, write down the correct combination of numbers-letters to complete the rules about how to make superlatives. A-III; B-II; C-I.

I longer | II the | III one-syllable

How to make superlatives

With A adjectives, add **-est**.

With adjectives ending in **-y**, replace **-y** with **-iest**.

Start a superlative with B.

With C adjectives, use **the most/least** before them.

Não escreva no livro.

5. Look at some facts about our world. In your notebook, write the complete sentences with a superlative form of the adjectives below.

deep	large	old	small	tall
high	low	populous	spoken	

a. A language in the world is Chinese Mandarin, with over one billion speakers. The most spoken

b. The continent with B number of countries is Africa, with 54 countries. the highest

c. Mongolia and Namibia are the two countries with C density. There are only two people per square kilometer. the lowest

d. D country in the world is Russia, with 17,098,246 square kilometers. The largest

e. The Arctic ocean is E one in the world, with 15,558,000 square kilometers. the smallest

f. F ocean in the world is the Pacific Ocean. The deepest

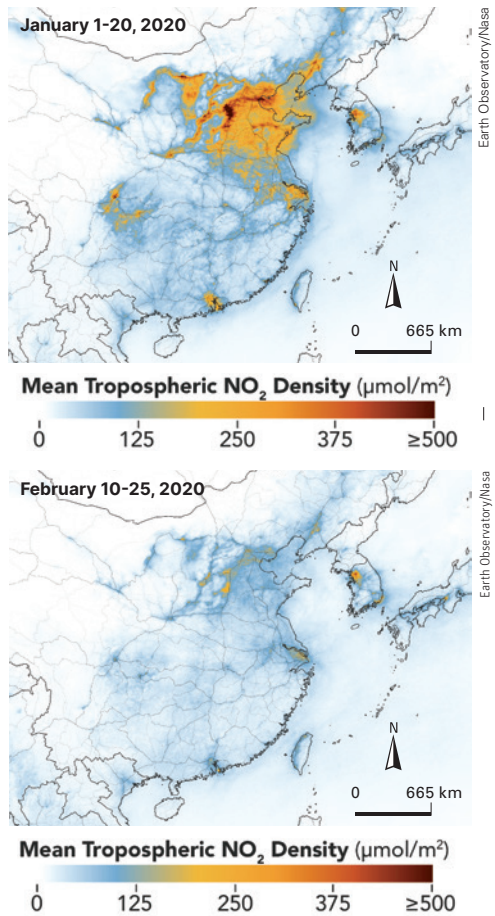
g. San Marino is G country in the world. the oldest

h. Mount Everest is H mountain, with 8,848 meters. the tallest

i. South America is the fifth I continent, after Asia, Africa, Europe, and North America. most populous

Adapted from http://www.worldatlas.com/geoquiz/thelist.htm. Accessed on August 20, 2020.

6. Geographic Information System (GIS) creates maps that communicate and share information on complex problems in the world. Look at the image of maps from Nasa's observatory showing nitrogen dioxide levels in Wuhan, China before the Covid-19 outbreak (1) and after Wuhan's quarantine in 2020 (2). Based on the map and the Mean Tropospheric NO_2 Density scale, complete the sentences in your notebook with either comparative or superlative forms of the adjectives in parentheses.



Both available at https://earthobservatory.nasa.gov/blogs/earthmatters/2020/03/05/how-the-coronavirus-is-and-is-not-affecting-the-environment/. Accessed on April 23, 2020.

a. Let's look at the NO_2 Density scale first. The (light) the blue, the less the NO_2 density, and the (deep) the red, the (bad) it gets. Lighter, deeper, worse.

b. Based on the density scale, when we compare and analyze the maps, we can say that:
I-larger; II-higher and denser; III-the highest; IV-lower; V-cleaner/better.

I. the first map shows a (large) area of pollution.

II. In the first map, the level of NO_2 concentration is (high) and (dense) in some areas than in others.

III. In the second map, some areas of NO_2 reach the (high) level of NO_2 concentration according to the scale.

IV. In the second map, the same region is nearly all blue and shows (low) concentrations of NO_2.

V. The (clean) the air, the (good) it is for China to fight the coronavirus lung infection.

7. In your notebook, write the comparative or superlative forms of the adjectives in parentheses and find out the advantages and disadvantages of city and country life.

Best, worst, wider, safer, higher, higher, fiercer.

City life vs country life: As a born-and-raised city girl, having temporarily adopted a country life in Australia, I think it is safe to say I have experienced the (good) and possibly (bad) of both worlds. They are two entirely different ways of life – each with their own advantages and disadvantages.

City Life – Advantages

[...] The variety of accommodation available is even (wide). Urban lofts, flats, houses, skyscrapers, hovels, you name it.

A faux pas or fall-out with somebody is easily overcome. Just make new friends and hang out with different people.

Proximity to fire departments, police, and hospitals can make city living (safe).

City Life – Disadvantages

[...] Cities are inherently expensive. Besides the (high) cost of living, something happens whenever I find myself in a city: I spend more money. I don't even know where it goes. It just... goes.

The anonymity can be suffocating.

Crime is (high).

Competition for jobs is (fierce). When newcomers move to the area, they're likely to move to the city.

Available at https://www.theprofessionalhobo.com/city-life-vs-country-life-an-unbiased-analysis/. Accessed on April 23, 2020.

Davi Augusto/ID/BR

8. Are you a city or country person? In your notebook, form the comparative or the superlative of the adjectives in parentheses. After that, check the statements that suits you best.

a-the most exciting; b-the best; c-quieter; d-easier; e-the most important; f-the fullest. / Personal answer.

a. For me, (exciting) outdoor activity is fishing.

b. Waking up in a metropolitan city is the (good) thing in life.

c. I prefer living in (quiet) places.

d. Shopping is (easy) to do in family owned stores.

e. One of (important) things in life is to have lots of places to go to on weekends.

f. I want to live life to (full) in a place where I can meet people.

9. After you find out if you're a city or country person, write in your notebook some more sentences to add to your list.

If you check the statements a, c, d, you are a country person. If you check b, e, f, you are a city person.

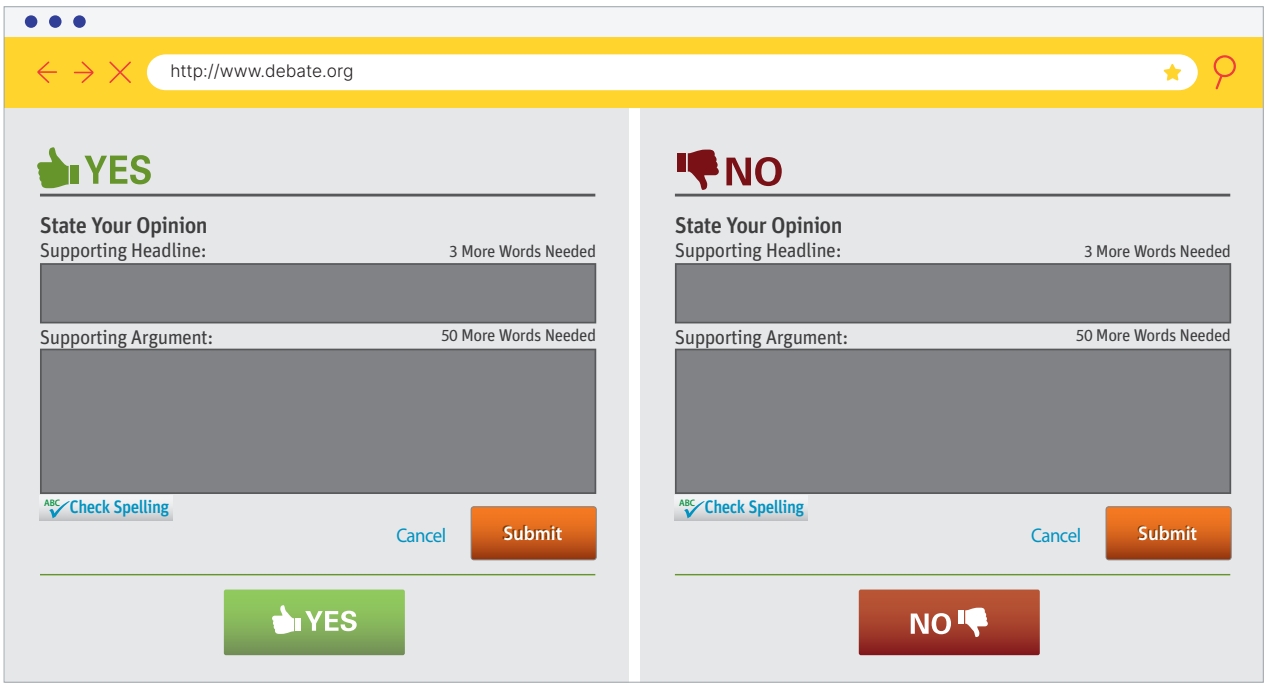
Não escreva no livro.

LET'S ACT WITH WORDS!

LET'S WRITE A DEBATE POST

A debate post is a short, informal text on the Internet that defends the writer's opinion about a topic using strong and solid arguments.

Your task is to write, in your notebook, a debate post to convince people that living in the country is better than living in the city, or vice versa. You can use the arguments you listed on page 160. Take a look at the templates the website Debate.org offers and write your supporting headline and arguments.



Available at http://www.debate.org. Accessed on August 20, 2020.

WRITING STEPS

Organizing

- Visit the website, read other debate posts and pay attention to their main elements.
- List the arguments that you think best support your point of view.
- Feel free to use abbreviations, emoticons and slangs from the online environment.

Preparing the first draft

- Make a first draft.
- Use a dictionary to help you.
- Appeal to the reader's senses.

Peer editing

- Evaluate and discuss it with a classmate.
- Make the necessary corrections.

Publishing

- Publish your debate post on Debate.org or on your classroom bulletin board.

Genre: Debate post
Purpose: To defend a point of view using arguments
Tone: Informal
Setting: Debate website or wall newspaper
Writer: You
Audience: Website users

TIME TO REFLECT

UNIT 9

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series, etc.)
1. I can understand short, very simple questions and statements provided that they are delivered slowly and clearly and accompanied by visuals or manual gestures to support understanding and repeated if necessary.
2. I can follow speech that is very slow and carefully articulated.
3. I can understand and extract the essential information from short, recorded passages dealing with predictable everyday matters that are delivered slowly and clearly.
Reading (textbook language, different textual genres, literary texts, multimodal texts, etc.)
4. I can recognize familiar words accompanied by pictures, such as a fast-food restaurant menu illustrated with photos or a picture book using familiar vocabulary.
5. I can get an idea of the content of simpler informational material and short simple descriptions, especially if there is visual support.
6. I can find specific information in practical, concrete, predictable texts, provided they are written in simple language.
7. I can understand the main points made in short magazine reports or guide entries that deal with concrete everyday topics (e.g. hobbies, sports, leisure activities, animals).
8. I can understand enough to read short, simple stories and comic strips involving familiar, concrete situations written in high frequency everyday language.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation, etc.)
9. I can explain what I like or dislike about something, why I prefer one thing to another, making simple, direct comparisons.
10. I can present my opinion in simple terms, provided listeners are patient.
11. I can describe everyday aspects of my environment (e.g. people, places), a job or study experience.
Writing (question answers, sentences; short/longer texts; different textual genres, etc.)
12. I can give information in writing about matters of personal relevance, using simple words and basic expressions.
13. I can exploit format, appearance and typographic features in order to identify the type of text: news story, promotional text, article, textbook, chat or forum etc.
14. I can give my impressions and opinions in writing about topics of personal interest (e.g. lifestyles and culture, stories, etc.) using basic everyday vocabulary and expressions.
Strategies (to understand and produce spoken and written language)
15. I can use my recognition of known words to deduce the meaning of unfamiliar words in short expressions used in routine everyday contexts.
16. I can collaborate in simple, shared tasks, provided that other participants speak slowly and that one or more of them help me to contribute and to express my suggestions.
17. I can collaborate in simple, practical tasks, asking what others think, making suggestions and understanding responses, provided I can ask for repetition or reformulation from time to time.

Based on Common European Framework of Reference for Languages (Council of Europe, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

Não escreva no livro.

TIME TO REFLECT

UNIT 10

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series, etc.)
1. I can pick out concrete information (e.g. places and times) from short audio recordings on familiar everyday topics, provided they are delivered very slowly and clearly.
2. I can understand and extract the essential information from short, recorded passages dealing with predictable everyday matters that are delivered clearly.
3. I can understand the most important information contained in short radio commercials concerning goods and services of interest (e.g. CDs, video games, travel, etc.).
Reading (textbook language, different textual genres, literary texts, multimodal texts, etc.)
4. I can understand short, simple texts on familiar matters of a concrete type which consist of high frequency everyday or job-related language.
5. I can identify specific information in simpler written material I encounter such as letters, brochures and short newspaper articles describing events.
6. I can understand simple, brief instructions provided that they are illustrated and not written in continuous text.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation, etc.)
7. I can explain what I like or dislike about something, why I prefer one thing to another, making simple, direct comparisons.
8. I can present my opinion in simple terms, provided listeners are patient.
Writing (question answers, sentences; short/longer texts; different textual genres, etc.)
9. I can write messages and online postings as a series of very short sentences about hobbies, likes and dislikes, using simple words and formulaic expressions, with reference to a dictionary.
10. I can write a short, simple message to friends to give them a piece of information or to ask them questions.
Strategies (to understand and produce spoken and written language)
11. I can use my recognition of known words to deduce the meaning of unfamiliar words in short expressions used in routine everyday contexts.
12. I can collaborate in simple, shared tasks, provided that other participants speak slowly and that one or more of them help me to contribute and to express my suggestions.
13. I can collaborate in simple, practical tasks, asking what others think, making suggestions and understanding responses, provided I can ask for repetition or reformulation from time to time.

Based on Common European Framework of Reference for Languages (Council of Europe, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

UNIT 11

IT'S ON TV

In this unit, you'll...

GOALS

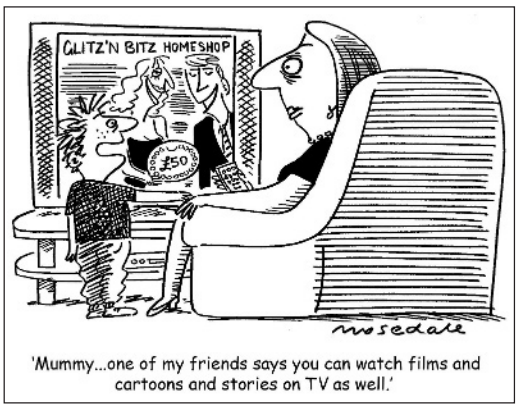
- reflect on the future of television and learn how to make predictions in order to use available knowledge and make informed choices for the future.
- learn about weather forecast to participate in the reception and the production practices that take place in different media.
- discuss the future of television and make a classroom survey to foster curiosity, critical analysis, investigation, and careful report of findings.
- resort to digital language practices (TV, websites, mobile devices) to expand ways of meaning making in the scientific, professional and information fields.
- use digital technologies to produce a written weather alert for TV or mobile device screens.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 2, 5 e 6

Competências específicas e habilidades: **CELTECEM1** EM13LGG101, EM13LGG103, EM13LGG104; **CELTECEM7** EM13LGG703.

1



'Mummy...one of my friends says you can watch films and cartoons and stories on TV as well.'

Mosedale/CartoonStock

Available at https://www.cartoonstock.com/cartoonview.asp?catref=mmon437. Accessed on August 20, 2020.

3

"Your father kicked in the screen and threw the set out the window. He feels violence on TV is a bad influence."

Mike Baldwin/Cornered/CartoonStock

Available at https://www.cartoonstock.com/cartoonview.asp?catref=mban862. Accessed on August 20, 2020.

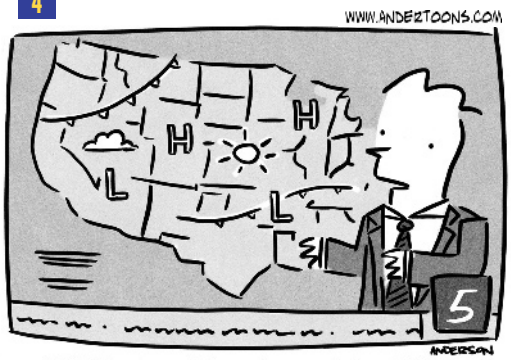
2

"I realize you're upset that Oprah hasn't reviewed your new book on her show. You've mentioned it several times. But you are on MY show, so why don't you tell us what inspired you to write 'Overcoming Disappointment and Resentment.'"

Veley/CartoonStock

Available at https://www.cartoonstock.com/cartoonview.asp?catref=bven206. Accessed on August 20, 2020.

4



"We'll have a mixture of sun and clouds today with some wind and maybe some precipitation. So, basically... weather."

Mark Anderson/Andertoons

Available at https://andertoons.com/weather/cartoon/6735/sun-clouds-some-wind-maybe-precipitation-basically-weather. Acessed on August 21, 2020.

Não escreva no livro.

LEAD-IN

1. Read the cartoons on the previous page and answer these questions with a classmate. Use your notebook.

CARTOON 1

a. What kind of TV channel was the mother watching when her son interrupted her?
A sales channel.

a sales channel | a sports channel | a documentary channel | a travel channel

b. Where is this program broadcast? Look at the price on the TV screen for a hint.
In the United Kingdom.

c. What was the boy trying to do with his ironic comment?
He was complaining. / He was criticizing her. / He was persuading her to change the channel.

d. What is the stereotype of women in this cartoon?
Women love buying things.

CARTOON 2

a. Why was the writer upset?
Because Oprah had not reviewed her new book.

b. How many times did the writer talk about her disappointment?
Several times.

c. Why is "MY" written with capital letters?
To show intonation emphasis and to indicate that the show is not Oprah's.

d. What does the title of the book suggest?
That the author teaches people to defeat disappointment and resentment.

That the author teaches people to defeat disappointment and resentment.

That the author teaches people to welcome disappointment and resentment.

e. What is the contradiction between the writer's behavior and the name of her book?
She wrote about overcoming disappointment, but she had not overcome her own disappointment with Oprah.

CARTOON 3

a. What did the boy's father do? Why?
He kicked in the TV screen and threw the TV set out of the window.

b. What is the irony conveyed by the cartoon?
His action was very violent.

CARTOON 4

a. What will the weather be like?
There will be sun, clouds, wind, precipitation, all at once.

b. What do you think the cartoon's intention is?
To criticize forecast imprecision.

2. What is a common purpose of cartoons?
To make fun or criticize something or someone.

3. Take a look at the cartoons again. What features do they have in common? Use your notebook.
Items a, b, c, and f.

a. They use text and image.

b. They convey meaning implicitly.

c. Drawings are intended for caricature, satire, or humor.

d. They are colored.

e. They use formal language.

f. The text is short.

4. Which cartoon do you like the most? Explain why, using elements from the cartoon to reinforce your arguments. Personal answers.

LET'S READ!

BEFORE YOU READ... Personal answers.

a. What is the weather like in your region at this time of year?

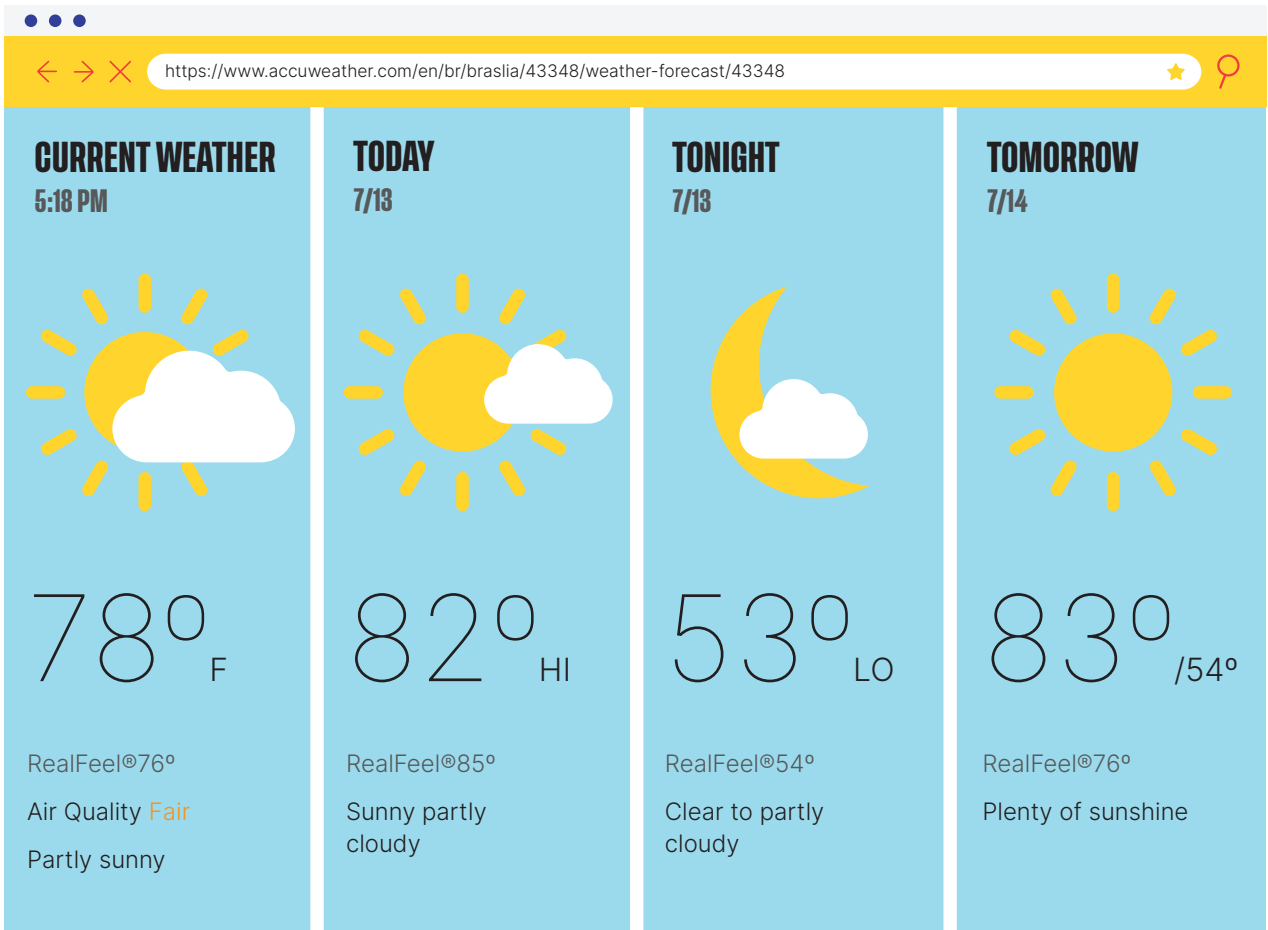
- It's dry and warm.
- It's wet and hot.
- It's cold.

b. Do you watch the weather forecast on TV?

1. What other media can you check for the weather forecast? Read the forecast for Brasília on July 13, 2020, and answer the following questions in your notebook. Smartphone app, specialized websites.

HINT

Sempre use as **informações não verbais** (imagens) e outros **elementos textuais** (números) para ajudar a **inferir o significado** de novas palavras.



Freepik.com/ID/BR

Available at https://www.accuweather.com/en/br/braslia/43348/weather-forecast/43348. Acessed on July 13, 2020.

a. Who may be interested in this weather forecast?
People who live in or will travel to Brasília.

b. Are the temperatures displayed in Celsius or Fahrenheit? How do you know that?
Fahrenheit. The high numbers and the symbol F after the temperature (78° F).

c. What other information was relevant for people visiting Brasília at the time?
Personal answer.

d. What was the temperature when the website was accessed on July 13, 2020?
78° F.

e. What was the forecast for July 13, 2020 in the evening?
53° F, clear to partly cloudy.

f. What would you say to a person who was interested in traveling to Brasília in these couple of days?
That it's a good time to go to Brasília: partly cloudy, but mostly sunny in the area.

Não escreva no livro.

VOCABULARY CORNER

a-IV; b-I; c-VI; d-V; e-III; f-II.

■ In your notebook, write the correct combination of letters–numbers to match the weather idioms to their meanings.

a. A snowball's chance.
b. A storm in a teacup.
c. Come rain or shine.
d. Every cloud has a silver lining.
e. Take a rain check.
f. Shoot the breeze.

I. A disturbance about little or nothing
II. To chat casually
III. To postpone something
IV. Very little chance
V. There is usually a good aspect of a bad situation
VI. Whatever happens

2. Read the following predictions. Which one(s) is(are) true for your region this week? Personal answers.

a. It will be warm and dry.
b. Rain will fall during the night.
c. It will be sunny.
d. Thunderstorms are possible.
e. It will be hot and wet.
f. Temperature will be high.
g. It will be cold.
h. It will be windy.
i. It will be cloudy.
j. There is just a small chance for an isolated shower.

3. In your notebook, write the correct combination of letters–numbers to relate the word to the images.

a. Rainy
b. Windy
c. Cold
d. Cloudy
e. Storms
f. Showers
g. Sunny
h. Snowy

a-IV; b-VI; c-VIII; d-I; e-V; f-III; g-II; h-VII.

I.

II.

III.

IV.

V.

VI.

VII.

VIII.

Illustrations: Psonha/ID/BR

DID YOU KNOW?

The indigenous Brazilian people have used their own ecological knowledge to predict the weather. A thousand years ago, the Guarani people created an "application" for solar observation.

Read more at http://www.douradosnews.com.br/dourados/observatorio-solar-era-aplicativo-de-indios-brasileiros-ha-mil-anos-09/821878/. Accessed on May 19, 2020.

DID YOU KNOW?

Fahrenheit scale is a temperature scale based on one proposed in 1724 by physicist Daniel Gabriel Fahrenheit (1686–1736). [...] Fahrenheit temperature conversion formulae: from Fahrenheit [°C] = ([°F] − 32) × 5⁄9; to Fahrenheit [°F] = [°C] × 9⁄5 + 32.

Available at https://www.metric-conversions.org/temperature/fahrenheit-to-celsius.htm. Accessed on May 19, 2020.

LET'S LISTEN AND TALK!

BEFORE YOU LISTEN...

■ The following questions were taken from the recording. In pairs, answer them in your notebook:
Personal answers

a. What will television look like in the future say 15 years down the road?

b. Will the entire concept of television be different?

c. What's in store for a viewing experience in the next decade?

d. What do you think the future of TV will be?

1. 16 Listen to the audio with predictions about TV (available at https://www.youtube.com/watch?v=dXbl_aTiA84. Accessed on May 15, 2020). What kind of program is this? It's an interview about TV (there are questions and answers).

HINT

Antes de escutar, **pense sobre o que você já sabe** sobre o tema do áudio.

2. 16 Listen again. Which statements below are **true**? Answer in your notebook.
Items a and d.

a. TV will continue to change and evolve.

b. TV will disappear in the long term.

c. TV will be replaced by the Internet.

d. TV will absorb the Internet and will keep on moving.

e. People don't love TV anymore like they used to.

3. Are your predictions and the interviewee's opinion the same? Justify your answer in your notebook.
Personal answers.

4. In groups, ask and answer questions. Each participant asks 3–4 questions. In your notebook, take notes of the answers, and then make a summary of the results to report to your class.
Personal answers.

a. How many television sets are there in your home?

b. Do you have cable TV in your house?

c. Do you have a television set in your bedroom?

d. Are you a couch potato?

e. When do you watch television the most?

f. When you watch TV, are you a remote control freak?

g. What types of shows do you watch?

h. How much television do you watch per day on average?

i. How many television shows do you watch regularly without fail and would never EVER miss an episode?

j. What is your favorite television soap opera?

k. Do you record TV shows or films?

l. Do you watch videos on TV?

m. Do you use the TV set to play video games?

n. If you could go on a dream date with a television character, with whom would it be?

o. What is your favorite television theme song?

p. Who is your favorite television actor or actress?

q. Add another question of your choice.

BEYOND THE LINES...

Personal answers.

a. How does TV influence human behavior?

b. Why are your favorite shows so appealing to you? Explain.

c. In your opinion, what are the positive aspects of TV?

Não escreva no livro.

PRONUNCIATION SPOT – THE /l/ SOUND

1. Take a look at the following transcriptions from the recording. In your notebook, make the right combination of numbers-letters to explain how the /l/ sound in final position is pronounced.
I-b; II-a; III-c.

   I. "Wi**ll it** still be called television after all these soci**al as**pects and things [...]"

   II. "Wi**ll th**e entire concept of television be different?"
   "TV is gonna move off the wa**ll**."

   III. "TV is so powerful, peo**ple lo**ve it so much [...]"
   "[...] like we're beginning to see some **cool li**ttle apps that are coming out to do that."

   a. We need to make sure we produce the /l/ sound whether it's followed by a word or not.

   b. When the following word starts with a vowel sound, it's easier to notice the link /l/ + vowel sound.

   c. If the following word starts with /l/ sound, it's pronounced only once.

2. 16 Listen to the recording one last time. Notice the /l/ sound in final position as you listen.

3. Series are probably among the most popular TV shows. Take the challenge: can you say the titles of these top most watched TV shows of all time? Pay especial attention to the /l/ sound.

Riverdale

The CW/ID/BR

Pretty Little Liars

ABC/ID/BR

New Girl

Fox/ID/BR

The Haunting of Hill House

Netflix/ID/BR

4. Nowadays we can even listen to songs on our TV sets. Now try saying the titles of the following songs with the word *will*.

"I Will Always Love You"
Whitney Houston

"Will You Still Love Me Tomorrow"
Leslie Grace

"She Will Be Loved"
Maroon 5

"Too Much Love Will Kill You"
Queen

"Children Will Listen"
Barbra Streisand

"Never Will I Break"
3 Doors Down

LET'S FOCUS ON LANGUAGE!

1. What does the text on the right present? Write the answer in your notebook. Item c.

a. A set of decisions.

b. A set of consequences.

c. A set of predictions.

d. A set of promises.

The Internet is about to swallow the television, a development that **will** change the nature of global media. Soon hundreds of thousands, and eventually hundreds of millions of viewers around the world **will** be on a path back from being passive couch potatoes into actively engaged citizens again, the way we were before mass media radio and then television arrived in our homes in the 1920s, nearly a century ago.

Available at https://www.accelerating.org/articles/televisionwillberevolutionized. Accessed on May 15, 2020.

2. Analyze the following statements containing **will**. Are they expressing: **decision**, **consequence**, **prediction**, or **promise**? Write the answers in your notebook.

a. "I love you and I **will** always love you."
Promise
Available at http://www.e-pao.net/epSubPageExtractor.asp?src=reviews.poems.Colours_of_life. Accessed on May 15, 2020.

b. "People **will** cease distinguishing between computers and televisions."
Prediction
Available at http://graphics.stanford.edu/~bjohanso/cs448/. Accessed on May 15, 2020.

c. "Another reason why WWW and TV content **will not** merge is the proliferation of handheld, portable, wireless devices that let you take the WWW wherever you are."
Prediction
Available at http://graphics.stanford.edu/~bjohanso/cs448/. Accessed on May 15, 2020.

d. "European Council President Warns EU **Will** Retaliate If Donald Trump Taxes French Wine"
Promise
Available at https://www.huffpostbrasil.com/entry/donald-tusk-european-union-g7-trump-tariff-french-wine_n_5d614fb6e4b0b59d25756670?guccounter=1. Accessed on May 15, 2020.

e. "If China cracks down on Hong Kong, it **will** only hurt itself"
Consequence
Available at https://asia.nikkei.com/Opinion/If-China-cracks-down-on-Hong-Kong-it-will-only-hurt-itself. Accessed on May 15, 2020.

f. "'Friends' **Will** No Longer Be Available On Netflix Starting In 2020."
Decision
Available at https://www.buzzfeednews.com/article/michaelblackmon/friends-no-longer-on-netflix. Accessed on May 15, 2020.

g. "**Will** I need a DTV Converter Box if I buy a High Definition television?"
Consequence
Available at https://www.lifewire.com/dtv-converter-box-with-hd-3276290. Accessed on May 15, 2020.

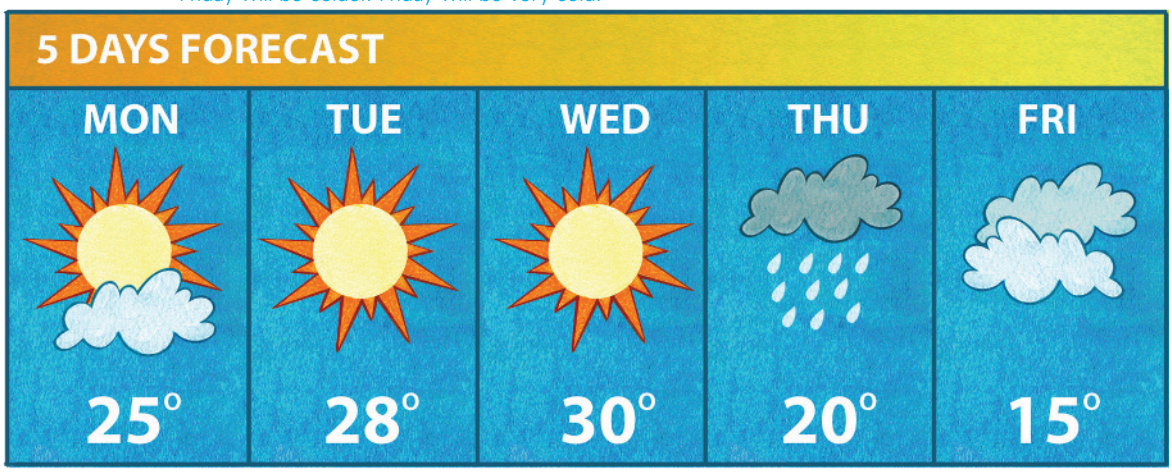
We use the **Simple Future** tense to say something **will** happen in the future. We also use it to express **decisions**, **willingness**, **consequences**, **predictions**, and **promises**.

For the negative, we use **will + not** + **main verb** in the base form. We could also use the contracted form: will + not = **won't**.

To ask a question, we use **will + subject** + **main verb** in the base form.

Não escreva no livro.

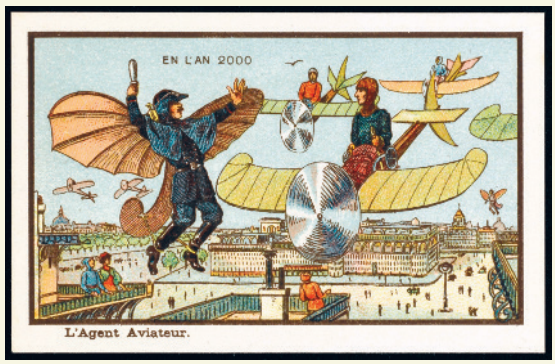
3. Look at the following images and write predictions about the weather in your notebook. One is done for you. Monday will be cloudy. Tuesday will be sunny. Thursday will be a rainy day. Friday will be colder. Friday will be very cold.



Psonhaj/ID/BR

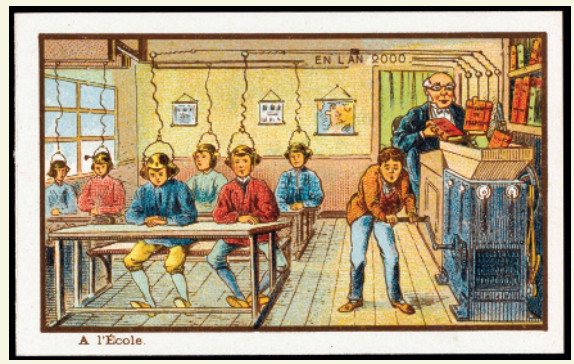
I think it will be hotter on Wednesday.

4. Can you describe the predictions depicted in Villemard's pictures? In your notebook, replace the letters with the key words in parentheses to complete the sentences. The first one is done for you.



Mary Evans/Easypix

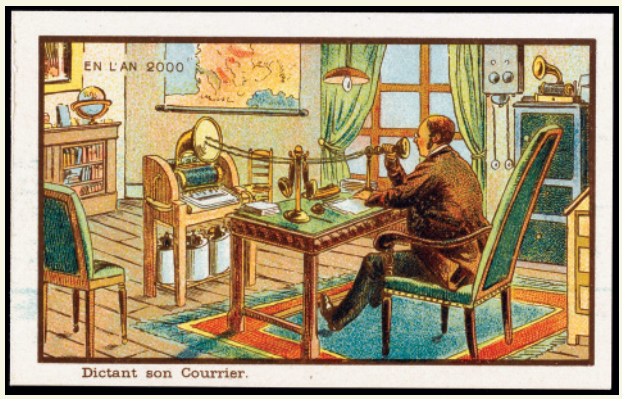
In the 21st century, in order to control traffic jams in the air, there will be more and more flying police officers. (flying police officers)



Mary Evans/Easypix

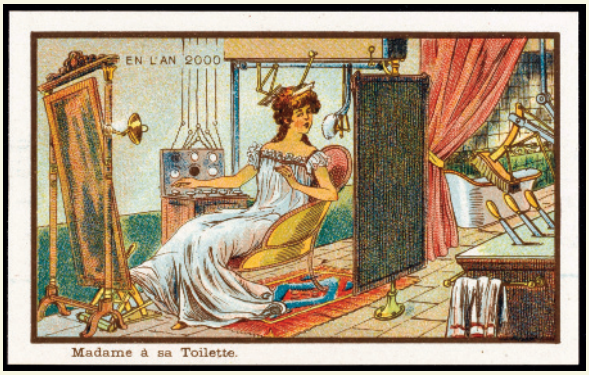
Students A. (audio books)

A-will study with audio books; B-will be able to send mail; C-will make themselves up; D-will listen to audio newspapers; E-will send video-telegraphs; F-will be equipped with; G-will ride on (suggested answers).



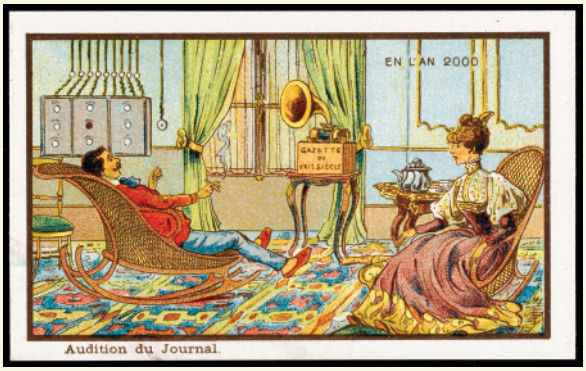
Mary Evans/Easypix

People B just by dictating it into a loudspeaker. (mail)



Mary Evans/Easypix

Women C just by pressing buttons. (make up)

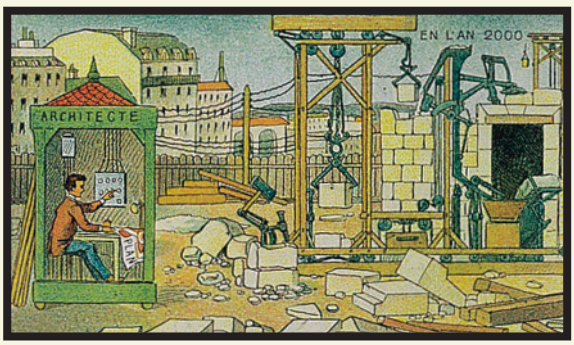


Mary Evans/Easypix

We D. (audio newspapers)

Photo 12/Alamy/Fotoarena

We E. (video-telegraphs)



François-Miterrand Library, Paris, France. Photograph: The Picture Art Collection/Alamy/Fotoarena

Building sites F automatic devices and machines. (be equipped)

François-Miterrand Library, Paris, France. Photograph: The Picture Art Collection/Alamy/Fotoarena

Young people G motorized roller skates. (ride)

World in 2000 as predicted in 1910: Illustrations by French artist Villemard in 1910 of how he imagined the future to be in the year 2000.

Available at https://www.sadanduseless.com/world-in-2000/. Accessed on May 15, 2020.

Não escreva no livro.

5. What are your predictions for the world in 3000? Share them with a classmate. Personal answers.

6. What would you say to show willingness to help in the following situations? Use the verbs in parentheses and write the answers in your notebook. The first one is done for you.

I-I'll get it.; II-I'll turn it down.; III-I'll help you.

A visitor: It's cold because the window is open.

You: I'll close it.

- A relative: The phone is ringing.
  You: I (get)
- A friend: The TV set is too loud.
  You: II (turn down)
- Your teacher: I need help with the computer.
  You: III (help)

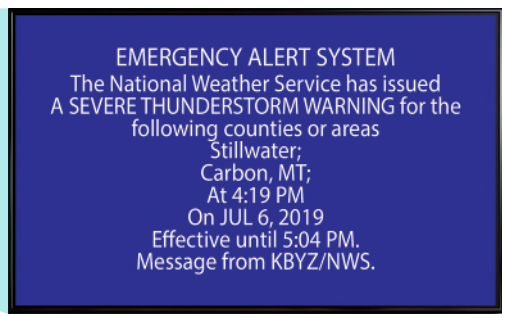
7. Read the following weather alerts and use the verbs in the box to complete the statements saying what the weather will be like. Write the answers in your notebook.

I-will be; II-will hit; III-will be; IV-will inform.

Example: Every TV will display an alert in case of an emergency.

be (2x)	hit	inform

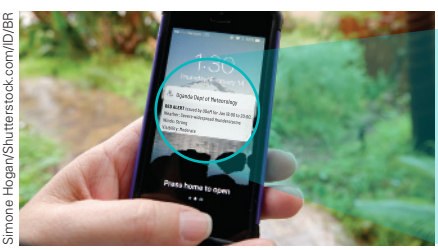
MAX BLENDER 3D/Shutterstock.com/ID/BR



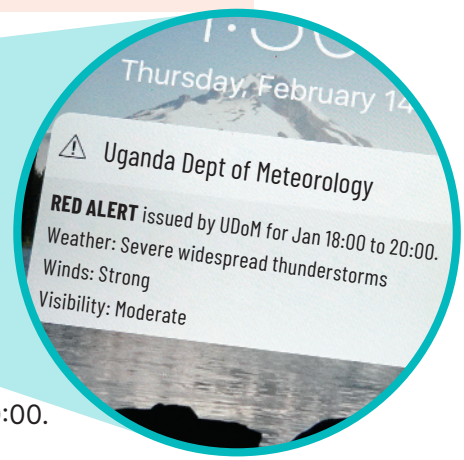
MAX BLENDER 3D/Shutterstock.com/ID/BR

a. There I a severe thunderstorm.
b. The storm II the Stillwater and Carbon areas.
c. The emergency alert III effective for almost 1 hour.
d. The National Weather Service IV the population when the weather improves.

be (2x)	keep	spread	last



Simone Hogan/Shutterstock.com/ID/BR



Simone Hogan/Shutterstock.com/ID/BR

e. The Uganda Department of Meteorology V (probably) the RED ALERT for 2 hours.
f. The thunderstorm VI (not – necessarily) from 18:00 to 20:00.
g. The severe storm VII throughout the whole city.
h. The winds VIII strong.
i. The visibility IX moderate.

V-will probably keep; VI-won't necessarily last; VII-will spread; VIII-will be; IX-will be.

PROFESSION SPOT

CAREERS IN TELEVISION

HOW MUCH DO YOU KNOW ABOUT THE AREAS AND JOB ROLES IN TELEVISION?

1. In your notebook, write the correct combination of letters–numbers to relate the areas to their descriptions. a-IV; b-VI; c-III; d-II; e-I; f-V.

a. Development department

b. Production management department

c. Craft department

d. Technical department

e. Post-production department

f. Sales and distribution department

I. Once filming is done, they put it all together and make different versions.

II. Ready to film, they capture the action.

III. They make sure everything looks right and build the sets.

IV. Starting with an idea, they develop the attraction and raise the money to make it happen.

V. They get the attraction onto screens, whether that be on TVs, the Internet or phones.

VI. Once funds are raised, they do the detailed planning.

Read more at https://www.screenskills.com/careers/job-profiles/film-and-tv-drama/. Accessed on May 15, 2020.

2. All the jobs below are considered *entry level* positions that can be pursued by anyone interested in a career in TV. Which areas from activity 1 (a-f) are the following jobs related to? Write the answers in your notebook. a-A; b-F; c-C; d-E; e-B; f-D.

A.

Macrovector/ Shutterstock.com/ID/BR

Casting assistants offer general help with finding actors to star in a film or TV drama. They help out with screen tests, operating the camera and offering general support in casting sessions.

C.

Macrovector/ Shutterstock.com/ID/BR

On big budget features, **art department trainees** will do more administrative type jobs. On small budget productions, there's likely to be more scope for creative input.

E.

Macrovector/ Shutterstock.com/ID/BR

Production runners are the hands and feet of the production team. They do general office jobs like answering the phone, filing paperwork and entering data.

B.

Nsit/Shutterstock.com/ID/BR

Marketing assistants do anything that's needed to ensure the success of a campaign to market a film or TV drama; whether that's scheduling tweets or ordering in lunch for meetings.

D.

Macrovector/ Shutterstock.com/ ID/BR

Post-production runners keep the edit suites tidy, make tea and arrange meals. They sometimes work on reception, answering the phone and making clients and guests feel welcome.

F.

Macrovector/ Shutterstock.com/ ID/BR

Video assist trainees are an extra pair of eyes and hands for video assist operators (VAOs). They help the VAO check the compatibility of the playback systems and test all the equipment.

Read more at https://www.screenskills.com/careers/job-profiles/film-and-tv-drama/. Accessed on April 18, 2020.

3. In which jobs do you think you'd like to work? Why?
Personal answers.

Não escreva no livro.

LET'S ACT WITH WORDS!

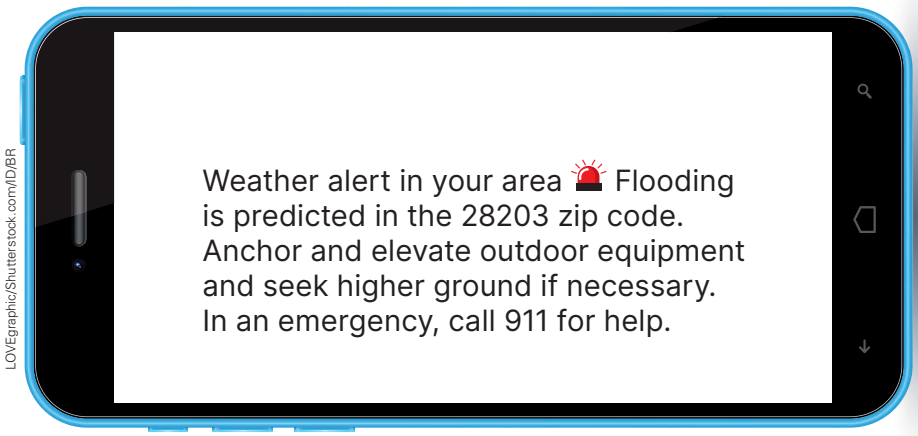
HOW ABOUT MAKING A WEATHER ALERT

A **weather alert** usually refers to a warning issued by a meteorological agency on TV or smartphones to warn citizens of approaching dangerous weather.

HERE ARE SOME TIPS

- Make it short and objective;
- State the weather emergency right away;
- Provide relevant data.

WRITING STEPS



LOVEgraphic/Shutterstock.com/ID/BR

Organizing

- Choose a weather emergency common in your region.
- Decide on a specific area for your forecast: your neighborhood, an area in your town, a street, or even create a forecast specific to your school.
- Carefully consider all the data you have: the weather condition, place, date and time, necessary procedures.

Preparing the first draft

- Make a first draft.

Peer editing

- Ask a classmate to revise it.
- Make the necessary corrections.

Publishing

- Write the weather alert and publish it on your classroom bulletin board, or send it to a classmate as an SMS.

Hans Yu/Picry/ID/BR

Genre: A weather alert
Purpose: To warn people about weather emergencies
Tone: Formal
Setting: TV or smartphone screen
Writer: You
Audience: General public

UNIT 12

FESTIVALS AND PARADES

In this unit, you'll...

GOALS

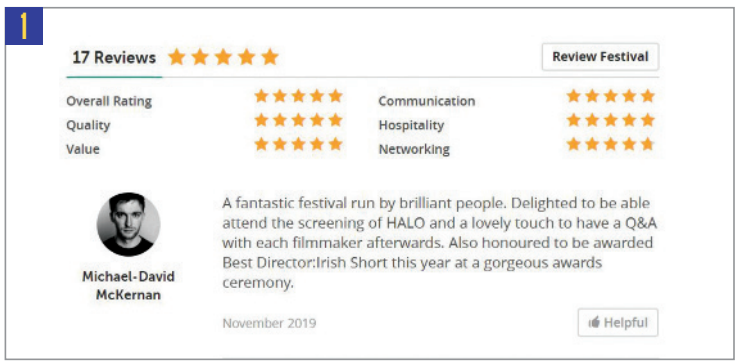
- learn about festivals and parades around the world in order to experience and recognize different artistic-cultural production;
- recognize textual genres used in digital technologies to communicate, solve problems and play an active and critical role in social practices;
- learn how to talk about future plans and arrangements in order to engage in the reception and production of discourses concerning the future;
- plan a festival at school in order to develop linguistic, artistic, mathematical and scientific knowledge by means of an interdisciplinary project.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 3, 4, 5 e 7

Competências específicas e habilidades: **CELTECEM1** EM13LGG101, EM13LGG104; **CELTECEM6** EM13LGG601, EM13LGG602, EM13LGG604; **CELTECEM7** EM13LGG701, EM13LGG704.

1



Archive/The Cork Film Festival

Review of The Cork Film Festival.

2

The Cork Film Festival. Facsimile: ID/BR

Cork International Film Festival in Cork, Ireland.

3

Agung Abi/Ubud Food Festival

The participating vendors are an important part of the Ubud Food Festival, Indonesia.

4

Li Ming/Xinhua/ZUMA Wire/Fotoarena

Actors perform during the Parintins Folklore Festival, Amazonas.

5

Kobby Dagan/Shutterstock.com/ID/BR

Dragonboat team Festival racing during the Taipei Dragon Boat Festival.

Não escreva no livro.

LEAD-IN

1. What is the most famous festival in Brazil? And in your state? Personal answers.

2. In your notebook, write the correct combination of numbers–letters to match each of these texts to its corresponding image on the left page. A-1, 2; B-5; C-4; D-3.

A.

The Festival welcomes submissions of features and shorts, and all forms of film production – fiction, documentary, animation, experimental, etc. We look for interesting new voices and work that pushes boundaries and takes risks. We champion new voices and celebrate excellence in filmmaking throughout our programme. We also recognise filmmakers' achievements through our nine Awards, three of which are Academy Award® qualifying.

Available at https://filmfreeway.com/CorkFilmFestival. Accessed on June 10, 2020.

B.

While Dragon Boat racing may sound like something out of Game of Thrones, it's actually a tradition originating from the attempts to save Qu's body. An impressive spectacle, the boats are traditionally between 50 and 100 feet long and usually have a drummer onboard beating a rhythm for the crew to row to.

Available at https://taiwan-scene.com/everything-you-need-to-know-about-dragon-boat-festival. Accessed on June 10, 2020.

C.

The second largest festival in Brazil, the Parintins Folklore Festival, is only dwarfed by the Carnival celebration in Rio de Janeiro. Called the Festival do Boi Bumbá it takes place for three days at the end of June.

Available at http://www.rio.com/vacation-planning/parintins-folk-festival. Accessed on June 10, 2020.

D.

Showcasing Indonesia's diverse cuisine, innovative chefs and extraordinary local produce has been at the heart of every UFF. Each year, the Festival welcomes audiences and chefs from near and far to learn about Indonesia through its cuisine.

Available at https://www.ubudfoodfestival.com/ubud-food-festival/. Accessed on June 10, 2020.

3. People usually read reviews or ask questions on contact pages and blogs in order to plan for a trip. Read the review in image 1 and answer the questions in your notebook.

   a. In which festival can we find this review?
   The Cork International Film Festival.
   b. Which parts of the text helps us identify the festival?
   The phrases: "the screening of HALO", "filmmaker", "Best Director: Irish Short".
   c. The festival got 5 stars in all the six categories evaluated. Which categories are explicitly mentioned and what's said?
   c. Overall Rating: "fantastic festival"; Quality: "run by brilliant people", "a gorgeous awards ceremony"; Communication: "have a Q&A with each filmmaker".
   d. Do you write reviews or ask questions on contact pages or blogs? Why/Why not?
   Personal answers.

DID YOU KNOW?

Q&A is a common abbreviation for the phrase "question and answer".

LET'S READ!

BEFORE YOU READ...

Personal answers.

a. Do you usually go to festivals in your city?

b. What was the last one you attended?

c. What kind of festivals do you enjoy going to?

HINT

Observar partes em destaque, data, imagens e *links* ajudará você a **prever** informações e **inferir** o significado de vocabulário novo.

1. Read the text quickly and answer the following questions in your notebook.

https://stephenfollows.com/tips-for-attending-the-sundance-film-festival/

55 tips for attending the Sundance Film Festival

Stephen Follows 8 Comments January 7, 2019

An annual stalwart of independent film, the Sundance Film Festival, kicks off in a couple of weeks.

In order to help those who are attending this year, I reached out to over a thousand past Sundance attendees to build a list of tips for surviving (and thriving) at the Sundance Film Festival.

This year, the festival is being held unusually late, starting on Thursday 24 January and finishing on Sunday 3rd February – only the second ever Sundance that has spilt over into February. [...]

So here we have it. The tips below come from Sundance veterans with a combined total of over 600 trips to the festival. [...]

Archive/Stephen Follows

- **It is going to be an expensive trip.** Really expensive. Check out the cost of passes and tickets ahead of time so you're prepared and have budgeted accordingly. [...]
- **Convenience comes at a high price**. Whether it's tickets, passes or accommodation – if you want something to be easy then it's going to be pricey. [...]
- **Prioritise comfort** over style. Everyone is battling the cold and no-one expects you to be stylish at the cost of staying alive. [...]
- You may end up staying out all day and into the evening so dress accordingly. Don't count on having time to go back and get changed, even if you're staying somewhere reasonably central. [...]
- **Turning up without being on the list is not going to work.** You can increase your chances of being on 'the list' by:
  - Talking to the organisation hosting the event before the day.
  - Signing up for the mailing list of companies and brands connected to the festival before the day. [...]
- **Bring a battery pack, cable and plug for your phone.** With the need to check apps, connect with others and fill times whilst queueing, you're going to need them. [..]
- **Be kind, be patient, be compassionate.** Everyone is working hard and battling many of the same things as you. Be ready to lend a hand to a stranger in need and don't be afraid to ask the same of others.

Available at https://stephenfollows.com/tips-for-attending-the-sundance-film-festival/. Accessed on May 18, 2020.

a. Who is the intended audience?
People who are going to a festival.

b. What is the purpose of the text?
To give some tips.

Não escreva no livro.

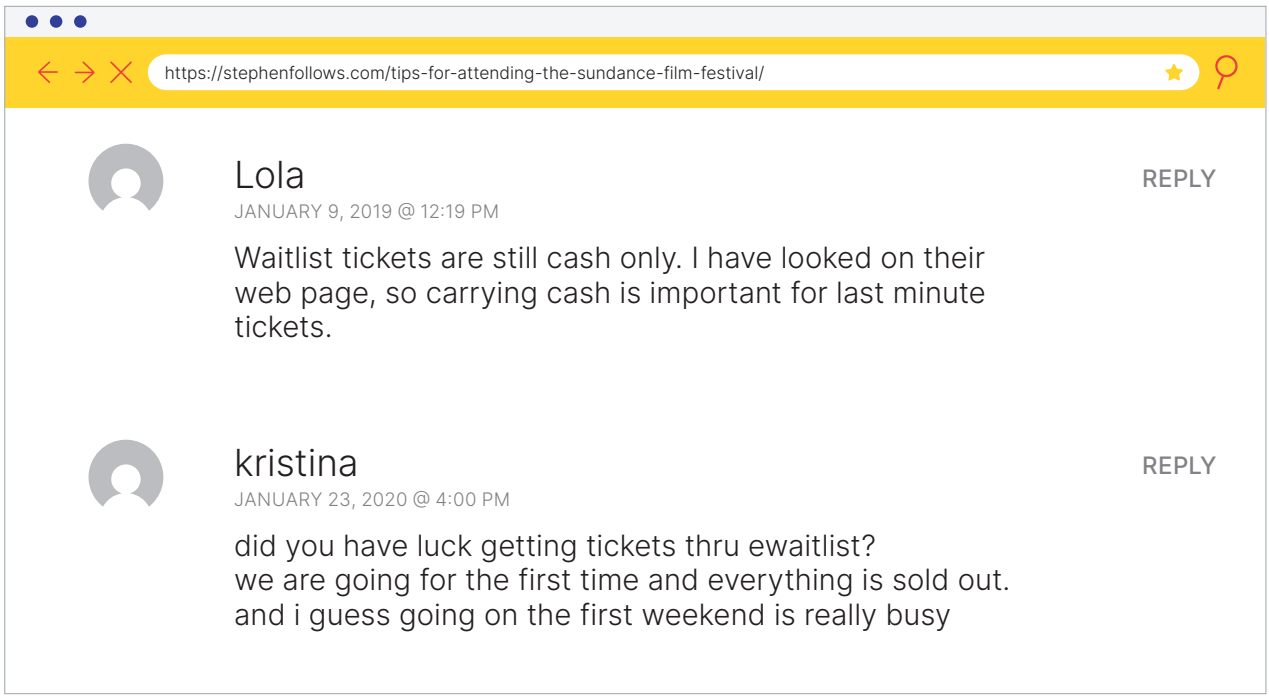
2. **Read the text again and find out the answers for the following pieces of information. Write in your notebook the correct combination of letters–numbers to match information of both columns.** a-V; b-I; c-IV; d-VI; e-II; f-VII; g-III.

a. The name of the festival	**I.** 11 days
b. How long it lasts	**II.** Annually
c. Who helped the author with the tips	**III.** Planning, flexibility and patience
d. Purpose of the tips	**IV.** Past Sundance attendees
e. The frequency the festival happens	**V.** Sundance Film Festival
f. The season during the festival	**VI.** Surviving and thriving at the festival
g. Important requirements from attendees	**VII.** Winter

3. **Has anyone ever organized a festival in your community/region/state? If so, what was it?** Personal answers.

4. **Have you ever been to a festival like the Sundance? If so, what was it?** Personal answers.

5. **Some people wrote comments on the article about the Sundance Film Festival. Read them and answer the following questions in your notebook.**



Available at https://stephenfollows.com/tips-for-attending-the-sundance-film-festival/. Accessed on August 5, 2020.

a. Which tip in the article do they comment on? "The list" for specific events in the festival.

b. Who couldn't buy tickets for events in the festival? Kristina.

c. Who highlights they can't use credit cards? Lola.

6. **In pairs, write 4 other tips you find important when we go to a big festival. Take turns sharing your tips with your classmates. Each one reads 2 of the tips you wrote.** Personal answers.

7. Read the text below and the box *Did You Know?* about the TIFF Film Festival and answer the questions in your notebook.

a. Who is the TIFF event for?
Teenagers.

b. What is the purpose of this festival?
"to transform the way people see the world through film"

c. Where does the event take place?
At the TIFF Bell Lightbox, located in downtown Toronto.

d. How does TIFF staff select the students?
By the spirit they demonstrate.

DID YOU KNOW?

The Toronto International Film Festival is one of the largest publicly attended film festivals in the world, attracting over 480,000 people annually. Since its founding in 1976, TIFF has grown to become a permanent destination for film culture operating out of the TIFF Bell Lightbox, located in downtown Toronto. TIFF's mission is "to transform the way people see the world through film".

Available at https://en.wikipedia.org/wiki/Toronto_International_Film_Festival. Accessed on June 11, 2020.

https://tiff.net/next-wave-committee-2020

Archive/Tiff Film Festival

Meet the 2019–2020 TIFF Next Wave Committee

Film picks and snack tips, courtesy of your programmers

Founded in 2010, the TIFF Next Wave Committee is a group of 12 students ranging in age from 15 to 18 and selected from a competitive pool of hopeful young film enthusiasts. Hailing from specialized arts institutions, public schools, and private schools across the GTA, the Committee members' tastes, opinions, and critical voices are as diverse as they are strong. Some are aspiring filmmakers, writers, and actors; some are interested in learning the business of film and festivals; some like planning cultural events; and some just love movies. All have demonstrated a spirit that has impressed TIFF leaders.

Available at https://tiff.net/next-wave-committee-2020. Accessed on June 11, 2020.

8. The texts you have read are about film festivals. Make a list of different festivals in your region and ask your classmates if they have plans to go. See an example.

Are you going to the Ora-Pro-Nobis Festival in May in Sabará?

Yes, I am./No, I am not. I live too far away./
No, I am going to (name of another festival).

DID YOU KNOW?

The **Greater Toronto Area (GTA)** is the most populous metropolitan area in Canada.

Available at https://en.wikipedia.org/wiki/Greater_Toronto_Area. Accessed on June 11, 2020.

Não escreva no livro.

LET'S FOCUS ON LANGUAGE!

1. Analyze the statements taken from the texts in the *Let's Read!* section. Pay special attention to the parts in bold.

I-prediction
II-future plan/arrangement

I. "It **is going to be** an expensive trip."

"Turning up without being on the list **is not going to work**."

"Bring a battery pack, cable and plug for your phone. [...] you'**re going to need** them."

II. "In order to help those who **are attending** [the Sundance Film Festival] this year [...]."

"Don't count on having time to go back and get changed, even if you'**re staying** somewhere reasonably central."

"we **are going** for the first time [...]"

■ Which examples express a **prediction** or a **future plan/arrangement**? Use your notebook.

2. Read the rules below and replace the capital letters with words from the box. Use your notebook.

interrogative	future plans/arrangements	negative	predictions	Present Continuous

A- predictions; B-negative; C-interrogative; D-Present Continuous; E-future plans/arrangements.

a. When we want to express A, we can use the structure **am/are/is + going to + verb**.

b. To make the B, we add **not** after **am/are/is**.

c. To make the C, we use **am/are/is + subject + going to + verb**.

d. We can also use the D when we want to talk about E.

VOCABULARY CORNER

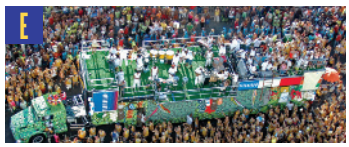
■ In your notebook, label the images using the words in the box.

A-costume; B-Mardi Gras beads; C-face paint kit; D-Carnival float; E-crowd; F-Venetian mask.

Carnival float	costume	crowd	Venetian mask	face paint kit	Mardi Gras beads

A
Paulo Lopes/Futura Press

C
Whitestorm/iStock/Getty Images

E 
Vinicius Tupinamba/Shutterstock.com/ID/BR

B
David H. Lewis/iStock/Getty Images

D
Paulo Lopes/Futura Press

F
Sergruss/Shutterstock.com/ID/BR

3. Imagine you are attending the TIFF event. Look at the four films below. Decide which one(s) you are (not) going to watch and give reasons. Write your plans in your notebook, as the examples on the right. Personal answers.

I'm going to... (and...) because...

I'm definitely not watching... (or...) because...

	Friday									
Venue	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Theater 1	10:00 am-11:27 am **Premature** Read more...			12:45 pm-2:01 pm **Children of the Sea** Read more...						
Theater 2		10:30 am-11:30 am **Premature** Read more...								
Theater 3	10:00 am-11:00 am **Take Me Somewhere Nice** Read more...			12:15 pm-1:30pm **And Then We Danced** Read more...						
Theater 4			12:00 PM-1:00 PM **Take Me Somewhere Nice** Read more...							

Children of the Sea *by Ayumu Watanabe* (Japan, 2019, 111 min.)

Children of the Sea leaves you with a feeling of youth, connection, and stimulation, from the top of your head to the tips of your fingers.

Premature *by Rashaad Ernesto Green* (USA, 2019, 89 min.)

Premature is a stirring, emotionally raw coming-of-age drama that will knock you sideways with the highs and all-too-real lows of being young and in love.

And Then We Danced *by Levan Akin* (Sweden, Georgia, France, 2019, 113 min.)

This breathtaking film sets up a passionate tale of love amid the confines of modern youth culture in a highly conservative society.

Take Me Somewhere Nice *by Ena Sendijarevic* (Netherlands, Bosnia and Herzegovina, 2019, 91 min.)

Employing an enchanting cotton-candy palette and lilting score, *Take Me Somewhere Nice* shows how familial relationships can be complicated, but ultimately that blood is thicker than water.

Sources: https://www.tiff.net/events/children-of-the-sea, https://www.tiff.net/events/premature, https://www.tiff.net/events/and-then-we-danced, https://www.tiff.net/events/take-me-somewhere-nice. Accessed on June 11, 2020.

PRONUNCIATION SPOT – FINAL NASAL SOUNDS / m /, / n / AND / ŋ /

Have you ever noticed how your mouth moves when you produce a sound? Well, here's your chance to actually see it!

1. In your notebook match the letters and numbers to complete the explanations.
a-II; b-III; c-I.

a. / m /

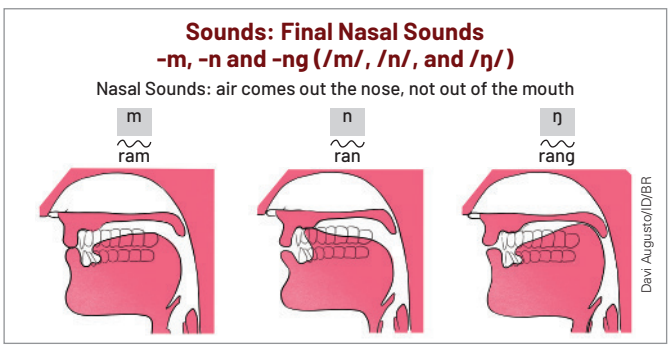
b. / n /

c. / ŋ /

I. The back of your tongue touches the back of your mouth.

II. Your lips end up closed.

III. The tip of your tongue touches the roof of your mouth.



2. Practice with words in this unit. Learn how to produce the sounds of speech with animations and videos on: Sounds of Speech (available at https://soundsofspeech.uiowa.edu/home. Accessed on June 11, 2020).

Não escreva no livro.

4. Suppose you and your classmates need to organize a festival for your school. What do you think you are going to need? You have a budget of 500 dollars to spend on the general cost of the event. Make a list, choosing items to prepare for the party and calculate costs for 150 people. Check prices in local markets. If you need more money, decide on an adequate price for the tickets. Include prices in dollars or reais.

Public health
Toilet paper – $
Liquid soap – $
Paper towel – $
Trash cans – free

Incident management plan
Lost property – free
First aid – $
Fire extinguishers – free

Traffic and pedestrian management
Parking – free
Tickets – $
(decide on a price)

Furniture
Rental (tables, chairs, stools) – $
Food stalls – $

Entertainment
Live band – $
Dance performance – $
DJ – $

Food
Finger food – $
(decide on kind of food & price – include typical food from your region)

You can add more ideas to the options above and include items the school can offer free of charge.

■ Ask and answer questions as in the examples below.

Syda Productions/Shutterstock.com/ID/BR

TURN ON THE JUKEBOX!

1. Do you like Carnival songs? Which ones do you know?
   Personal answers.
2. In your notebook, read the text and answer the following questions.
   a. In addition to Brazil, do you know any other countries/cities that celebrate Carnival?
      Possible answers: Venice (Italy) and New Orleans (USA).
   b. Do you know what kind of music is played in Mardi Gras in New Orleans?
      Possible answers: Traditional New Orleans jazz and brass bands.

DID YOU KNOW?

Mardi Gras is a Christian holiday and popular cultural phenomenon that dates back thousands of years to pagan spring and fertility rites. Also known as Carnival or Carnaval, it's celebrated in many countries around the world – mainly those with large Roman Catholic populations – on the day before the religious season of Lent begins. Brazil, Venice and New Orleans play host to some of the holiday's most famous public festivities, drawing thousands of tourists and revelers every year.

Available at http://www.history.com/topics/holidays/mardi-gras. Accessed on June 11, 2020.

3. 17 Now that you know a bit more about Mardi Gras in New Orleans, let's listen to a song that is popular in the festival. Listen to it without reading the lyrics and answer the following questions in your notebook.
   a. What will people show in New Orleans if you go to see the Mardi Gras?
      The Zulu King and the Zulu Queen.
   b. Does the singer recommend a visit to New Orleans during Mardi Gras?
      Yes, he said "You ought to go see the Mardi Gras".

Go to the Mardi Gras

Professor Longhair

While you stroll in New Orleans
You ought to go see the Mardi Gras
If you go to New Orleans
You ought to go see the Mardi Gras
When you see the Mardi Gras
Somebody'll tell you what's Carnival for
Get your ticket in your hand
If you wanna go through New Orleans
Get your ticket in your hand
If you wanna go through New Orleans
You know when you get to New Orleans
Somebody'll show you the Zulu King
You will see the Zulu King
Down on St. Claude and Dumaine

Andy Krakovski/iStock/Getty Images

View of a balcony in New Orleans, Louisiana, USA, decorated for carnival celebration of Mardi Gras.

You know, you'll see the Zulu King
Down on St. Claude and Dumaine
And if you stay right there
I'm sure you'll see the Zulu Queen

Available at https://www.letras.mus.br/professor-longhair/1492425/. Accessed on June 11, 2020.

4. How different are the songs played in Mardi Gras in New Orleans and the songs played in Carnival in Brazil? Personal answer.
5. What other musical styles, apart from samba and axé, can also be found in Carnival in Brazil?
   Possible answers: pop, rock, funk, etc.
6. 17 Listen to the song again and sing along!

Não escreva no livro.

THE PARADE GAME

Get together in groups of four.

Each group should have a pair of dice and four counters (if you do not have counters, you can use coins).

Imagine you are going to take part in a Carnival parade. Roll the dice and move across the board. You must tell your group why you need that item in the parade. If you fell on the umbrella square, you could say:

I need an umbrella because I am going to dance frevo.

Useful language

- I need...
- I'm going to take... because I'm going to...

If you give a reasonable and creative explanation, you may roll the dice when it is your turn again. If the other players think your explanation is not reasonable, you will miss your next turn.

If another student takes the same item, he or she should give a different reason. The more creative, the better!

Psonha/ID/BR

PROFESSION SPOT

SOME PROFESSIONALS INVOLVED IN CARNIVAL

1. Look at this snapshot of the Brazilian Carnival. It shows two participants dancing during the 2020 Carnival parade in Rio. Can you think of the professionals involved in this production? Answer the questions in your notebook.

choreographer
composer
costume designer
embroiderer
hatter
illuminator
makeup artist
seamstress
shoemaker
sound technician

Wallace Teixeira/Futura Press

The "mestre-sala" (R) and the "porta-bandeira" (L) of one of Rio de Janeiro First Group samba schools in 2020.

a. Who designed their costumes?
b. Who sewed the costumes?
c. Who embroidered the flag?
d. Who made the hats?
e. Who was responsible for the LED light work?
f. Who made the shoes?
g. Who was responsible for the makeup?
h. Who was responsible for the creation of the music?
i. Who took care of the sound during the parade?
j. Who was responsible for the samba movements?

a-costume designer; b-seamstress; c-embroiderer; d-hatter; e-illuminator; f-shoemaker; g-makeup artist; h-composer; i-sound technician; j-choreographer.

2. Do you see yourself doing any of the activities listed above? Why (not)? Do you know anyone who has any of those jobs? Personal answers.

BEYOND THE LINES...

a. Are parades only used for entertainment? What can they also be used for? No. They can also be used to protest, to express dislike or support.
b. What other types of parades can you think of? Possible answers: Stop The Violence Parade, Pride Parade, etc.
c. Do the festivals and parades in your region reflect elements of the local culture, or do they "import" elements from other cultures as well? Personal answers.

Não escreva no livro.

LET'S ACT WITH WORDS!

LET'S WRITE A MESSAGE/COMMENT TO POST ON A WEBSITE

Messages or comments are used to express personal opinion, join a debate, add more information about the text under discussion, clarify a situation, ask for help, etc.

Suppose a music festival you were going to attend has been cancelled. You may have already bought tickets, booked some space on the camping site, paid for your food expenses during the festival, etc. You don't know if you can go at any other time of the year and need information from the organizing committee.

Rock in Rio. Facsimile: ID/BR

Festival de Verão de Salvador. Facsimile: ID/BR

Lollapalooza. Facsimile: ID/BR

Festival Planeta Atlântida. Facsimile: ID/BR

WRITING STEPS

Organizing

- Think of the problems you may have and decide on what you need.
- Explain your situation clearly and ask adequate questions.
- List arguments to make your point.

Preparing the first draft

- Make a first draft of a message in your notebook.
- Use the first person to show your voice (e.g. I'd like... / I think... / I would... / In my opinion...).

Peer editing

- Evaluate your text and discuss your first draft with a partner.
- Make the necessary corrections.

Publishing

- Check on music festival websites how to contact their staff.
- Alternatively, if you don't have access to the Internet, you can use the template on the right, insert your data and message in the form and publish it on a wall newspaper.

Genre: Message
Purpose: To discuss a topic and solve a problem
Tone: Informal
Setting: Website, blog or a wall newspaper
Writer: You
Audience: Organizing committee, online readers or school community

CONTACT

Name*

Email*

Subject*

Message

Choose file no file selected

I'm not a robot

Send

TIME TO REFLECT

UNIT 11

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series, etc.)
1. I can understand in outline very simple information being explained in a predictable situation like a guided tour, provided that speech is very slow and clear and that there are long pauses from time to time.
2. I can recognize speech that is very slow and carefully articulated, with long pauses for me to assimilate meaning.
3. I can follow the general outline of a demonstration or presentation on a familiar or predictable topic, where the message is expressed slowly and clearly in simple language and there is visual support (e.g. slides, handouts).
4. I can follow a very simple, well-structured presentation or demonstration, provided that it is illustrated with slides, concrete examples or diagrams, it is delivered slowly and clearly with repetition and the topic is familiar.
Reading (textbook language, different textual genres, literary texts, multimodal texts, etc.)
5. I can recognize familiar words accompanied by pictures, such as a fast-food restaurant menu illustrated with photos or a picture book using familiar vocabulary.
6. I can deduce the meaning of a word from an accompanying picture or icon.
7. I can deduce the meaning of an unknown word for a concrete action or object, provided the surrounding text is very simple, and on a familiar everyday subject.
8. I can pick out the main information in short newspaper reports or simple articles in which figures, names, illustrations and titles play a prominent role and support the meaning of the text.
9. I can exploit format, appearance and typographic features in order to identify the type of text: news story, promotional text, article, textbook, chat or forum, etc.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation, etc.)
10. I can describe everyday aspects of my environment (e.g. people, places, a job or study experience).
11. I can explain what I like or dislike about something, why I prefer one thing to another, making simple, direct comparisons.
12. I can describe simple aspects of my everyday life in a series of simple sentences, using simple words and basic phrases, provided I can prepare in advance.
13. I can present my opinion in simple terms, provided listeners are patient.
Writing (question answers, sentences; short/longer texts; different textual genres, etc.)
14. I can write simple, isolated phrases and sentences.
15. I can write short, simple notes and messages relating in areas of immediate need.
Strategies (to understand and produce spoken and written language)
16. I can use my recognition of known words to deduce the meaning of unfamiliar words in short expressions used in routine everyday contexts.
17. I can recall and rehearse an appropriate set of phrases from my repertoire.

Based on Common European Framework of Reference for Languages (COUNCIL OF EUROPE, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

Não escreva no livro.

TIME TO REFLECT

UNIT 12

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series, etc.)
1. I can recognize everyday, familiar words, provided they are delivered clearly and slowly in a clearly defined, familiar, everyday context.
2. I can recognize words, names and numbers that I already know in simple, short recordings, provided that they are delivered very slowly and clearly.
3. I can follow speech that is very slow and carefully articulated, with long pauses for me to assimilate meaning.
Reading (textbook language, different textual genres, literary texts, multimodal texts, etc.)
4. I can identify specific information in simpler written material I encounter such as letters, brochures and short newspaper articles describing events.
5. I can follow the general outline of a news report on a familiar type of event, provided that the contents are familiar and predictable.
6. I can understand the main information in short and simple descriptions of goods in brochures and websites (e.g. portable digital devices, cameras, etc.).
7. I can understand short written instructions illustrated step by step.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation, etc.)
8. I can give short, basic descriptions of events and activities.
9. I can interact with reasonable ease in structured situations and short conversations, provided the other person helps if necessary.
10. I can ask and answer questions and exchange ideas and information on familiar topics in predictable everyday situations.
11. I can explain what I like or dislike about something, why I prefer one thing to another, making simple, direct comparisons.
12. I can present my opinion in simple terms, provided listeners are patient.
Writing (question answers, sentences; short/longer texts; different textual genres, etc.)
13. I can write a series of simple phrases and sentences linked with simple connectors like *and*, *but* and *because*.
14. I can give information in writing about matters of personal relevance (e.g. likes and dislikes, family, pets) using simple words and basic expressions.
15. I can write about everyday aspects of my environment (e.g. people, places, a job or study) experience in linked sentences.
16. I can write simple isolated phrases and sentences.
17. I can give my impressions and opinions in writing about topics of personal interest, using basic everyday vocabulary and expressions.
Strategies (to understand and produce spoken and written language)
18. I can collaborate in a group facilitating collaborative interaction with peers.
19. I can exploit format, appearance and typographic features in order to identify the type of text: news story, promotional text, article, textbook, chat, forum, etc.
20. I can recall and rehearse an appropriate set of phrases from my repertoire.

Based on Common European Framework of Reference for Languages (COUNCIL OF EUROPE, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

UNIT 13

ON THE RUNWAY

In this unit, you'll...

GOALS

- reflect about the ethical treatment of animals, fashion and consumerism to develop awareness about environmental responsibility;
- discuss fashion stereotypes in order to recognize human diversity, stimulate individual resilience and respect for people's emotions;
- learn how to describe actions in progress and express ideas like obligation, possibility, prohibition etc. to apply in the reception and production of different discourses;
- study the characteristics of propaganda campaigns and infographics to question and defend points of view by means of multimodal language practices.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 7, 8, 9 e 10

Competências específicas e habilidades:
CELTECEM1
EM13LGG101, EM13LGG102, EM13LGG103;
CELTECEM3
EM13LGG301, EM13LGG303, EM13LGG304, EM13LGG305;
CELTECEM5
EM13LGG502, EM13LGG503.

JPNasser/Agência FW Express

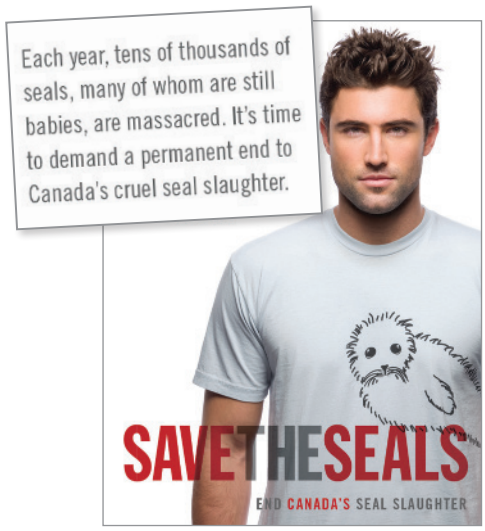
From Caculé (BA), vitiligo bearer Thiago Rocha walks in Osasco Fashion Week 2020, in São Paulo.

John Phillips/Getty Images

Choreographer Parris Goebel made her debut at Fashion Week Fall 2020.

Angelica Rodriguez/Barcroft Media/Getty Images

Instagram influencer and model Dru Presta walking for a clothing brand that designs custom outfits for people of all sizes and shapes.



PETA/D/BR

American celebrity Brody Jenner supports PETA in a campaign to save the seals.

Não escreva no livro.

LEAD-IN

1. Pay attention to people on page 190. Which items are they wearing? Use your notebook.
Items a, c, f, j, l, n, p, r, t, u and y.

a. shirt	f. T-shirt	k. suit	p. tank top	u. jacket
b. jeans	g. pants	l. dress	q. skirt	v. blouse
c. sneakers	h. sandals	m. shoes	r. boots	w. high heels
d. hat	i. scarf	n. necklace	s. tie	x. sunglasses
e. sweater	j. socks	o. belt	t. shorts	y. earrings

2. What clothes and accessories are you wearing today? Personal answers.

3. Propaganda are messages intended to persuade readers to accept ideas or to behave in a certain way. What is the purpose of the propaganda campaign on the left page?
Raise awareness of animal protection.

4. Which of these characteristics of propaganda campaigns can you find in those examples?
Items b, c, e and h.

a. A specific group's agenda is represented.
b. The central message is highlighted.
c. Emotions and feelings are evoked.
d. Use of statements.
e. Use of Imperative.
f. Strategic use of color.
g. Images cause impact.
h. Use of short sentences.

5. Another way of conveying a message in a clear and compelling way is by using infographics. Which of the following characteristics can you find in this section of an infographic?
Items b, c and e.

a. Puts together lots of data.
b. Focuses on relevant information.
c. Presents data visually.
d. Incorporates branding.
e. Conveys intended meaning clearly.
f. Cites data sources.
g. Offers reliable information.
h. Is adequately promotional.

New Dress Code/ID/BR

6. Infographics may share some features with propaganda campaigns. Which characteristics in activity 4 would you say this infographic section presents? Items a, b, d, f, g and h.

7. In pairs, discuss how you think all these multimodal texts are related. Personal answers.

LET'S READ AND TALK!

HINT

Identifique o **propósito do texto**, prestando atenção ao tema e aos recursos verbais e não verbais.

BEFORE YOU READ... Personal answers.

a. What propaganda campaigns have you already seen in magazines, on TV, or on the Internet?

b. Have any campaigns been carried on in your region recently? Describe anyone that was important?

1. Look at the title and picture of the propaganda campaign below. What is it arguing against?
Using animals or animal furs for clothing.

PETA. Available at http://www.mediapeta.com/peta/Images/Main/Sections/MediaCenter/PrintAds/Fox_fur.pdf. Accessed on April 24, 2020.

DID YOU KNOW?

PETA is an animal rights organization with millions of members and supporters worldwide. It works through public education, cruelty investigations, research, animal rescue and protest campaigns, among other commitments.

Learn more about PETA at http://linkte.me/a0yuw (accessed on April 24, 2020).

2. Read the propaganda created by PETA and answer the questions below in your notebook.

a. Which animal is being used to illustrate their campaign? A fox.

a bear	a chinchilla	a crocodile	a raccoon	an otter	a cow
a seal	a mink	a rabbit	a beaver	a snake	a fox

b. Is the animal shown in its own habitat or not? Does it look happy or sad?
No, it's shown in a cage. It looks sad.

c. Who do you think the intended audience of this PETA campaign is?
People who like clothing made of animal furs.

d. What can you gain from reading this campaign?
Possible answer: Awareness about a social problem; attempt to avoid similar products.

e. Why must we stop buying fur, according to the text?
Because of the loss of animal lives.

f. How many animals are needed to make a fur coat?
30 animals/foxes.

3. Besides the reasons presented in the text, are there any others for not using animal furs? Work in groups and list as many reasons as you can. Ask your science teacher to help you.
Possible answers: Animal extinction; traps accidentally harm pets, hunting dogs and endangered species as well; the fur industry uses toxic and carcinogenic chemicals.

Não escreva no livro.

4. An alternative view of fashion was introduced by the infographic in the *Lead-in:* "Slow Fashion". It was published with an article called "Slow Fashion Guide: Everything You Need to Know", in which the authors highlight some problems and present solutions. Read the following statements from the article and, in your notebook, write if they are a problem (P) or a solution (S).

P: Items a, b and d; S: Items c, e, f and g.

a. "30% to 50% of wildlife species could be extinct by 2050 due to human activity."

b. "You can no longer turn a blind eye to the issue of sustainability and hope that others will resolve it because the crux of the problem is our ignorance surrounding the ever-expanding consumption of the scarce, natural resources."

c. "You could start building your personal style and assemble your private capsule wardrobe by investing strategically in a few pieces to center your wardrobe around."

d. "After all, our ecosystem can only take so much abuse before we need to foot the bill."

e. "For any meaningful transformation to take place and hold, the change must happen gradually."

f. "If it feels right, then give it a try and invest in the brand – it might just become a favorite one in your closet."

g. "Since fashion is primarily a visual language of self-expression, how you dress should emphasize who you are."

Available at https://www.newdresscode.com/stylecode/slow-fashion. Accessed on April 24, 2020.

5. The article on slow fashion suggests we create a capsule wardrobe, "a collection of a few essential items of clothing that don't go out of fashion, such as skirts, trousers, and coats, which can then be augmented with seasonal pieces." In pairs, think of your wardrobes and decide on 3 changes you could make to follow this concept.

I could keep my...

I might need to buy...

I should give away my...

BEYOND THE LINES...

Personal answers.

- Now, read the last part of the infographic presented in the *Lead-in* and discuss:
  a. Based on the features of "Slow and Fast Fashion", in what ways is fashion an expression of consumerism in your community?
  b. Can you think of an example of ethical and unethical propaganda?
  c. How effective do you think educational campaigns in Brazil/your state are?
  d. How can propaganda campaigns influence people's opinions?
  e. Answer the question in the infographic.

New Dress Code/ID/BR

LET'S FOCUS ON LANGUAGE!

1. Read again these excerpts taken from the *Let's read and talk!* section. Then answer the question in your notebook. Item a.

   I. "But the fact is, to make a single coat, dozens of animals **must** pay with their lives."

   II. "For any meaningful transformation to take place and hold, the change **must** happen gradually."

   The modal verb **must** in the sentences above indicates that the action is...

   a. a necessity. b. a possibility. c. a deduction.

2. Now read this statement and answer the following question. Item b.

   I. According to the campaigns, we **mustn't** kill animals to be fashionable.

   What does the word **mustn't** indicate in this case?

   a. That something isn't necessary.

   b. That something is either prohibited or not the right thing to do.

> We use **must + verb** to express obligation, necessity, certainty, or logical conclusion. If you use **must** in the negative (**must not = mustn't**), you are expressing prohibition or that the action isn't the right thing to do.

3. Read the text and write in your notebook what people and/or the fashion industry **must/mustn't** do to be ethically fashionable. The prompts in the box below may help you. Personal answers.

What is Ethical Fashion?

Ethical Fashion is an umbrella term to describe ethical fashion design, production, retail, and purchasing. It covers a range of issues such as working conditions, exploitation, fair trade, sustainable production, the environment, and animal welfare. [...]

Some of the issues around Ethical Fashion

Ethical Fashion aims to address the problems it sees with the way the fashion industry currently operates, such as exploitative labour, environmental damage, the use of hazardous chemicals, waste, and animal cruelty.

- Serious concerns are often raised about exploitative working conditions in the factories that make cheap clothes for the high street.
- Child workers, alongside exploited adults, can be subjected to violence and abuse such as forced overtime, as well as cramped and unhygienic surroundings, bad food, and very poor pay. [...]
- Cotton provides much of the world's fabric, but growing it uses 22.5% of the world's insecticides and 10% of the world's pesticides [...]. (Ethical Fashion Forum)
- Current textile growing practices are considered unsustainable because of the damage they do to the immediate environment. [...] (Ethical Fashion Forum)
- Many animals are farmed to supply fur for the fashion industry, and many people feel that their welfare is an important part of the Ethical Fashion debate. [...]

Adapted from http://www.vam.ac.uk/content/articles/w/what-is-ethical-fashion/. Accessed on April 24, 2020.

People mustn't farm animals to supply fur for the fashion industry.

have good food and good pay • offer good working conditions • recycle high street fashion • exploit children • use insecticides • be sustainable/damage the immediate environment

Não escreva no livro.

4. In pairs, analyze the following excerpts taken from the *Let's read and talk!* section. Then, write in your notebook which excerpt provides an example for the following ideas.

I. "You **can** no longer turn a blind eye to the issue of sustainability and hope that others will resolve it [...]."

II. "After all, our ecosystem **can** only take so much abuse before we need to foot the bill."

III. "30% to 50% of wildlife species **could** be extinct by 2050 due to human activity."
"You **could** start building your personal style and assemble your private capsule wardrobe [...]."

IV. "If it feels right, then give it a try and invest in the brand – it **might** just become a favorite one in your closet."

V. "Since fashion is primarily a visual language of self-expression, how you dress **should** emphasize who you are."

a. Ability II **b.** Advice/Probability V **c.** Possibility I, III, IV

We usually use modal verbs to express attitudes towards the world. Use a **modal verb** + **the main verb** in its base form. We can add an **adverb** in between the modal verb and the main verb (see examples I, II and IV).
Form the negative by adding **-n't** after the modal verbs. The modal **can't** can also be spelled **cannot**. We can use other negative expressions (see example I).
To ask questions, use the **modal verb** + **subject** + **the main verb** in its base form.

5. In activity 4c, different modal verbs were used to express the idea of **possibility**. However, notice that they convey slightly different meanings in context. In your notebook, complete the explanation in the box below using **suggestion**, **distinct possibility** and **speculation**.
A-distinct possibility; B-speculation; C-suggestion.

While the verb **could** refers to a A, the verb **might** indicates a B, and the verb **can** sounds almost like a C.

6. In your notebook, complete the sentences from the article "Slow Fashion Guide: Everything You Need to Know" with a modal verb from the box below. The modals have to express the ideas in parentheses and the use of affirmative or negative forms need to make sense in the context.
a-could; b-might; c-can; d-could; e-shouldn't/cannot; f-can't; g-could.

can	can't	cannot	could (3x)	might	shouldn't

a. "By 2030, half the world's population (distinct possibility) be living in areas where there isn't enough drinking water."

b. "As a result, I have shelves dedicated for clothes to "wear around the house," or "things that **(speculation)** come handy", but a darn hard-time deciding what to wear when going out when it actually matters."

c. "I think we **(possibility-suggestion)** all agree that fashion trends quickly lose their initial appeal after enough of people jump on the same-style bandwagon."

d. "By 2050 there **(distinct possibility)** be more plastic in the ocean than there is fish."

e. "Once you realize how the discounted fashion syndicates operate, it **(probability)** take long to conclude that this 'garbage in – garbage out' business model **(ability)** be sustained long-term."

f. "A part of my closet is still filled with plenty of unremarkable clothes acquired over the years that didn't stand the test of time. Having quickly stretched out, or faded, they've lost their initial appeal so I **(possibility-suggestion)** really wear them in public anymore, but it would also feel like a waste to just throw them."

g. "Foremost, [Resisting buying fashion on impulse] saves a lot of money that **(distinct possibility)** be put to better use. Likewise, it frees up space, declutters home, and helps to keep the mind focused on the more important aspects of life."

Available at https://www.newdresscode.com/stylecode/slow-fashion. Accessed on April 24, 2020.

7. Now, read the following excerpts from the text presented in the *Let's read and talk!* section and say which one refers to an action in progress. Write the answer in your notebook. Item II.

I. "Just think, you only need 29 more to make a coat."

II. "So, if you're thinking about buying a fur – don't."

III. "Most people don't realize the true cost of a fur."

If you want to say that an action is in progress, use the Present Continuous. To make the Present Continuous, use a form of the verb **to be** in the Present (**am**, **is**, or **are**) + a verb in the ***–ing*** form.
For the negative, use **am**, **is** or **are** + **not** + verb in the ***–ing*** form.
To ask a question, use **am**, **is**, or **are** + **subject** + verb in the ***–ing*** form.

8. *What are they wearing?* In your notebook, write the correct combination of numbers–letters to match three of these descriptions to the photos below. VI-A; II, VIII-B; III-C.

I. He is wearing a checked red shirt, a white long-sleeve shirt, a black tie, a vest, and black pants.

II. She is wearing a blouse, shorts, a necklace, a pink cap, a bracelet, sunglasses and canvas flats.

III. She's wearing a colorful crop top, jeans shorts, bracelets, earrings and platform heels.

IV. He's wearing a camel overcoat, a black scarf, jeans, and sneakers.

V. She's wearing a light colorful dress, a brown leather belt and sandals.

VI. He is wearing a gray suit, a dark red sweater, a long-sleeve turtleneck shirt and shiny black boots.

VII. She's wearing a blue blouse, a black belt, and a green skirt.

VIII. He is wearing a colorful shirt, jeans, a cap, a bracelet and blue flat lace-up sneakers.

A

Isabel Infantes/PA Images/Getty Images

Model who wears a prosthetic leg on the runway during Fall/Winter 2017 London Fashion Week.

B

Akbar Solo/Dreamstime/Isuzu Imagens

Asian teenage models wearing at a fashion show runway held in Solo, Central Java, Indonesia.

C

John Phillips/Getty Images

Canadian supermodel Winnie Harlow has a busy schedule walking the runway for famous brands.

Não escreva no livro.

9. In your notebook, describe what these people are doing. Use the items in the box. The first one is done for you.

- look in a store window
- sew
- sketch a design for a dress
- try on a suit
- walk down the catwalk
- put on boots

a. *The woman is sewing.*

Tuul and Bruno Morandi/Alamy/Fotoarena

Indian woman in Gujarat, India, 2015.

b. The model... The model is walking down the catwalk.

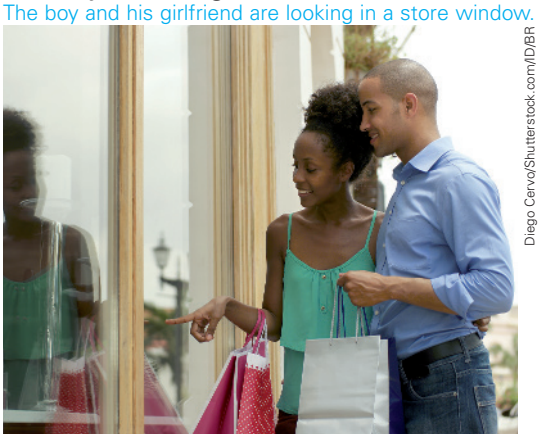
Manuel Velasquez/Anadolu Agency/AFP

A model at the Mercedes Benz Fashion Week in Mexico City, Mexico, 2015.

c. The woman... The woman is putting on boots.

AleksandarNakic/iStock/Getty Images

d. The boy and his girlfriend...
The boy and his girlfriend are looking in a store window.



Diego Cervo/Shutterstock.com/ID/BR

e. The man... The man is trying on a suit.

JGI/Jamie Grill/Blend Images/Getty Images

f. The fashion designer...
The fashion designer is sketching a design for a dress.

Jupiterimages/Getty Images

LET'S LISTEN AND TALK!

BEFORE YOU LISTEN... Personal answers.

a. Look at the image below. What do you think the topic of this recording will be?

Jacob Lund/Shutterstock.com/ID/BR

HINT

As **imagens** geralmente ajudam a acionar nosso conhecimento de mundo para **levantar hipóteses** sobre o que será ouvido.

b. How would you say these people feel? How can you tell?

c. Which words and sound effects will you probably hear? Why?

1. 18 In the recording, women sizes 0 through 28 talk about what they wear to feel confident. Listen to it once and copy on your notebook the list of the items you hear. Items a, f, j, k, m, n, r, s and t.

a. a blazer
b. a crop top
c. a dress
d. a necklace
e. a shirt
f. a skirt/sequin skirt
g. a woolen beret
h. a T-shirt
i. boots
j. dress pants
k. earrings
l. flat shoes
m. hoops
n. leather
o. mascara
p. sandals
q. sneakers
r. lipstick/lip color
s. bomb heels/a pair of heels
t. vinyl

2. In pairs, play the game **Guess Who** using the vocabulary items from the previous activity. Choose someone in your class, but don't tell your classmate. Describe what s/he's wearing and dare him/her to find out who s/he is. Make sure you understand the meaning of these words and expressions. You can use a suggestion from the section *Learning Tips*.

Personal answer.

Guess who's wearing ... and ...

That's easy! It's ...

3. 18 Have you ever heard of the game **Odd One Out?** Below you'll find some features of oral language followed by 4 examples. In pairs, decide which ONE ISN'T used by the women and copy it in your notebook. Listen to the recording again in case you need to check.

a-I've; b-gotta; c-you know...

a.	Contractions:	I'd	I'm	I've	It's
b.	Colloquialisms:	kinda	gonna	gotta	wanna
c.	Conversation fillers:	like...	I think...	so...	you know...

Não escreva no livro.

4. 18 Now listen to the recording one last time and, in your notebook, put the items below in the order you hear them. b, e, c, a, d.

a.

Rian: When I wanna feel super confident, I wear a skirt. Because I really like my legs.
Emily: I'll do a sky high heel so I'm like 6'3.
Nancy: I wear hoops to make myself feel extra confident. I think it's a classic look for a girl, especially an urban girl.

b.

Meg: I think it's more about the entire outfit for me when I wanna feel confident and powerful. So if I was able to pair like a blazer and bomb heels, I would feel very confident.
Erin: The clothes I'm wearing when I feel extra confident and powerful are the clothes that I don't have to worry about. They fit me really well.

c.

Samantha: A good pair of heels. I'm 5'10 so wearing a heel and just having it be like I can do this. It's a statement piece. Going against society and being even taller than I should be is a big power play for me.
Caroline: These earrings are a nice touch. And they definitely bring a little flair, so I'd say that kinda tops it all off.

d.

Ashley: I'm probably gonna bring a lot of attention to myself, so I'm wearing like a sequin skirt maybe.
Kourtney: I love leather, I love vinyl. It just gives me that grit, I love it.
Marcy: I think wearing something that fits me well is what gives me the most confidence. When it fits well, and I look good, and I'm feeling good, I feel like I can do anything I set my mind to. I can take over the world.

e.

Ashley: Usually some statement lip color.
Yurrie: Of a neutral, or like a dark look. Maybe like dress pants, blazer.
Molly: I always go for the lipstick.

5. Answer the following questions: Personal answers.

a. What do you wear to feel confident?

b. Is beauty in the eye of the media? Does the exposure to the media have any influence on people's perception of beauty?

c. What are some of the things consumers must/could/should do before buying clothes? Make a list in your notebook.

6. In groups, organize a fashion show. Each group will decide what clothes and personal items to show on the classroom runway. During the show each student will be responsible to describe a classmate while he or she walks along the runway. Personal answers.

Useful language	
This is + name of the boy/girl.	*She/He is wearing* + clothing and personal items description.

PROFESSION SPOT

CAREERS IN FASHION

1. Look at this illustration. Which careers in fashion can you identify? Use a dictionary to help you. Personal answers.

Illustrations: Attilio/ID/BR

2. In your notebook, write the correct combination of numbers–letters to match the names of careers in fashion and textiles to their corresponding definitions.
I-b, II-d, III-a, IV-e, V-c.

I Fashion Designers II Conservators III Textile Designers
IV Clothing/Textile Technologists V Stylists

a. ...create two-dimensional designs that can be used, often as a repeat design, in the production of knit, weave and printed fabrics or textile products.

b. ...use their technical perspective and creative flair to work on designs for new and original clothing.

c. ...use their fashion knowledge to create appealing displays and outfits, accentuating the brand they work for and delivering a visual message.

d. ...need to know how to care for artefacts, how they deteriorate and how to give them a new lease of life.

e. ...have a hands-on role in selecting and testing the ideal fabric or material for a product.

Source: https://www.prospects.ac.uk/job-profiles. Accessed on May 2, 2020.

3. How would you define the following careers in fashion? Use your notebook.

a. A T-shirt Designer... **b.** A Fashion Photographer...

a. Possible answer: A T-shirt Designer designs T-shirts.
b. Possible answer: A Fashion Photographer photographs clothes and models for magazines and advertisement campaigns.

Não escreva no livro.

LET'S ACT WITH WORDS!

INFOGRAPHICS

According to *PC Mag Encyclopedia*, "(Information Graphics) is an umbrella term for illustrations and charts that instruct people, which otherwise would be difficult or impossible with only text." (Adapted from https://www.pcmag.com/encyclopedia/term/infographic. Accessed on April 9, 2021.)

LET'S CREATE AN INFOGRAPHIC

Your task here is to put together information about fashion, ethical treatment of animals or conscious consumerism by means of an infographic. Use the infographics in this unit as a reference.

- Typical grammar patterns: short phrases; Present Simple.
- Structure: facts and data in frames; visual information.
- Suggested theme: any topics in the unit.

WRITING STEPS

Organizing

- Before you start, find more infographics on the Internet, in magazines or in newspapers, and make a collection of them. Notice their characteristics.
- Read the infographics in this unit. Read your collection of infographics.
- Do extensive research on the topic you chose.
- Make a list of elements to include in your infographic.

Preparing the first draft

- Make a first draft.
- Use a glossary or dictionary to help you.
- Find images to illustrate it.

Peer editing

- Evaluate and discuss it with a classmate.
- Make the necessary corrections.

Publishing

- Create the final version of your infographic and publish it on your classroom bulletin board or online.

You can also build an online infographic with free diagramming tools, such as https://piktochart.com/ (accessed on April 24, 2020).

Easel/ID/BR

Source: https://www.easel.ly/blog/the-simple-infographic-structure/. Accessed on April 24, 2020.

Genre: Infographic
Purpose: To reflect about fashion, ethical treatment of animals or conscious consumerism
Tone: Informal
Setting: Social media or web pages
Writer: You or your group
Audience: Classmates or online readers

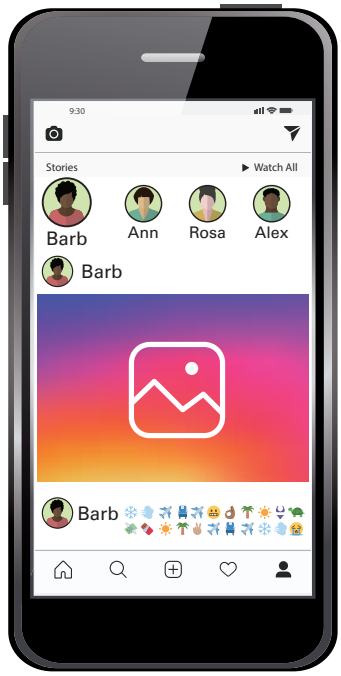
UNIT 14

GOING MOBILE

In this unit, you'll...

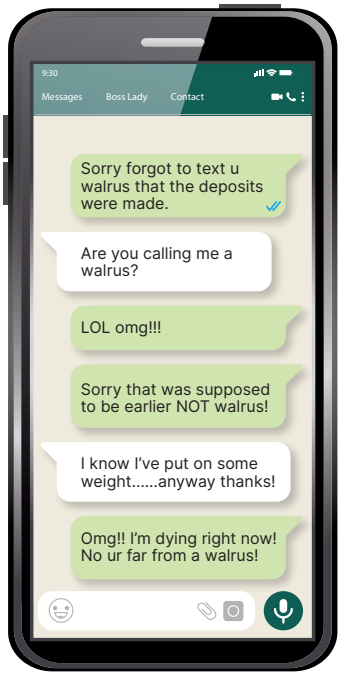
- explore texts that circulate on social media to recognize the uses of the language that emerge in this context;
- recognize language uses related to the digital universe to understand and produce texts that belong to the digital context;
- talk about things that happened at an unspecified time to report on technology-related actions;
- create a text message to articulate common language uses in digital environments.

TEXT 1



Smartphone: Liashko/Shutterstock.com/ID/BR; Fundo Instagram: karnoff/Shutterstock.com/ID/BR; Rostos: Carboxylase/Shutterstock.com/ID/BR; Emojis: Carboxylase/Shutterstock.com/ID/BR

TEXT 2



Liashko/Shutterstock.com/ID/BR

TEXT 3

Smartphone: Liashko/Shutterstock.com/ID/BR; Keyboard: www.popsugar.com/tech/photo-gallery/35465201/image/35465249/Fresh-Prince-House. Accessed on Feb. 10, 2016; Spider: Christine Bird/Shutterstock.com/ID/BR; Man: Kues/Shutterstock.com/ID/BR

DID YOU KNOW?

[...] emoji were created in the late 1990s by NTT DoCoMo, the Japanese communications firm. The name is a contraction of the words *e* and *moji*, which roughly translates to pictograph.

Adapted from http://www.theguardian.com/technology/2015/feb/06/difference-between-emoji-and-emoticons-explained. Accessed on August 17, 2020.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 4 e 5

Competências específicas e habilidades: **CELTECEM1** EM13LGG103, EM13LGG104; **CELTECEM4** EM13LGG401, EM13LGG402, EM13LGG403; **CELTECEM7** EM13LGG701, EM13LGG702, EM13LGG703, EM13LGG704.

Não escreva no livro.

LEAD-IN

1. Take a look at the pictures from the previous page. How were they created? They were created with a smartphone.

2. The advance of the Internet and mobile technology has afforded new forms of communication, such as the ones below. Do you use any of them on a daily basis? In your notebook, copy the ones you can find in each text.

   a. Internet slang
   b. abbreviations
   c. acronyms
   d. capital letters for emphasis (to make words "sound" louder)
   e. punctuation marks faces
   f. emojis
   g. stickers
   h. memes
   i. GIFs

   Text 1: emojis; Text 2: abbreviations (u: you, ur: your) and acronyms: (LOL: laughs out loud, OMG: oh my God); Text 3: a GIF or a MEME.

3. Stories are not only told with words. Take a look at **Text 1** on the previous page and answer the following questions in your notebook.

   a. What does the caption probably refer to?
   A trip or a holiday on the beach.
   b. What events are described in the caption?
   Taking a flight, wearing bikini, spending money, eating chocolate, having a peaceful and sunny time, taking a flight back home.
   c. What feeling(s) is(are) transmitted in the caption?
   Happiness at the beginning, sadness at the end.
   d. What type of picture do you think was posted above the caption?
   Personal answers.

4. About **Text 2**, what kind of relationship do the two interactants have? How can you say that?

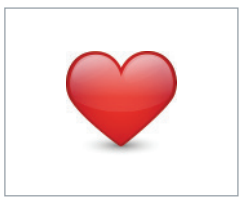
   Item b. Besides talking about a money transaction, the person who sent the message saved the other one's contact as "Boss Lady".

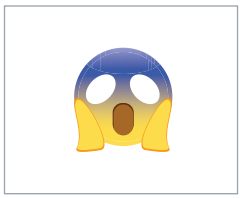
   a. Friendly b. Professional c. Romantic

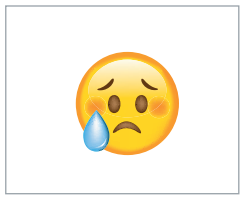
5. What went wrong in the interaction portrayed in **Text 2**? Have you ever experienced a similar situation?
   Either the person typed the wrong word or the word was replaced because of the phone's autocorrection.

6. **Text 3** shows an interaction constructed basically with images. If you had to use only words, which messages would you send?
   Personal answers.

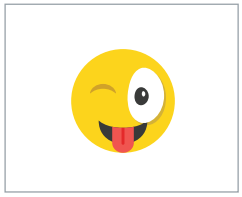
7. In your opinion, what are the meanings of the following emojis?

   a. 
   osepPerianes/ Shutterstock.com/ID/BR

   c. 
   Light And Dark Studio/ Shutterstock.com/ID/BR

   e. 
   Studiobrand/ Shutterstock.com/ID/BR

   b.
   Arizzona Design/ Shutterstock.com/ID/BR

   d. 
   Jane Kelly/ Shutterstock.com/ID/BR

   f.
   Cosmic_Design/ Shutterstock.com/ID/BR

LET'S READ!

BEFORE YOU READ... Personal answers.

a. Can you write or read texting abbreviations?

b. Do you find abbreviations helpful? Why or why not?

1. Read the text and answer the following questions. Use your notebook.

HINT

Palavras da língua inglesa que se **assemelham a palavras da língua portuguesa** em forma e significado auxiliam na compreensão da leitura.

http://www.guardian.co.uk/science/2010/aug/18/british-library-textspeak-exhibition

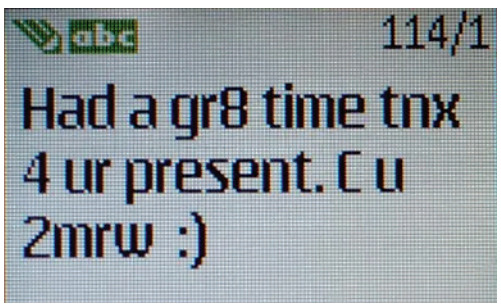
'I wrote 2U B4'! British Library Shows Up Textspeak as soooo 19th Century

New exhibition features Victorian poems written like text messages, the rise of RP, and battles over the letter H

Mark Brown *Arts correspondent*

Wed 18 Aug 2010 19.31 BST

29 40



The British Library. Fotografia: David Levene/The Guardian

A typical text message on a mobile phone. The British Library has unearthed examples of 19th century language using text msg abbreviation. GR8! Photograph: David Levene for *The Guardian*.

If u really r annoyed by the vocabulary of the text generation, then a new exhibition at the British Library should calm you down. It turns out they were doing it in the 19th century – only then they called it emblematic poetry, and it was considered terribly clever.

Details were announced today of the library's new exhibition devoted to the English language, exploring its 1,500-year history from Anglo-Saxon runes and early dictionaries to not dropping your Hs and rap.

The exhibition will open this winter after three years of planning. [...]

There will be examples of the linguistic games people played, and a poem from Gleanings From the Harvest-Fields of Literature, published in 1867. In it, 130 years before the arrival of mobile phone texting, Charles C Bombaugh uses phrases such as "I wrote 2 U B 4". Another verse reads: "He says he loves U 2 X S,/ U R virtuous and Y's,/ In X L N C U X L/ All others in his i's." [...]

- Evolving English: One Language, Many Voices will be at the British Library from 12 November 2010 until 3 April 2011.

Available at http://www.guardian.co.uk/science/2010/aug/18/british-library-textspeak-exhibition. Accessed on August 17, 2020.

a. What kind of text is it?
It is a news report.

b. What does this text tell us about texting?
Possible answer: It says texting is not new.

c. Based on the text, can we say that there is a relationship between SMS speak (texting abbreviations) and a type of literature of the past?
Yes, we can. In "emblematic poetry", the writer combines numbers and letters.

d. Do you think a poem written in this format today would be considered "literature"? Why (not)?
Personal answers.

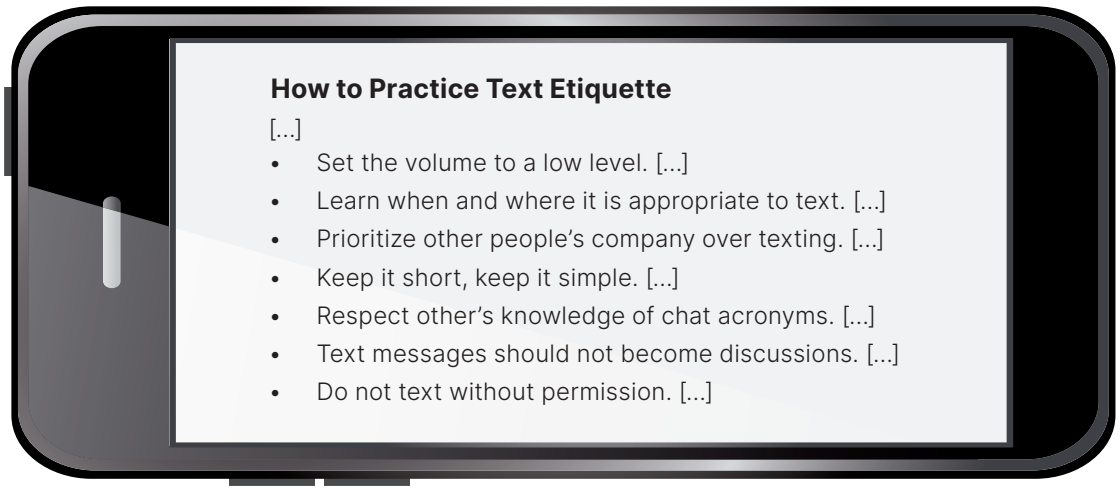
e. Would you say this text is informal only because Mark Brown uses some abbreviations in some parts?
Personal answer.

f. Why did Mark Brown choose to use the abbreviations?
Personal answer.

g. In your opinion, what kind of people went to the exhibition? Why?
Personal answers.

Não escreva no livro.

2. Read the text below and then do the activities that follow it. Personal answers.



Liashko/Shutterstock.com/ID/BR

Available at www.wikihow.com/Practice-Text-Etiquette. Accessed on August 17, 2020.

- In groups: interview a classmate about texting. Follow these steps.

  a. Talk about attitudes that annoy you regarding the use of cell phones. Create some questions based on your discussion to find out your interviewee's behavior when talking on the cell phone or texting. You can use ideas from the steps above.

  b. Interview a classmate and find out if she or he practices text etiquette. Share your findings with the class and identify as a group which etiquette items could be improved.

Useful language

- What annoys me most about texting is...
- I hate people talking loud in public spaces.
- I feel uncomfortable when my friends text while we are talking.
- I hate listening to the sound of incoming messages.
- I hate people texting me late at night.
- How do you feel when...?
- Do you text during meals/classes/family meetings?
- Do you text when you are talking to friends at a party?
- Do you send long messages?
- Do you use lots of acronyms?

VOCABULARY CORNER

2. b-before; c-boyfriend; d-by the way; e-because; f-see ya/you; g-for your information; h-girlfriend; i-got to go; j-just kidding; k-later; l-laugh out loud; m-hugs and kisses; n-roll on floor laughing; o-what's up?; p-thanks; q-with; r-sleeping or bored.

1. Do you know any chat acronyms or abbreviations in English? Personal answers.

2. Read the following texting abbreviations. Write in your notebook what they stand for.

Top 18 most popular texting abbreviations

a. asap: *as soon as possible*

b. b4	**e.** cos	**h.** GF	**k.** l8r	**n.** rofl	**q.** w/
c. BF	**f.** cya	**i.** gtg	**l.** lol	**o.** sup	**r.** zzzz
d. btw	**g.** fyi	**j.** jk	**m.** oxox	**p.** thx	

Adapted from http://www.webopedia.com/quick_ref/textmessageabbreviations.asp. Accessed on August 17, 2020.

LET'S LISTEN AND TALK!

HINT

Manter na memória o **contexto imediato** do que se escuta ajuda a compreender palavras a serem inseridas em lacunas.

1. 19 Listen to the messages that some people recorded on their voicemail. What is the common characteristic to all of them? Write the answer in your notebook. Item c.

   a. They are all serious. **b.** They are all very long. **c.** They are all funny.

2. Below are the transcripts of the messages you heard in activity 1. What words are missing? Replace the letters with the most suitable words to complete the text. Use your notebook.

   1 "Hello? Hello? Hello? Hello? Hello? Must be having A difficulties, so leave a B."

   Available at http://www.ahajokes.com/funny_audio.html. Accessed on August 17, 2020.

   2 "Hi. I'm not C to come to the D right now, so please leave a E for my cat who will return your F as soon as he finishes a six-hour G, has a two-hour H, sharpens his claws on my fine I modern couch, makes a J in his little K and finds some poor unsuspected L to kill and leave on my front M step. N for the meow. Meow!"

   Available at http://www.ahajokes.com/funny_audio.html. Accessed on August 17, 2020.

   3 "Hello. I'm home O now, but I can't find the P. Please leave a long, loud Q to help me locate R."

   Available at http://www.ahajokes.com/funny_audio.html. Accessed on August 17, 2020.

   A-technical; B-message; C-able; D-phone; E-message; F-call; G-nap; H-bath; I-Italian; J-deposit; K-box; L-creature; M-door; N-Wait; O-right; P-phone; Q-message; R-it.

3. 19 Listen to the messages again and check if your predictions in activity 2 were correct.

4. What message would you leave if you called people and heard these voicemail messages? Write it down in your notebook. Personal answers.

5. Get ready to record two different messages for a cell phone. Follow the instructions below. Write the message drafts in your notebook. Personal answers.

   Message 1: Prepare the text of a message **being yourself**.

   a. Greeting **b.** Apologize for not being able to answer **c.** Request a message

   Message 2: Prepare the text of a message **being an important businessman/businesswoman.** Remember to use formal language.

   a. Greeting **b.** Apologize for not being able to answer **c.** Request a message

6. What does your ringtone say about you (*headbanging rocker, gamer, sci-fi nerd, TV addict,* etc.)? Think of the last ones you chose and share with your classmates what they say about you. Personal answers.

PRONUNCIATION SPOT – FINAL *-e*

taKe; messaGe; phoNe; tiMe; leaVe; creatuRe; fiNe.

1. When a single *-e* is the last letter of the word, it is usually silent; the last consonant is actually the last sound. Pay attention to the pronunciation of the words on the right. Use a dictionary or other resource to search their pronunciation and practice repeating them.

take	leave
message	creature
phone	fine
time	

2. Make sure you don't include the sound / ɪ / at the end of those words! Check out the Learning Tips section for more suggestions on how to improve your speaking skills.

Não escreva no livro.

TIME FOR LITERATURE: INSTAPOETRY

BEFORE YOU READ... Personal answers.

a. Have you ever read any literary texts using mobile devices, such as phones and tablets? If yes, how was this experience?

b. How do you think mobile technology can influence literature?

c. Do you like reading poems? What are your favorite poets?

d. Which themes are usually addressed in poems?

e. Where are poems generally published? Is there any difference between poems published in printed media and online?

DID YOU KNOW?

Gurmukhi is a script associated with the Sikh, a religion that originated in the Punjab region of India.

1. Poetry is a literary form that combines words and rhythm. It expresses feelings, images, and ideas through rhymes, melody, and other techniques and styles. Which of the artistic expressions below are types of poems? Write the answers in your notebook. Items a, b, d and g.

   a. Acrostic
   b. Haiku
   c. Legend
   d. Limerick
   e. Play
   f. Short-story
   g. Sonnet
   h. Tale

2. The internet has impacted several of our activities, including the ways we create and experience literature. With the evolution of social media, new literary styles have emerged, such as Instapoetry. "The poems are bite-sized, they fit within the square Instagram frame; their font is carefully selected, an aesthetic extension of their work" (Available at https://thegibraltarmagazine.com/instapoetry-age-scrolling-literature/. Accessed on June 3, 2020). Have you ever read any instapoem? Do you know any famous instapoet?
   Personal answers.

3. One of the most famous instapoets is Rupi Kaur (@rupikaur_). Read more about her life.

Jeremy Chan/Getty Images

Rupi Kaur (born 4 October 1992) is an Indian-born Canadian poet and author.

Her works have been at the forefront of Instapoetry, a new genre of social-media-centered, short, and easily accessible poetry. She received widespread popularity after the publication of her debut book *Milk and Honey* (2014) which went on to sell over 2.5 million copies worldwide and spent more than a year on The New York Times Best Seller list.

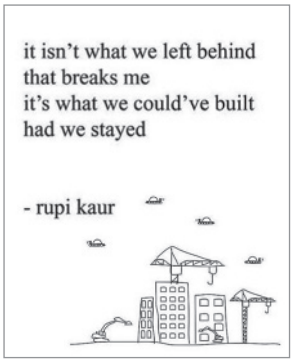
Kaur was born into a Sikh family in Punjab, India. She immigrated to Canada with her parents when she was four years old. She was inspired by her mother to draw and paint. [...]

As in Gurmukhi script, her work is written exclusively in lowercase, using only the period as a form of punctuation. Kaur writes this way to honour her culture. She has said that she enjoys the equality of letters and that the style reflects her worldview. Her written work is meant to be an experience that is easy for the reader to follow, with simple drawings to elevate her words. Common themes found throughout her works include abuse, femininity, love, self-care, and heartbreak. Sikh scriptures and the experience of learning English upon moving to Canada have influenced her writing style.

Adapted from https://peoplepill.com/people/rupi-kaur/. Accessed on June 3, 2020.

4. Read three Rupi Kaur's instapoems posted on her Instagram profile and match them to their themes. In your notebook, write the correct numbers-letters combination. I-b, II-c, III-a.

I.

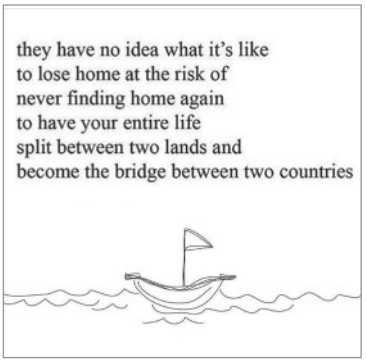


Rupi Kaur. Photograph: ID/BR

II.

Rupi Kaur. Photograph: ID/BR

III.



Rupi Kaur. Photograph: ID/BR

a. Cultural identity **b.** Heartbreak **c.** Self-care

5. Which other characteristics mentioned in Rupi Kaur's biography can you find in her poems? Write the answer in your notebook.
The fact she is an immigrant, the text in lower case, no punctuation, simple drawings.

6. Is her drawing aesthetics coherent to her writing style? Justify your answer in your notebook.
Yes. Her drawings are simple, with a thin black line without any shading, color or fill. They are coherent to her writing style, because of their simplicity and equality.

7. Read the poem again and pay attention to the personal pronouns. What are the individuals addressed in each poem? 1: a former love partner; 2: people in general; 3: immigrants.

8. Rupi Kaur's poems are full of metaphors: a figure of speech which uses one idea to understand another one. By making use of drawings, the poet also creates multimodal metaphors (combining verbal and visual language). In your notebook, write in terms of what the following things are understood in the poems.

a. past experiences.
b. to end of a relationship.
c. a love relationship.
d. the human body.
e. immigrants.

a-things left behind; b-to break; c-a construction; d-an organic environment which contains a house; e-bridges.

9. In pairs, discuss what it means to understand the things above in such terms?
Personal answers.

10. Now it's your turn to create an instapoem! Follow the guidelines below.

- Think about the topic you are going to explore.
- On a piece of paper, write down concepts related to this topic.
- Reflect about the concepts and elaborate your point of view.
- Choose one idea to write about.
- Think about the fonts, colors, drawings and other visual elements that are coherent to your point of view.
- Prepare a first draft and try to orchestrate verbal and visual language to convey your message.
- Revise, revise, revise.
- When you are ready, publish your instapoem!

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3. a-Have you ever accessed wireless Internet on a tablet?; b-Have you ever played (any) online games?; c-Have you ever bought anything online?; d-Have you ever made new friends online?; e-Have you ever downloaded content on your cell phone?; f-Have you ever used a cell phone in class?; g-Have you ever tweeted a famous person?; h-Have you ever uploaded YouTube content?; i-Have you ever needed to call your parents in an emergency?; j-Have you ever sent an e-mail with a smartphone?

LET'S FOCUS ON LANGUAGE!

1. Read this excerpt of an Internet article and answer the questions in your notebook.

Medicos may have used mobiles to cheat: Cops

Pushpa Narayan, TNN May 16, 2012, 04.15AM IST

[...] The Tamil Nadu Dr MGR Medical University had withheld results of nine students and lodged a complaint with cyber crime in March after they received complaints from two final year students that nine of their classmates cheated during the exam. The students gave their names and roll numbers. A faculty member also supported the letter. "Police have given us an interim report that suggests there could have been malpractice. We are now waiting for the final report," said university vice-chancellor Dr Mayil Vahanan Natarajan. [...]

Available at https://timesofindia.indiatimes.com/city/chennai/Medicos-may-have-used-mobiles-to-cheat-Cops/articleshow/13158719.cms. Accessed on June 3, 2020.

DID YOU KNOW?

Medico: a physician or doctor; a medical student.

a. What does the police report suggest?
That medicos may have used mobiles to cheat in an exam.

b. Does the text mention when cheating happened?
No.

c. What is more important in this text, the fact itself or the time it happened?
The fact itself.

d. Copy from the text examples of actions which happened at an unspecified time in the past. Which tense is used in these sentences? "Medicos may have used mobiles to cheat: "Cops"; "Police have given us an interim report that suggests there could have been malpractice...". Present perfect.

2. What is the function of the Present Perfect? Write the answers in your notebook.
Items a and c.

a. To talk about past experiences without mentioning when they happened.

b. To talk about past experiences which happened at a specified time in the past.

c. To talk about a past event that has present consequences.

To make the Present Perfect, use *have/has* + verb in the Past Participle.
(You can find a list of some irregular verbs at the end of this book.)
For questions, use **have/has** + **subject** + verb in the **Past Participle**.
A: *Have you ever used a tablet?*
B: *No, never.*
We often use *ever* and *never* to emphasize experiences or lack of experiences before the present time, respectively.

3. Work with a classmate. Ask questions using the prompts below and take notes of your classmate's answers to report back to the class. Use your notebook.

Examples: ***use/a tablet*** *– Have you ever used a tablet?*
leave/a message on a friend's cell phone *– Have you ever left a message on a friend's cell phone?*

a. access/wireless Internet on a tablet
b. play/online games
c. buy/anything online
d. make/new friends online
e. download/content in your cell phone
f. use/cell phone in class
g. tweet/a famous person
h. upload/YouTube content
i. need/call your parents in an emergency
j. send/email with a smartphone

Use **never**, **already**, or **yet** to answer the questions. Examples:

I have already used a tablet. *I have never used a tablet.* *I haven't used a tablet yet.*

4. Read the hints below and write sentences in your notebook to describe what has happened to the world of technology in the last decades. The first one is done for you.

a. (TV sets + larger)

TV sets have become larger.

b. (picture quality + improve) Picture quality has improved.

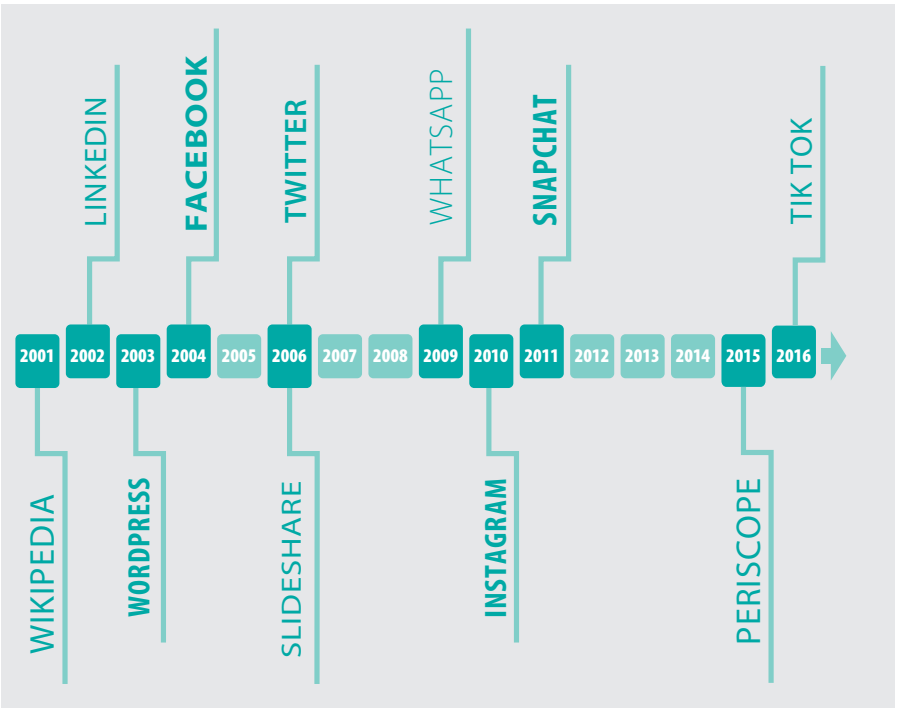
c. (prices + come down) Prices have come down.

d. (The smartphone + kill + the landline phone) The smartphone has killed the ladline phone.

e. (Smartphones + replaced + the need for pocket cameras) Smartphones have replaced the need for pocket cameras.

f. (Smartphones + become + our inseparable companions) Smartphones have become our inseparable companions.

5. Take a look at this timeline of social media. Then study the two sentences below.



BRFuzetti

1. SlideShare has been available for several years.

2. Wikipedia has been available since 2001.

Based on the two examples above, replace the letters with the words for or since to complete the rules. Use your notebook.

A-for; B-since.

a. When we want to refer to a period of time, we use A, as in example 1.

b. When we want to refer to a point in time, we use B, as in example 2.

> We use the Present Perfect followed by **for** or **since** to talk about events or states which started in the past but are still true now.

Ricardo Teles/Pulsar Imagens

Women using cell phones during the "I Jogos Mundiais dos Povos Indígenas," Palmas (TO), 2015.

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A-since; B-has made; C-have been able; D-Since; E-has become; F-Since; G-has changed; H-has come; I-Since; J-has grown; K-has been; L-has lost; M-has been; N-for; O-have evolved.

6. You are going to read a text about how long some social media have been available. To find out the exact information, replace the letters with the words **for** or **since** or the **correct form** of the verbs in parentheses. Write the answers in your notebook.

a.

Also known as "snail mail," the postal service has been available A (for/since) 550 BC. More recently, electronic mail B (make) communication quicker and easier. In fact, people C (be able) to send e-mails for more than fifty years.

b.

D (For/Since) Guglielmo Marconi first transmitted signals more than a century ago, radio E (become) one of the world's most common sources of news and entertainment.

c.

F (For/Since) its invention in 1890, the telephone G (change) significantly over the years. It H (come) a long way from two cups and a string. Today's phones are technological wonders, constantly getting smaller, more sophisticated, and less expensive.

d.

I (For/Since) 2003, social networking sites such as Facebook and MySpace allow visitors to create networks of friends and contacts and upload images, music, videos, and news stories. Facebook J (grow) into a website with millions of users who share vital information. Facebook is definitely the leading contender. At the beginning it was MySpace, but this site K (be) in decline for quite a few years now. Over the past two years, MySpace L (lose), on average, more than a million U.S. users a month.

e.

Twitter M (be) around N (for/since) a while. A "tweet" is a text-based post comprised of up to 280 characters. Tweets O (evolve) from more simple everyday experiences to shared links to Web content, hot topic conversations, photos, videos, and songs.

BEYOND THE LINES...

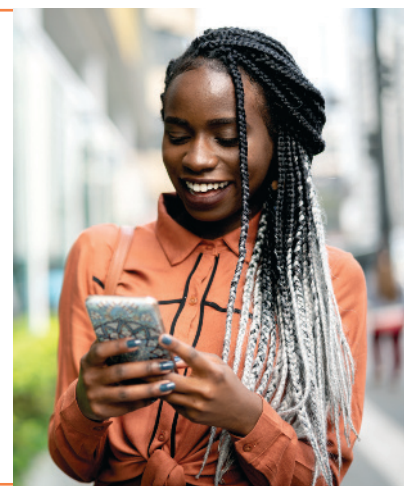
Personal answers.

a. Does everybody have access to communication technology in your community?

b. Do cell phone companies offer good service in your region?

c. Many people find it rude when a person takes a call during a private social engagement with others. In your opinion, what's the balance between private vs. public when it comes to using cell phones?

d. How have the Internet and mobile devices contributed to communication and socialization in your community?



FG Trade/iStock/Getty Images

7. Let's play an Emoji Guessing Game! With a classmate, read the names of the following movies and find the corresponding sequence of emojis for each one.

E.T.	*Planet of the Apes*
Free Willy	*Home Alone*
Finding Nemo	*The Phantom of Opera*
Lord of the Rings	*Titanic*
Slumdog Millionaire	*The Sisterhood of the Travelling Pants*

Example: *Stuart Little*

a.
The Sisterhood of the Travelling Pants

f.
Lord of the Rings

b.
Home Alone

g.
Free Willy

c.
Titanic

h.
Planet of the Apes

d.
E.T.

i.
The Phantom of the Opera

e.
Slumdog Millionaire

j.
Finding Nemo

8. Think of a film or a song and represent it in emojis. Then check if a classmate can guess the name of the film or the song. Personal answers.

Carboxylase/Shutterstock.com/ID/BR

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LET'S ACT WITH WORDS!

LET'S WRITE A TEXT MESSAGE

"Texting really has changed the way we live. It has made us more available in a passive sort of way. We can send and receive messages at any time, but messages can also easily be ignored if someone involved chooses."

Available at http://justruthings.com/2011/03/23/2010-sees-huge-boost-in-text-messages-sent-and-received/. Accessed on August 17, 2020.

Your task is to write a text message to a friend telling something about your life. It can be about big news, personal feelings towards a fact; an anecdote. You can also text just to make small talk or to see how your friend is doing. Before you start, let's review some of the characteristics of this genre.

- The sentences are normally simple.
- The use of abbreviations, acronyms, and emojis is very common.
- The text is organized in short paragraphs.

WRITING STEPS

Organizing

- Find more abbreviations and acronyms on the Internet.
- Make a list of elements to include in your message.

Preparing the first draft

- Make a first draft.
- Make sure that your message follows texting etiquette and is polite.
- Check the abbreviations, acronyms, emojis, and any other language resources.

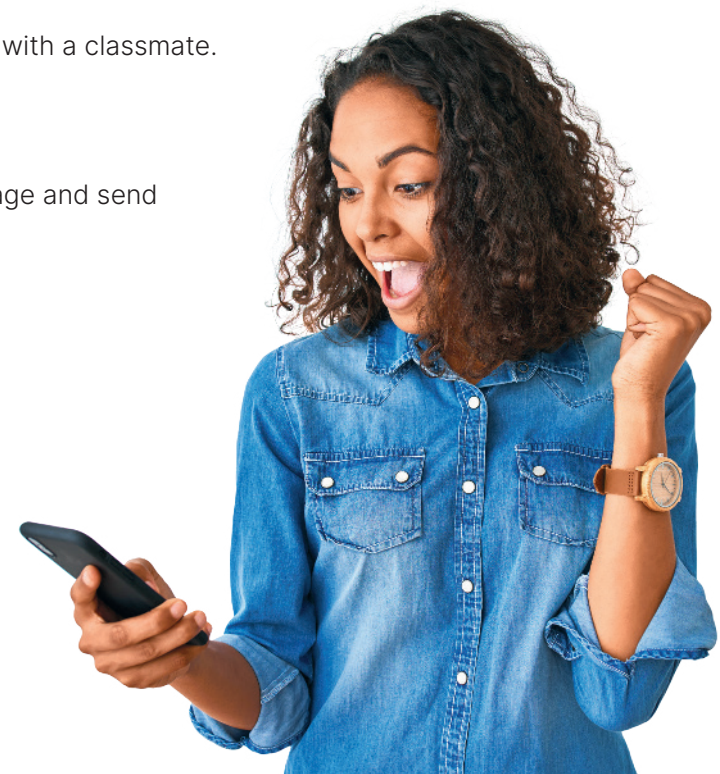
Peer editing

- Evaluate and discuss your message with a classmate.
- Make the necessary adjustments.

Publishing

- Write the final version of your message and send it to a friend.

Genre: Text message
Purpose: To interact informally
Tone: Informal
Setting: Smartphone
Writer: You
Audience: A friend



AaronAmat/iStock/Getty Images

TIME TO REFLECT

UNIT 13

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series, etc.)
1. I can recognize familiar words and phrases and identify the topics in headline news summaries and many of the products in advertisements, by exploiting visual information and general knowledge.
2. I can follow in outline short, simple social exchanges, conducted very slowly and clearly.
3. I can understand some words and expressions when people are talking about themselves, family, school, hobbies or surroundings, provided they are talking slowly and clearly.
4. I can understand words and short sentences when listening to a simple conversation (e.g. between a customer and a salesperson in a shop), provided that people talk very slowly and very clearly.
5. I can understand and extract the essential information from short, recorded passages dealing with predictable everyday matters that are delivered slowly and clearly.
Reading (textbook language, different textual genres, literary texts, multimodal texts, etc.)
6. I can get an idea of the content of simpler informational material and short simple descriptions, especially if there is visual support.
7. I can understand very short, simple texts a single phrase at a time, picking up familiar names, words and basic phrases and rereading as required.
8. I can identify specific information in simpler written material I encounter such as letters, brochures and short newspaper articles describing events.
9. I can pick out the main information in short newspaper reports or simple articles in which figures, names, illustrations and titles play a prominent role and support the meaning of the text.
10. I can understand texts describing people, places, everyday life, and culture, etc., provided that they are written in simple language.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation, etc.)
11. I can describe people, places and possessions in simple terms.
12. I can give a simple description of an object or picture while showing it to others using basic words, phrases and formulaic expressions, provided I can prepare in advance.
13. I can present my opinion in simple terms, provided listeners are patient.
Writing (question answers, sentences; short/longer texts; different textual genres, etc.)
14. I can exploit format, appearance and typographic features in order to identify the type of text: news story, promotional text, article, textbook, chat or forum, etc.
15. I can give my impressions and opinions in writing about topics of personal interest (e.g. lifestyles and culture, stories), using basic everyday vocabulary and expressions.
Strategies (to understand and produce spoken and written language)
16. I can use an idea of the overall meaning of short texts and utterances on everyday topics of a concrete type to derive the probable meaning of unknown words from the context.
17. I can deduce the meaning of a word from an accompanying picture or icon.

Based on Common European Framework of Reference for Languages (Council of Europe, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

Não escreva no livro.

TIME TO REFLECT

UNIT 14

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series, etc.)
1. I can follow speech that is very slow and carefully articulated, with long pauses for me to assimilate meaning.
2. I can recognize concrete information (e.g. places and times) on familiar topics encountered in everyday life, provided it is delivered in slow and clear speech.
3. I can generally identify the topic of discussion around me that is conducted slowly and clearly.
Reading (textbook language, different textual genres, literary texts, multimodal texts, etc.)
4. I can pick out the main information in short newspaper reports or simple articles in which figures, names, illustrations and titles play a prominent role and support the meaning of the text.
5. I can identify specific information in simpler written material I encounter such as letters, brochures and short newspaper articles describing events.
6. I can understand simple instructions on equipment encountered in everyday life.
7. I can understand the main points made in short magazine reports or guide entries that deal with concrete everyday topics (e.g. hobbies, sports, leisure activities, animals).
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation, etc.)
8. I can give a short, rehearsed presentation on a topic pertinent to my everyday life, briefly give reasons and explanations for opinions, plans and actions.
9. I can cope with a limited number of straightforward follow up questions.
10. I can describe everyday aspects of my environment (e.g. people, places, a job or study experience).
11. I can describe simple aspects of my everyday life in a series of simple sentences, using simple words and basic phrases, provided I can prepare in advance.
Writing (question answers, sentences; short/longer texts; different textual genres, etc.)
12. I can give information in writing about matters of personal relevance using simple words and basic expressions.
13. I can exploit format, appearance and typographic figures in order to identify the type of text: news story, promotional texts, article, textbook, chat or forum, etc.
14. I can write a short, very simple message (e.g. a text message) to friends to give them a piece of information or to ask them a question.
Strategies (to understand and produce spoken and written language)
15. I can use my recognition of known words to deduce the meaning of unfamiliar words in short expressions used in routine everyday contexts.
16. I can collaborate in simple, practical tasks, asking what others think, making suggestions and understanding responses, provided I can ask for repetition or reformulation from time to time.
17. I can deduce the meaning of a word from an accompanying picture or icon.
18. I can recall and rehearse an appropriate set of phrases from my repertoire.

Based on Common European Framework of Reference for Languages (Council of Europe, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

UNIT 15

YOU BROADCAST

In this unit, you'll...

GOALS

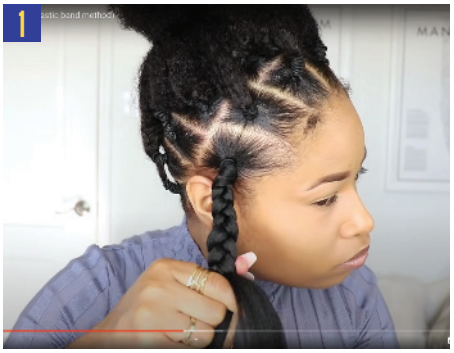
- talk about video broadcasting to recognize how the language is used on streaming platforms;
- reflect on YouTubers and digital influencers to understand their roles in the digital universe;
- give instructions in English to practice common language uses in tutorials and other instructional videos;
- create a script to experience audiovisual creation as a process.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 4 e 5

Competências específicas e habilidades:
CELTECEM1
EM13LGG101, EM13LGG103, EM13LGG104;
CELTECEM3
EM13LGG301;
CELTECEM7
EM13LGG701, EM13LGG702, EM13LGG703.

1



Available at https://www.youtube.com/watch?v=spdmnlk2naI&t=292s. Accessed on August 31, 2020.

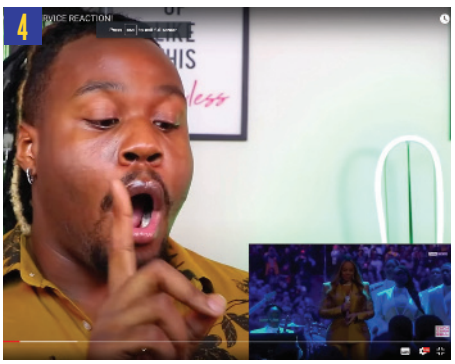
3

Available at https://www.youtube.com/watch?v=dsJtgmAhFF4. Accessed on August 31, 2020.

2

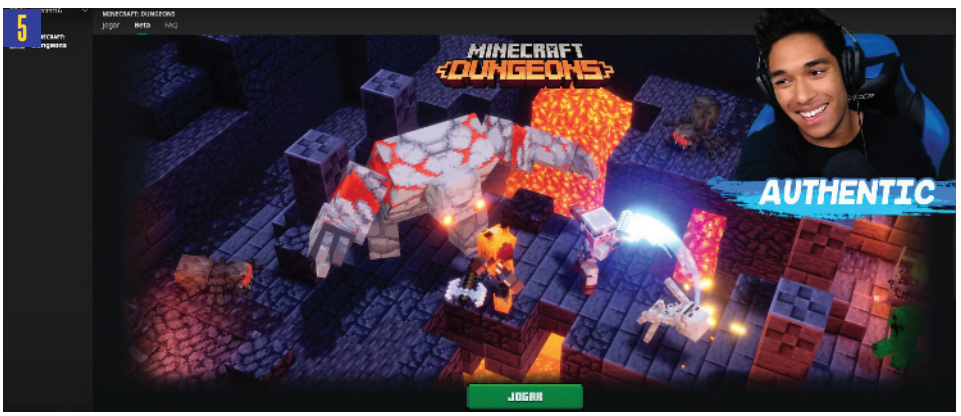
Available at https://www.youtube.com/watch?v=LtgclW3qlBk. Accessed on August 31, 2020.

4



Available at https://www.youtube.com/watch?v=fhXJUU-HtA&t=248s. Accessed on August 31, 2020.

5



Available at https://www.youtube.com/watch?v=im8GixYEgE. Accessed on August 31, 2020.

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LEAD-IN

1. Take a look at the snapshots on the previous page. Which pictures represent the type of videos you usually watch?
   Personal answers.
2. Which types of videos do the snapshots show? Answer in your notebook.
   1g, 2a, 3d, 4c, 5h.
   a. performances
   b. pranks
   c. reactions
   d. recipes
   e. reviews
   f. skits
   g. tutorials
   h. walkthroughs
3. In pairs, discuss the questions below. Personal answers.
   a. Do you know any video-sharing websites? If so, list them.
   b. Why do you think people post videos on video-sharing websites?
4. Do you know what viral videos are? In your notebook, make a list of the five most popular viral videos in Brazil.
   Viral videos are videos that become very popular on the Internet and are spread as powerfully as a virus.
5. Do you know any famous people whose careers are associated with personal broadcasting? Write the answers in your notebook.
   Personal answers.
6. Do you trust all the videos you watch online? How do you select the videos you watch?
   Personal answers.
7. Some people, including teenagers, have become popular vloggers or YouTubers and even made money with the videos they share. Do you follow any YouTubers? What type of content do they create? What are your favorite channels?
   Personal answers.
8. Have you ever uploaded a video to Vimeo, YouTube or any other popular video broadcasting websites? If so, how many views did it get? If not, what kind of channel do you think you could create?
   Personal answers.

grebeshkovmaxim/Shutterstock.com/ID/BR

DID YOU KNOW?

A **YouTuber**, also known as a **YouTube content creator**, is a type of videographer who produces videos for the video-sharing website YouTube. Networks sometimes support YouTube celebrities. Some YouTube personalities have corporate sponsors who pay for product placement in their clips or production of online.

Available at https://en.wikipedia.org/wiki/YouTuber. Accessed on June 30, 2020.

LET'S READ!

HINT

Ler a **primeira frase** de cada parágrafo pode ajudar você a entender os **tópicos principais**.

BEFORE YOU READ... Personal answers.

a. Do you know what influencers are?

b. Who are the most influential YouTubers in Brazil? Do you know any from your state?

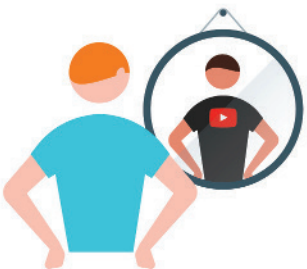
c. Why do you think so many companies are creating partnerships with YouTubers?

https://www.oberlo.com/blog/youtube-influencer

The Rise of YouTube Influencers

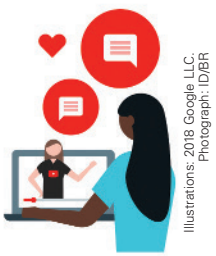
There are plenty of benefits to working directly with a YouTube influencer:

- When it comes to video content, a YouTube influencer is a trendsetter that social media users trust to identify the hottest products and trends.
- Most YouTube creators are highly selective when choosing brands to partner with, adding a level of authenticity to sponsored content.
- YouTube influencers listen to and interact with their audiences, cultivating communities that are more like friendships than fanships.



70%

of teenage YouTube subscribers say they **relate to YouTube creators more than traditional celebrities.**[1]



Illustrations: 2018 Google LLC. Photograph: ID/BR

4 in 10

millennial subscribers say their **favorite creator understands them better than their friends.**[2]

Also, YouTube influencers are changing perspectives across more industries than you'd think.

A study conducted by Carat, Nielsen, and YouTube found that beauty brands were the first to partner with YouTube influencers, with **86% of the top 200 videos in the beauty category coming from influencers** (not brands).

But what's intriguing about Carat's finding is just how far YouTube influencers stretch beyond this particular niche.

Carat tested nine more categories including snacks, auto, and toys. **Across all nine of them, working with a YouTube influencer caused an uplift in brand affinity as well as consumers' purchase intent**.

So the idea that YouTube influencer marketing is purely for the female audience who are looking at beauty and cosmetic brands simply isn't true.

Ultimately, a YouTube influencer's impact on marketing is worth paying attention to, because the next generation of audiences is picking up on their branded content across multiple industries.

And YouTube is making its own contributions, continuously working on nurturing influencers of all sizes. For instance, it launched a 'Merchandise' feature that allows influencers to sell to audiences directly.

Não escreva no livro.

Creators with more than 10k subscribers can offer merchandise like phone cases, T-shirts, hats, or any of over 20 different items that make sense for their channel.

Additionally, it has a dedicated creators program in place that allows influencers to make great videos, find their audience, and grow their channel on YouTube.

Available at https://www.oberlo.com/blog/youtube-influencer. Accessed on June 16, 2020.

1. **Why are YouTubers considered influencers?**
   Because social media users trust them to identify the hottest products and trends.
2. **How is YouTube supporting marketing campaigns?**
   By allowing influencers to sell to audiences directly and offer merchandise items.
3. **Find the words below in the text and guess their meanings according to the context. In your notebook, write the correct combination of letters–numbers.**
   a-IV; b-II; c-III; d-V; e-I.

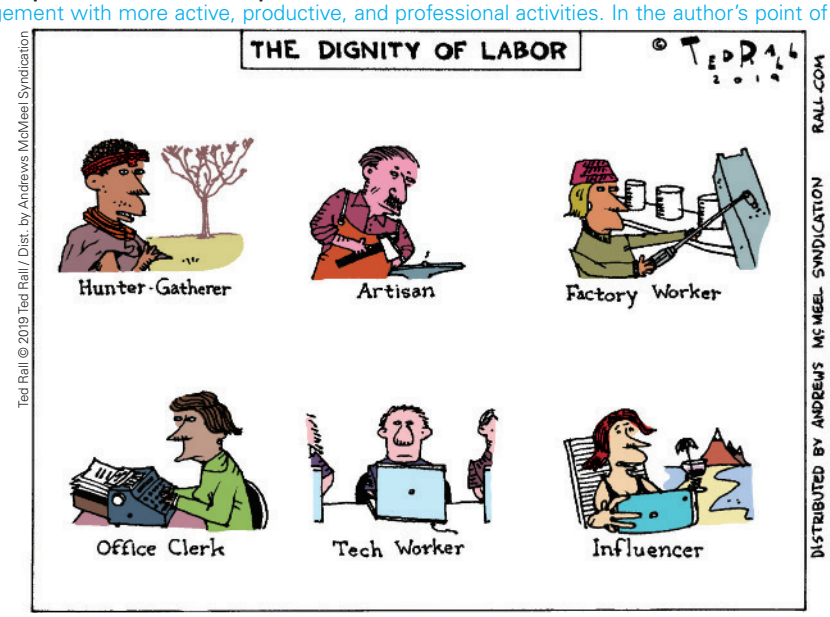
a. A creator is someone who...	**I.** helps to popularize a new style or movement.
b. An influencer is someone who...	**II.** persuades others using social media.
c. A millennial is someone who...	**III.** became an adult in the early 21st century.
d. A subscriber is someone who...	**IV.** ideates and produces content for social media.
e. A trendsetter is someone who...	**V.** arranged to access content in a channel.

4. **In your notebook, write down the expressions that cannot be associated to the following terms.**
   I-a; II-b; III-c.

I. YouTubers	**II.** Video viewers	**III.** Marketing outcomes
a. brands	**a.** audiences	**a.** brand affinity
b. creators	**b.** celebrities	**b.** community cultivation
c. influencers	**c.** communities	**c.** content diversity
d. trendsetters	**d.** subscribers	**d.** sales increase

5. **The text mentions the benefits of YouTube influencers' job. In your opinion, what are some of the disadvantages of their role in society?** Personal answers.

6. **Read the cartoon below entitled "The Dignity of Labor". Pay attention to the verbal and visual elements and explain the author's point of view towards influencers?** Possible answer: In the past, work involved the engagement with more active, productive, and professional activities. In the author's point of view, that's not what influencers do.



7. "*Figurative language* is language that's intended to create an image, association, or other effect in the mind of the listener or reader that goes beyond the literal meaning or expected use of the words involved." (available at https://www.dictionary.com/browse/figurative-language. Accessed on June 16, 2020). We can do that by using irony, comparisons, exaggerations, personification, etc. Explain how the irony effect is constructed in the text.
Through the combination of the verbal messages ("The Dignity of Labor") and the association of the influencer with other hard-working professions. The message is the opposite of what the verbal text says.

8. Do you agree with the cartoon's criticism? Why / why not?
Personal answers.

BEYOND THE LINES...

Personal answers.

a. Does fame on the Internet always mean success? Explain.

b. Which characteristics make a successful YouTube influencer?

c. Why do you think so many children and teenagers desire to become YouTubers?

d. What do you think about YouTubers who post advertisements disguised in entertainment videos?

e. What ethical issues YouTubers should keep in mind when planning and publishing their videos?

Spirit Boom Cat/Shutterstock.com/ID/BR

VOCABULARY CORNER

■ Video-sharing sites contain some peculiar and specific words. In your notebook, write the correct combination of letters–numbers to match the terms below to their correct descriptions. a-III, b-VI, c-VII, d-IV, e-I, f-V, g-II.

a. Account
b. Profile
c. Caption
d. Definition
e. Screen size
f. Channel
g. Subscription

I. The amount of screen space available for the video.
II. The affiliation to a certain channel you enjoy.
III. A personal area where you can group all your videos together.
IV. The quality of the image defined by the amount of pixels.
V. The formal relationship between the user and the video-sharing site.
VI. An outline of your personal characteristics.
VII. The text of a speech, etc., superimposed on the film and projected onto the screen.

Não escreva no livro.

LET'S FOCUS ON LANGUAGE!

1. The underlined words in the excerpts below are called *linking words*. These words help us organize what we say or write. Most of these linking words are commonly used in writing or more formal speech. Read these excerpts taken from the text "The Rise of YouTube Influencers." Which linking words have the same meaning as the underlined words? Write the answers in your notebook. a-III; b-I; c-I; d-II; e-II; f-II.

a.

Also, YouTube influencers are changing perspectives across more industries than you'd think.

I. Alternatively **II.** Consequently **III.** In addition

b.

So the idea that YouTube influencer marketing is purely for the female audience who are looking at beauty and cosmetic brands simply isn't true.

I. As a result **II.** Subsequently **III.** Unless

c.

Ultimately, a YouTube influencer's impact on marketing is worth paying attention to [...]

I. In the end **II.** Just now **III.** Not long ago

d.

[...] because the next generation of audiences is picking up on their branded content across multiple industries.

I. Also **II.** Since **III.** While

e.

For instance, it launched a 'Merchandise' feature that allows influencers to sell to audiences directly.

I. For **II.** For example **III.** For sure

f.

Additionally, it has a dedicated creators program in place that allows influencers to make great videos, find their audience, and grow their channel on YouTube.

I. Before **II.** Furthermore **III.** Therefore

2. Read the following excerpts taken from the text "The Rise of YouTube Influencers" and answer the questions in your notebook.

> There are plenty of benefits to working **directly** with a YouTube influencer.

> Most YouTube creators are **highly** selective when choosing brands to partner with, adding a level of authenticity to sponsored content.

> So the idea that YouTube influencer marketing is **purely** for the female audience who are looking at beauty and cosmetic brands **simply** isn't true.

> And YouTube is making its own contributions, **continuously** working on nurturing influencers of all sizes.

a. Which word or words in bold describe(s) how you do something? Directly, highly, continuously.

b. Which word or words modify(ies) another word/phrase? Purely, simply.

> The highlighted words are called *adverbs of manner*. These adverbs can modify another word (adjectives and other adverbs) or describe an action (verb).

c. In your notebook, write the correct combination of letters–numbers to find out examples of different ways of writing adverbs of manner. Include the adjective that originates each of these adverbs. a-I (final), III (important), IV (relative); b-II (easy); c-V (simple).

a. adjective + *-ly*

b. adjective – *-y* + *-ily*

c. adjective – *-e* + *-ly*

I. finally

II. easily

III. importantly

IV. relatively

V. simply

3. Odd One Out! Notice that not all the words ending in *-ly* are adverbs of manner. Write in your notebook the word that doesn't belong to each group. a-friendly; b-only; c-apply; d-deadly.

a.	negatively	probably	friendly
b.	only	quickly	lastly
c.	apply	slightly	automatically
d.	nearly	deadly	gently

Não escreva no livro.

LET'S LISTEN AND TALK!

1. 20 Listen to instructions on how to make a sandwich. Write down in your notebook the ingredients you hear. Items a, b, c, d, e, and g.

Africa Studio/Shutterstock.com/ID/BR

a. boiled chicken breast

antpkr/Shutterstock.com/ID/BR

c. lemon

Ovsiannikova Tetiana/Shutterstock.com/ID/BR

e. bread

Giuseppe_R/Shutterstock.com/ID/BR

g. tomato

EM Arts/Shutterstock.com/ID/BR

b. lettuce

ND700/Shutterstock.com/ID/BR

d. parsley

HandmadePictures/Shutterstock.com/ID/BR

f. onion

Mr.Nakorn/Shutterstock.com/ID/BR

h. carrot

2. In your notebook, write down the correct combination of letters–numbers to label the actions represented by the pictures. A-III; B-V, VI; C-I; D-II, IV, VII.

A put	B season (x2)	C shred	D add (x3)

VI.

VII.

V.

IV.

II.

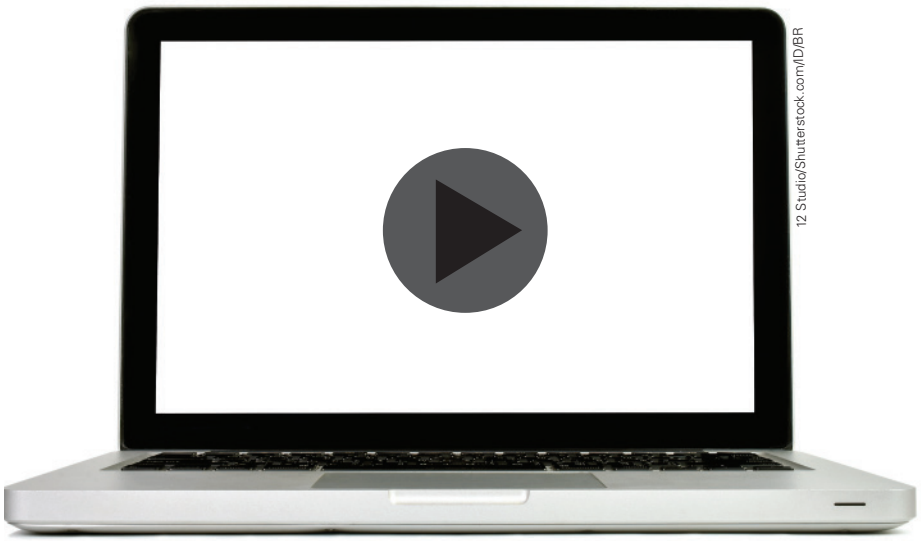
I.

III.

Photographs: Marcelo Parducci/ID/BR

3. 20 Listen to the recording again and put the instructions in sequence.

4. Is the text's genre on the previous page a **review** or a **recipe**? Write the answer in your notebook.
It is a recipe.
5. Was it probably broadcast as a **video** or a **podcast**?
It was broadcast as a video.
6. What time expressions are used to show the sequence of actions in the instructions?
First, then, next, and lastly.
7. Work alone. List five things you have watched on YouTube that you *like, love, couldn't care less about, hate*.
Personal answers.
8. Now think about reasons for each choice in activity 7. In your notebook, draft your ideas using language from the *Useful language* box.
Personal answers.


12 Studio/Shutterstock.com/ID/BR

Useful language

- I hated watching... since...
- I couldn't care less about... because...
- I love... as...
- I like... because...

PRONUNCIATION SPOT – THE SCHWA VOWEL / ə /

- The schwa vowel / ə / is a very short, quick sound. Say the words below and notice how the syllable with the schwa vowel / ə / receives less stress than the other syllables in the words.

amateur	performance
inappropriate	open
aside	typical
column	lesson
amount	

Não escreva no livro.

LET'S FOCUS ON LANGUAGE!

1. Read the following excerpt from the listening on page 223.

> "**First**, shred the chicken breast. **Then**, put in the chicken onto the bread slice. **Next**, add the lettuce, the tomato and the onion slices. **Lastly**, season with the parsley and the lemon juice."

We use the following words to show the order of instructions:

First, ... Then, ... After that, ...

Next, ... Lastly, ... Finally, ...

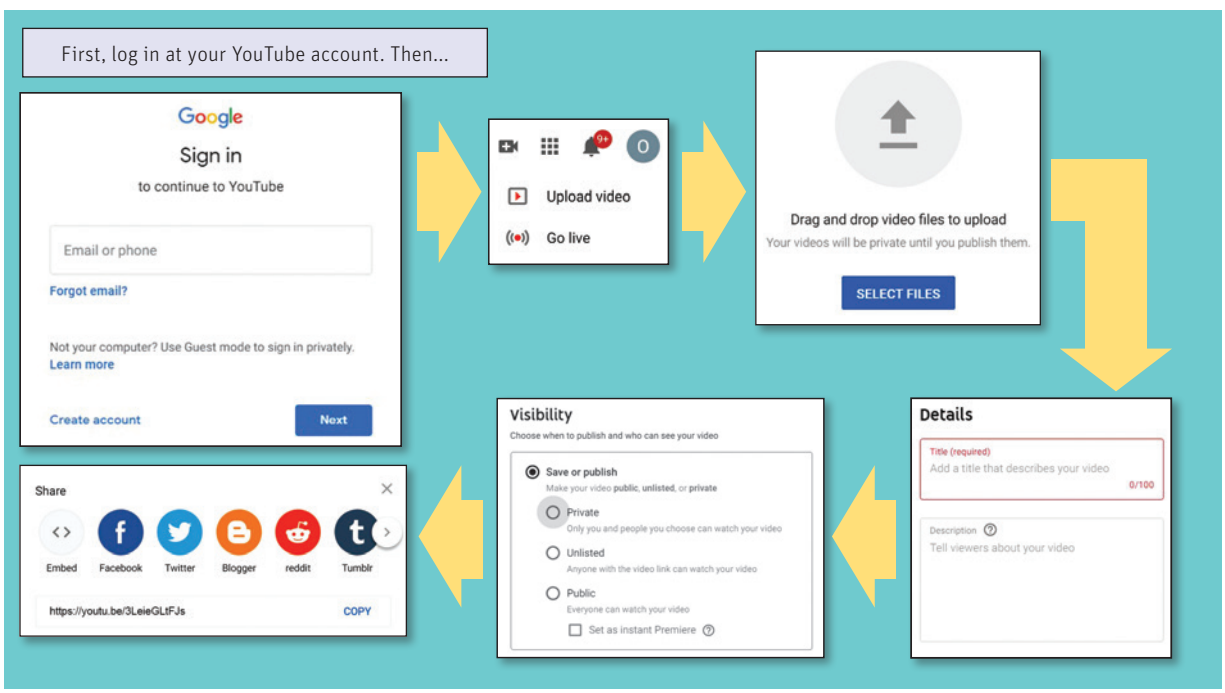
■ Why were the words in bold used? Copy the answer in your notebook.

a. To introduce an opinion. X b. To indicate the sequence of events. c. To make a pause to think.

2. Do you know how to upload a video on YouTube? In your notebook, write the correct combination of letters–numbers to make complete sentences. a-VI; b-III; c-V; d-I; e-IV; f-II.

a. Log in	I. visibility preferences.
b. Click	II. your video on social media.
c. Select	III. on the "upload video" button.
d. Set up	IV. a title and a description.
e. Add	V. a video film to upload.
f. Share	VI. to your YouTube account.

3. Use the sentences from the previous activity to write the sequence of instructions to upload a video on YouTube. Follow the numbers in the boxes and use the sequence words from activity 1.

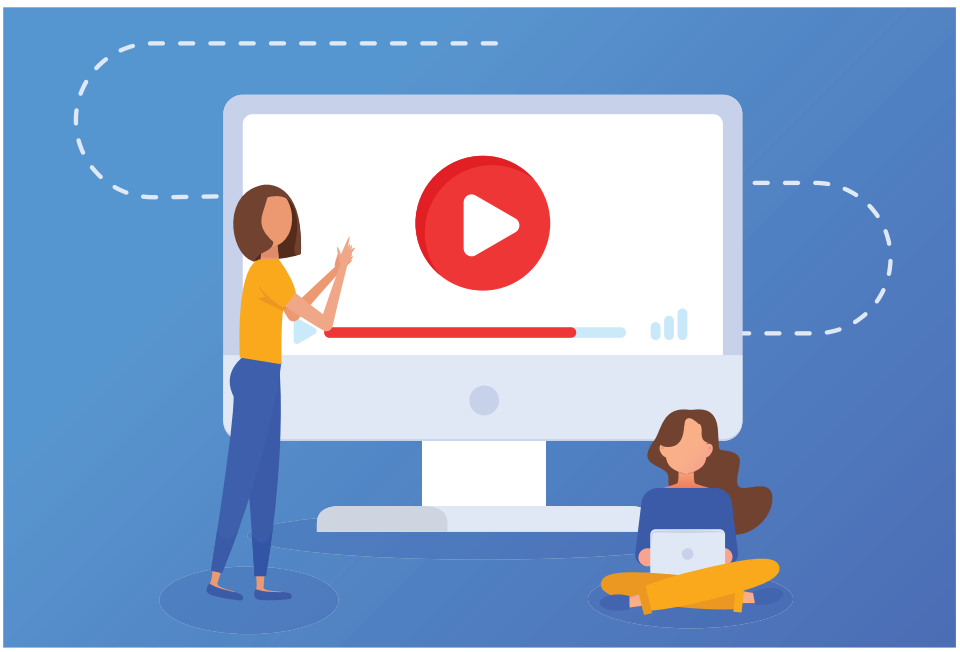


Youtube. Fotografia: ID/BR

LET'S ACT WITH WORDS!

LET'S CREATE A TUTORIAL

A tutorial is a set of instructions to teach someone how to do or use something. It is very popular on YouTube. Creating a good video involves planning and organization. Your video should not be too long, not too short. Writing a script will help you produce a concise, coherent and successful video.



Irina Shatilova/Shutterstock.com/ID/BR

1. You can organize your script in three main parts: introduction; body; and conclusion. Read the strategies below and, in your notebook, put them in the correct column (some can be in more than one part).

Introduction: I, V, VI, IX, X, XII; Body: III, VII, VIII, XI; Conclusion: I, II, IV, VI.

I. Ask viewers to subscribe.

II. Encourage viewers to post comments.

III. Explain the order of events.

IV. Get feedback.

V. Introduce a problem.

VI. Invite viewers to like and share.

VII. List procedures.

VIII. Present examples to simplify things.

IX. Say exactly what the viewer will learn.

X. Say who you are.

XI. Show sequential steps.

XII. Tell a quick story.

Introduction	Body	Conclusion

2. What are other important elements to consider essential when planning and producing a video? Write your ideias on your notebook.

Personal answers.

Não escreva no livro.

3. Copyright, relevance and suitability are key factors to consider when creating videos for online platforms. Read the tips below and decide which factor they refer to. Copyright: add royalty-free images; ask authorization to use other people's image; mention the sources of your research. / Relevance: Think of original topics; select themes that are important to people's lives. / Suitability: Avoid using curse words and bad language; don't show harmful or dangerous acts.

Add royalty-free images.
Ask authorization to use other people's image.
Avoid using curse words and bad language.
Don't show harmful or dangerous acts.
Mention the sources of your research.
Select themes that are important to people's lives.
Think of original topics.

Copyright	Relevance	Suitabilty

WRITING STEPS

Organizing

- Choose a topic for your tutorial.
- Search for other tutorials about the topic on the Internet.
- Think about reasons why your tutorial is important.
- List the main steps to achieve the goal.
- Put them in a logical order.

Preparing the first draft

- Make a first draft.
- Make sure your steps are in a coherent and logical order.
- Revise and eliminate unnecessary words and phrases, keeping it simple.
- Make sure you used a friendly and conversational tone. Remember the script is for an oral text.

Peer editing

- Evaluate and discuss your script with a classmate.
- Make the necessary adjustments.

Publishing

- Write the final version of your tutorial.
- Record your video and post it on YouTube.

antoniodiaz/Shutterstock.com/ID/BR

Genre: Video Tutorial
Purpose: To teach how to do something
Tone: Informal
Setting: YouTube
Writer: You
Audience: Internet users

UNIT 16

HEALTHY EATING

In this unit, you'll...

GOALS

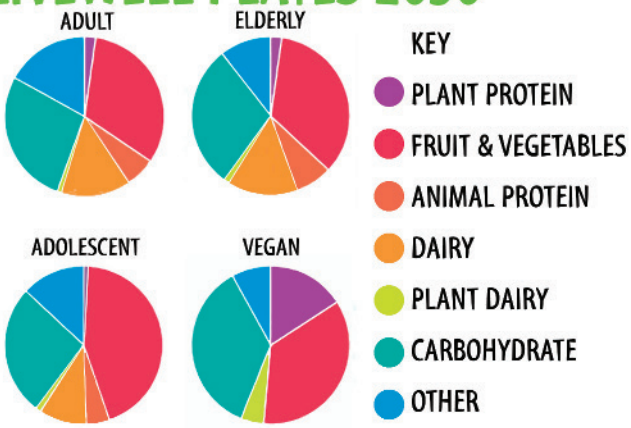
- study about eating habits in order to notice the relationship between food and health;
- discuss food and nutrition facts and myths to develop a critical perspective about healthy eating;
- learn how to express conditions in order to talk about actions or events that will probably take place or that are hypothetical;
- learn about micro tales to gain understanding of this literary genre and develop cultural awareness;
- write a musical parody to practice using language related to food and eating habits creatively.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 2, 3 e 8

Competências específicas e habilidades: CELTECEM1 EM13LGG103; CELTECEM6 EM13LGG602, EM13LGG603.

LIVEWELL PLATES 2030



WHAT WE NEED TO EAT MORE OF THIS

- Legumes, nuts and oilseeds
- Fruit and vegetables
- Sustainable soy and other meat replacers
- Aquacultured fish
- Grain-based products

AND LESS OF THIS

- Meat – red, white and processed
- Sugar
- Dairy
- Cheese

THESE PLATES ILLUSTRATE THE MINIMAL DIETARY CHANGES NEEDED TO KEEP GLOBAL TEMPERATURE RISE BELOW 2 DEGREES IN ACCORDANCE WITH THE PARIS AGREEMENT.

EAT MORE PLANTS
Enjoy vegetables and whole grains.

EAT A VARIETY OF FOODS
Have a colourful plate.

BUY FOOD THAT MEETS A CREDIBLE CERTIFIED STANDARD
Consider MSC, free-range, and fair trade.

WASTE LESS FOOD
One third of food produced for human consumption is lost or wasted.

MODERATE YOUR MEAT CONSUMPTION, BOTH RED AND WHITE
Enjoy other sources of proteins such as peas, beans and nuts.

EAT FEWER FOODS HIGH IN FAT, SALT AND SUGAR
Keep foods such as cakes, sweets and chocolate as well as cured meat, fries and crisps to an occasional treat.

Choose water, avoid sugary drinks and remember that juices only count as one of your 5-a-day however much you drink.

Davi Augusto/ID/BR

Não escreva no livro.

LEAD-IN

1. The **Livewell 2030 diet** presents ideal ingredients to balance healthy eating with sustainable food sources. The diet is nutritious and, according to the World Wildlife Fund for Nature, it could help us to limit global warming to less than 2 degrees. Take a look at the charts and answer the questions. Personal answers.

   a. Based on the plate charts, which group of people do you fit in?

   b. What eating habits do you need to improve to accomplish the goals of the Livewell 2030 plate?

   c. Which Livewell principles are you following nowadays?

   d. What other actions besides the ones related to eating habits can you take to live by the Livewell principles?

2. Look at the food items below. In your notebook, write the ones present in your diet, and categorize them according to the Livewell 2030 diet chart. Use the key beside pie charts to guide you. Personal answers.

BEET YOGURT CABBAGE COCONUT TOMATO APPLE
MILK ARUGULA CASSAVA POTATO BROCCOLI
GARLIC CARROT LEMON COFFEE WATERMELON
HONEY BANANA ORANGE
PARSLEY GRAPES
BELL PEPPER AVOCADO
CHEESE BEANS
POMEGRANATE EGGPLANT
LETTUCE ONION OKRA CHICKEN
CORN ZUCCHINI EGGS RICE
PUMPKIN FISH PEAR RIBS BEEF

monticello/Shutterstock.com/ID/BR

3. Look at the food items again.

   a. Find 3 food items that came from Africa that are now part of Brazilian eating habits. Write the answers in your notebook. Banana, coconut and coffee.

   b. Find 3 items that are part of traditional Brazilian indigenous meals. Write the answers in your notebook. Cassava, corn and fish.

LET'S READ!

BEFORE YOU READ... Personal answers.

a. What do you do to stay healthy?

b. Are you conscious about the kind of food you eat?

1. Read some tips on healthy eating and do the activities on the next page.

HINT

Toda leitura tem um objetivo. Antes de ler, defina **qual será o propósito da leitura e use as estratégias de leitura** que melhor lhe atendam.

https://www.nhs.uk/live-well/eat-well/healthy-eating-for-teens/

Healthy eating for teens

Eat well

Food and diet	Recipes and tips	Digestive health

Anton Grachev/iStock/Getty Images

I (Title of the first tip)

Skipping meals won't help you lose weight and is not good for you, because you can miss out on important nutrients. Having breakfast will help you get some of the vitamins and minerals you need for good health.

II (Title of the second tip)

Fruit and vegetables are good sources of many of the vitamins and minerals your body needs during your teenage years. Aim to eat at least five portions of a variety of fruit and veg a day.

III (Title of the third tip)

Cut down on food and drinks high in fat, sugar and salt, such as sweets, chocolate bars, cakes, biscuits, sugary fizzy drinks and crisps, which are high in calories (energy). Consuming too many calories can lead to weight gain and becoming overweight. Get tips on eating less sugar, fat and salt.

IV (Title of the fourth tip)

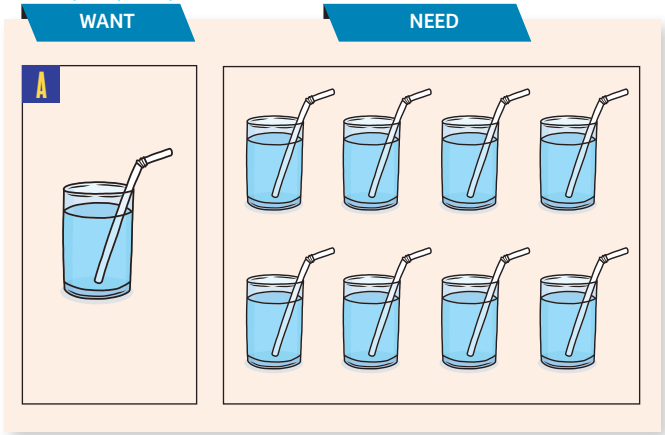
Aim to drink six to eight glasses of fluids a day – water and lower-fat milk are all healthy choices. Even unsweetened fruit juice is sugary, so try to drink no more than one glass (about 150ml) of fruit juice or smoothie each day.

Available at https://www.nhs.uk/live-well/eat-well/healthy-eating-for-teens/. Accessed on May 9, 2020.

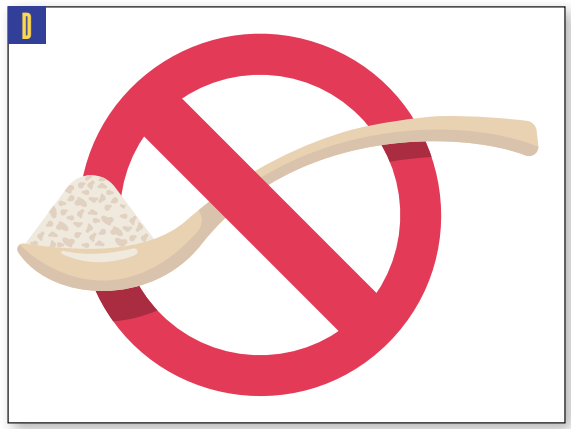
Não escreva no livro.

2. Take a quick look at the text on the previous page. Who is it addressed to?
Teens.

3. In your notebook, write down the correct combination of numbers–letters to match each of the images below to its corresponding excerpt from the text.
I-B; II-C; III-D; IV-A.



ovwattaphotos/iStock.com/Getty Images; macida/iStock/Getty Images



hvostik/Shutterstock.com/ID/BR

Silvia Zamboni/Folhapress

ryby/Shutterstock.com/ID/BR

4. In your notebook, write down the correct combination of numbers–letters to match the most appropriate title for each tip in activity 1.
I-D; II-A; III-B; IV-C.

A Get your 5 a day B Healthier snack ideas C Stay hydrated D Don't skip breakfast

5. Now, in your notebook, answer the following questions:

a. What does *5* in one of the tips refer to? Meals.

b. How many portions of veggies and fruit are recommended in the text? Five.

c. What examples of fluids can you find in the text? Water, low-fat milk and fruit juice.

BEYOND THE LINES...

Personal answers.

a. Based on the tips under the title "Healthier snack ideas", in pairs make a list of snacks that you could have at school and home. Use your notebook to create the list.

b. Share your list with your classmates and agree on a list of healthy snacks for your group that works for you all.

6. What are the typical fruits and vegetables in your region? Write the answer in your notebook.
Personal answers.

7. In groups, make a list of actions that can be taken to help lower-income and minority neighborhoods have access to healthy food. Share your list with your class.

Here is some useful language to help you make this list.
Personal answers.

Useful language

- One possibility is to make a campaign...
- We can create...
- The local government can...
- Our school can create/offer... soup kitchen/green garden/free breakfast/free lunch

BEYOND THE LINES...

Edgar Argo/CartoonStock

a. Does the woman know what the basic food groups are?
No, she doesn't.
b. Does the woman know how to eat healthily?
She only eats frozen, canned and take-out meals.
c. How does the cartoonist represent someone who eats unhealthy foods?
As someone lazy and with a sedentary lifestyle.
d. Do you think this cartoon reinforces stereotypes? If so, which ones?
Possible answer: Yes, it does. That fat people always have bad eating habits.

Não escreva no livro.

TIME FOR LITERATURE

1. Have you ever heard of micro tales? Personal answers.

Rêve-Ree
@ReeDwithaBee

Let's have a pyjama picnic, you and I,

Under the soft night sky.

We'll eat starfruit and mooncakes

Sitting on the lawn,

And drink cups of dream-tea

Beneath our blankets of dawn.

Available at https://twitter.com/ReeDwithaBee/status/1185996161582129152. Accessed on May 9, 2020.

2. In your notebook, write the features you can identify in Rêve-Ree's micro tale.

X **a.** It includes very few characters.

b. It's written in around 300 words.

c. It has a conflict.

X **d.** It uses condensed language.

e. It has a beginning, middle and end.

3. Where do you think this micro tale was published? How do you know?
On Twitter. Because of the source and the twitter address @ReeDwithaBee.

4. Let's try too!? In your notebook, think of a topic and write a micro tale. Share with a colleague and ask for feedback. After editing it, read it to your classmates. You can also make it a writing project on Twitter. Check out @ReeDwithaBee and @VeryShortStory as examples.
Personal answers.

BEFORE YOU READ...

a. What do the news articles have in common?
Both discuss meat consumption.

b. Which cognates can you identify in the texts?
Diets, consumption, climate, version, team, stories, encourage, Mediterranean, probably, exclusively.

8. How do the pictures in the texts relate to their topics?

TEXT 1 In Text 1 the picture shows more vegetables and less meat. In Text 2 the picture shows a meat stall/it shows only meat.

HINT

Textos curtos podem demandar mais **conhecimento linguístico**. Redobre a atenção às **estratégias de leitura**.

https://www.nytimes.com/2019/08/21/climate/what-if-we-all-ate-a-bit-less-meat.html

Tyler Varsell/The New York Times

What if We All Ate a Bit Less Meat?

Also this week, how an economic downturn could affect climate change.

By Jillian Mock and John Schwartz
Published Aug. 21, 2019 Updated Aug. 27, 2019.

Welcome to the Climate Fwd: newsletter. The New York Times climate team emails readers once a week with stories and insights about climate change. Sign up here to get it in your inbox. (And find the website version of this week's letter here.)

Available at https://www.nytimes.com/2019/08/21/climate/what-if-we-all-ate-a-bit-less-meat.html. Accessed on May 9, 2020.

TEXT 2

https://www.sciencealert.com/what-would-happen-if-you-only-eat-meat

What Would Happen if You Only Ate Meat?

Jacinta Bowler. 5 January 2018.

Plenty of diets encourage lowering, or increasing your meat consumption – the Mediterranean diet wants you to eat less meat, and if you're on the paleo diet you'll probably eat more – but what would happen if you exclusively ate meat?

Giorgio Rossi/Shutterstock.com/ID/BR

Available at https://www.sciencealert.com/what-would-happen-if-you-only-eat-meat. Accessed on May 9, 2020.

9. Which news article gives support to the Livewell project presented on the opening page? Justify your answer. Use your notebook. The one on *the New York Times*. The article suggests we eat less meat.

10. In what section of *The New York Times* was the article published? Write the answer in your notebook. Climate.

11. In pairs, make a list of the kinds of meat you find in the supermarket or at the butcher's. Which vegetables and grains do you prefer to eat more? Personal answers.

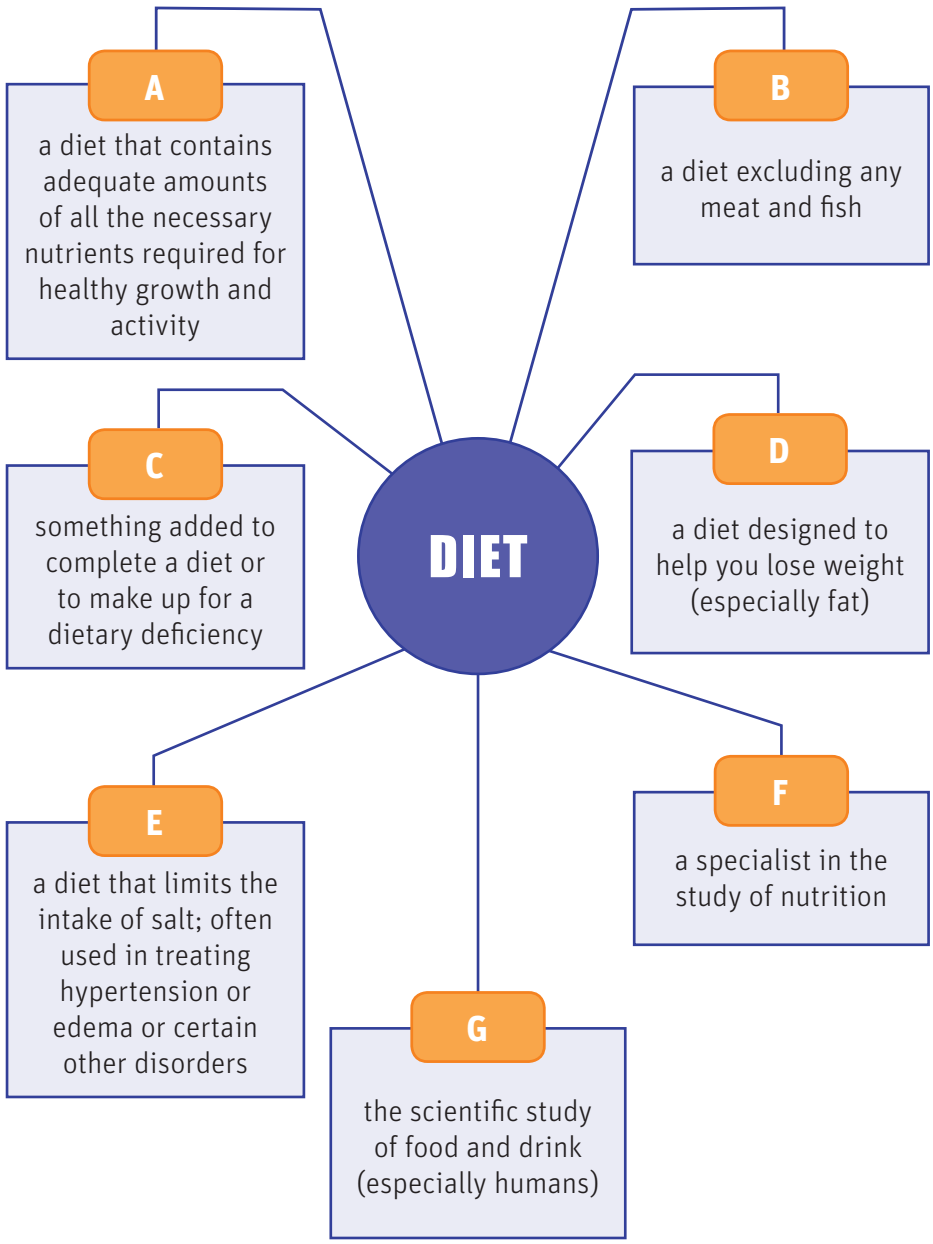
Não escreva no livro.

VOCABULARY CORNER

- In your notebook, write the correct combination of numbers–letters to match the terms below to their corresponding definitions in the graphical dictionary.

I-A; II-E; III-D; IV-C; V-B; VI-F; VII-G

I Balanced diet
II Low-sodium diet
III Obesity diet
IV Dietary supplement
V Vegetarianism
VI Dietitian
VII Nutrition



Adapted from http://visuwords.com/. Accessed on August 12, 2020.

4. Letter B: Your stomach expands to accommodate the amount of food that you eat and goes back to its original size once the food passes on to the intestines. The only effect cutting down on the amount of food will have on your stomach is your appetite but not the size of the stomach itself.
Letter E: The key is what and how much you are eating, not when you are eating it. In regards to weight gain and loss, it all depends on whether or not you are taking in more calories than you are burning.

LET'S READ AND TALK!

1. Read some myths related to food and nutrition.
   a. If you eat sugar, you get diabetes.
   b. Your stomach will shrink if you eat less.
   c. If you eat eggs, your cholesterol will go up.
   d. If you eat snacks, you will spoil your appetite.
   e. If you eat later in the evening, you will gain weight.
2. Did you already know any of these myths above? Which one(s)? Report to your classmates.
   Personal answers.
3. Read the myths in activity 1 again. Then, read some facts about these myths.

Facts

I. Eating moderately a few hours (two or three hours) before meals should not be a problem. Grabbing a bite a little before your main meals will actually help you curb your hunger.

II The reason that this is believed is because egg yolks contain more cholesterol than any other food. However, experts have stated that eating one egg each day will not cause an increase in your cholesterol levels. Eggs have been found to be a great source of nutrients when eaten in moderation.

III Diabetes is caused by a lack of insulin absorption or production in the body, not by consumption of sugar and carbohydrates. The main causes of diabetes are obesity and inactivity, which sugar may attribute to but cannot be the sole cause of.

Adapted from https://community.myfitnesspal.com/en/discussion/785494/25-common-food-nutrition-myths. Accessed on August 13, 2020.

In your notebook, write the correct combination of letters–numbers to match three myths to the facts below. A-III; C-II; D-I

4. Can you guess the facts about the two remaining myths? Discuss with a classmate and then report your ideas to the whole class.
5. Let's play Myth Buster. In groups, think of other myths and facts related to food and nutrition. Try to remember popular myths of your region. After discussing them in groups, tell the myths to the class and challenge the other groups to find out what the facts are. Use the pattern in activity 1 as a model. Personal answers.

Useful language

- The myth we have chosen is...
- Some popular myths related to nutrition are...
- The fact about... is...
- If we eat... we don't...
- You will not... if you...

PRONUNCIATION SPOT – ENDING SOUNDS: /s/ AND /z/

- Listen carefully to how your teacher pronounces these words. In your notebook, write them down in two columns, according to their ending sounds: /s/ or /z/.

diets	groups	eats	eggs	raisins
vitamins	types	cakes	teenagers	snacks

/s/ = diets, eats, cakes, snacks, groups, types
/z/ = raisins, vitamins, eggs, teenagers

Não escreva no livro.

LET'S FOCUS ON LANGUAGE!

1. Read the myths from the previous section again.

A If you eat sugar, you get diabetes.

B Your stomach will shrink if you eat less.

C If you eat eggs, your cholesterol will go up.

D If you eat snacks, you will spoil your appetite.

E If you eat later in the evening, you will gain weight.

a. What idea does each sentence convey? In your notebook, complete the chart with the statements above. See an example:

It describes what will probably happen in the future: B; C; D; E; It describes a logical conclusion: A.

It describes what will probably happen in the future	It describes a logical conclusion
Your stomach will shrink if you eat less.	

We use a comma after the **if-clause** when the **if-clause** precedes the **main clause**.
If you eat sugar, you get diabetes.

We don't use a comma if the **main clause** precedes the **if-clause**.
You get diabetes if you eat sugar.

b. Which parts of the sentences above describe a condition?

If you eat sugar […]; […] if you eat less; If you eat eggs […]; If you eat snacks […]; If you eat later in the evening […].

c. Which parts of the sentences above describe a prediction?

[…] you get diabetes; Your stomach will shrink […]; your cholesterol will go up; […] you will spoil your appetite; […] you will gain weight.

d. Complete these rules below using **Simple Present** and **will + verb**. Write the answers in your notebook.

I. A-Simple Present; B-Simple Present; II. A-Simple Present; B-will + verb.

I When we want to give facts, we use **if** + **A** for the condition, and **B** in the other part of the sentence that presents what always happens.

II When we want to talk about possibilities in the future, we use if + **A** in the part of the sentence that describes the condition, and **B** in the other part of the sentence that presents the prediction.

Tegun Mujiono/Shutterstock.com/ID/BR

2. Read some more opinions about eating and in your notebook complete each sentence with an appropriate ending.

I Excessive consumption of the pigment lycopene, found in such plants as tomatoes, can also cause your skin to turn orange. This is harmless and reversible by simply stopping consuming the lycopene.

Eva Studio/Shutterstock.com/ID/BR

a. If you eat too much lycopene, your skin...
…will turn orange.

b. Your skin goes back to its normal color...
…if you stop eating lycopene.

II If you want to keep your eyes healthy, eating fresh fruits and leafy vegetables is better than getting your vitamin A from carrots. Leafy vegetables are a source of vitamin A, but they also contain vitamins C and E, which have been shown to prevent cataracts.

magnola/Shutterstock.com/ID/BR

c. If you want to keep your eyes healthy, eat...
…fresh fruits and leafy vegetables.

d. If you eat fresh fruits and leafy vegetables, you...
…will get vitamin A.

e. ...if you eat leafy vegetables.
You will get vitamins C and E…

f. If you consume vitamins C and E, ...
…you will prevent cataracts.

Cosma/Shutterstock.com/ID/BR

III Another eye-related myth is that reading in dim light damages your vision. In fact, this will do nothing to harm your eyesight, other than fatigue your eyes more quickly than normal.

g. If you read in dim light, you will...
…not damage your vision.

h. You will fatigue your eyes more quickly than normal if you...
…read in dim light.

Adapted from http://www.todayifoundout.com/index.php/2012/02/if-you-eat-an-excessive-amount-of-carrots-your-skin-will-turn-an-orangishyellow-shade/. Accessed on August 13, 2020.

3. With a classmate, decide if the opinions in activity 2 are **fact** or **myth**. To make the activity even more interesting, talk with your science teacher about them. Personal answers.

4. Read an extract from the news article "What if we all ate less meat?" and answer the questions.

[...] "according to a study this month in the journal Scientific Reports, **if** everyone in the country **reduced** their consumption of beef, pork, and poultry by a quarter and substituted plant proteins, we**'d save** about 82 million metric tons of greenhouse gas emissions per year. That would be a reduction of a little more than 1 percent."

Available at https://www.sciencealert.com/what-would-happen-if-you-only-eat-meat. Accessed on May 9, 2020.

a. Is the reduction of meat a real or imaginary situation? Imaginary.

b. Which verb tense is used after **if**? The Simple Past.

The *Second Conditional* is used to express imaginary situations.

The main clause contains the modal verb **would**, and the if-clause is formed by **the Simple Past**.

Other modal verbs can be used instead of would – could, for example.

Não escreva no livro.

5. Complete the sentences with the second conditional. Use your notebook.

a. would happen/adopted
"Usually, our One Thing You Can Do feature highlights an idea for reducing your climate footprint. For a change, we decided to look at an individual action and talk about what (happen) if everybody in the United States actually (adopt) it."

Available at https://www.nytimes.com/2019/08/21/climate/what-if-we-all-ate-a-bit-less-meat.html. Accessed on May 9, 2020.

b. went/would save
"If everyone in the country (go) vegetarian, cutting meat out completely and replacing it with plant proteins of the same nutritional value, we (save) 330 million metric tons of greenhouse gas emissions per year."

Available at https://www.nytimes.com/2019/08/21/climate/what-if-we-all-ate-a-bit-less-meat.html. Accessed on May 9, 2020.

c. cut/would be
"If the average American (cut) just a quarter pound of beef a week from their diet, about one hamburger, it (be) the equivalent of taking 10 million cars off the road for a year."

Available at https://www.nytimes.com/2019/08/21/climate/what-if-we-all-ate-a-bit-less-meat.html. Accessed on May 9, 2020.

6. Complete the following sentences in your notebook. Personal answers.

a. The climate would probably change if _____.
b. If I _____, I'm sure I would improve my eating habits.
c. If we ate a bit less meat, we _____.
d. If I _____ the Livewell principles, I could help keep global pollution lower.
e. The planet _____ if each of us contributed a little.

7. In pairs, let's discuss some possible solutions for the following dilemmas. Personal answers.

You have the task of choosing the menu for your class graduation get-together. Most of your classmates are trying hard to balance their diets, but some are meat lovers. What would you do?

Your final school project involves creating strategies to help your community to follow the Livewell principles. What would you have to consider if you were to propose these strategies?

As I group representative, you're in charge of collecting money and buying a snack while your group finishes a task. You remember collecting money from everyone but notice you're a few bucks short when you're about to buy all the snacks have ordered for your friends. What would you do?

Kunst Bilder/Shutterstock.com/ID/BR

The big day when you will meet your sweetheart's family is approaching. You know the family is preparing this very special BBQ for the event. As this family's earnings rely heavily on cattle breeding, you didn't want to spoil the event by announcing you're vegan. What would you do?

Your best friend is trying to talk you into following a fad diet. You have kindly explained that you don't like to follow fad diets but he keeps talking talk about its benefits and insists that you join the same program. What would you do?

skvoor/Shutterstock.com/ID/BR

Useful language

- If I were... and were invited..., I...
- If I had to..., I... I would probably...
- If this happened, I could...
- I would probably... if I...
- I would... if I didn't have enough...
- I could... if I were to...

LET'S ACT WITH WORDS!

LISTEN TO A MUSICAL PARODY

A parody, according to the *Webster dictionary*, is "a literary or musical work in which the style of an author or work is closely imitated for comic effect or in ridicule." One characteristic of a parody is the use of irony: you say something to mean the opposite. Look at this example:

Eat lots of fatty foods and you will be thin and healthy.

Our world knowledge tells us that this is not true and so this statement must be ironic.

1. Read these lyrics. The song is from a musical parody of the famous Michael Jackson's hit *Beat It*. Yankovic released *Eat It* in 1984.

Eat It

–Songwriters: Michael Jackson;
Alfred Matthew Yankovic

How come you're always such a fussy young man?
Don't want no Captain Crunch, don't want no Raisin Bran
Well, don't you know that other kids are starving in I ?
So eat it, just eat it

Don't wanna argue, I don't wanna debate
Don't wanna hear about what kind of food you hate
You won't get no dessert 'till you clean off your II
So eat it
Don't you tell me you're full

Just eat it, eat it, eat it, eat it
Get yourself an egg and beat it
Have some more chicken, have some more pie
It doesn't matter if it's broiled or fried

Just eat it, eat it, just eat it, eat it (×2)

Your table manners are so cryin' shame
You're playin' with your food, this ain't some kind of game
Now, if you starve to death, you'll just have yourself to III

So eat it, just eat it

You better listen, better do what you're told
You haven't even touched your tuna casserole
You better chow down or it's gonna get IV
So eat it
I don't care if you're full

Just eat it, eat it, eat it, eat it
Open up your mouth and feed it
Have some more yogurt, have some more Spam
It doesn't matter if it's fresh or canned

Just eat it, eat it, eat it, eat it
Don't you make me repeat it
Have a banana, have a whole bunch
It doesn't matter what you had for V
Just eat it, eat it, eat it, eat it (×2)

Eat it, eat it, eat it, eat it
If it's getting cold, reheat it
Have a big dinner, have a light snack
If you don't like it, you can send it VI

Chorus

Available at http://www.elyrics.net/read/w/weird-al-yankovic-lyrics/eat-it-lyrics.html. Accessed on August 13, 2020.

Não escreva no livro.

2. Look at the words of the song "Eat it". In your notebook, write down the correct combination of numbers–letters to complete the missing words, paying attention to the rhyme.

I-C; II-E; III-D; IV-B; V-A; VI-F

A lunch	C Japan	E plate
B cold	D blame	F back

3. 21 Listen to the song and write, in your notebook, words or expressions for:

a. dishes
a-tuna casserole; b-dessert; c-broiled; d-fussy eater.

b. dish at the end of a meal

c. cooking-related words

d. someone who does not like many kinds of food

4. What similarities do you find in the original song and the parody "Eat it"?
The melody and how the titles sound. Eat it: the sound /i:/ in "eat" and "beat", and the word "it".

5. What's the main element of a parody?
Humor.

LET'S CREATE A MUSICAL PARODY

Your task here is to criticize bad eating habits by means of a musical parody. Use the parody "Eat it" on the previous page as a reference.

Suggested themes:

- Healthy food
- Diet and weight loss
- The dietitian

Genre: Musical parody
Purpose: To criticize bad habits
Tone: Informal
Setting: Lyrics on a wall newspaper or on Padlet. You can also record your parody as a podcast or a video
Writer: You
Audience: Social media friends

WRITING STEPS

Organizing

- Choose a theme to develop your parody.
- Choose a song to imitate.
- Give a title to your parody.
- Criticize bad habits with humor.
- Use rhymes and informal language.

Preparing the first draft

- Make a first draft.
- Use a dictionary to help you.

Peer editing

- Evaluate and discuss your draft with a classmate.
- Make the necessary corrections.

Publishing

- Post the parody lyrics to social media.
- You can also record your parody as a podcast or a video.

Cosmaa/Shutterstock.com/D/BR

TIME TO REFLECT

UNIT 15

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series, etc.)
1. I can understand instructions addressed carefully and slowly to me and follow short, simple directions.
2. I can understand and follow a series of instructions for familiar, everyday activities such as sports, cooking, etc., provided they are delivered slowly and clearly.
3. I can understand basic instructions on times, dates and numbers, etc., and on routine tasks and assignments to be carried out.
4. I can follow speech that is very slow and carefully articulated, with long pauses for me to assimilate meaning.
Reading (textbook language, different textual genres, literary texts, multimodal texts, etc.)
5. I can find specific information in practical, concrete, predictable texts (e.g. travel guidebooks, recipes), provided they are written in simple language.
6. I can understand the main information in short and simple descriptions of goods in brochures and websites (e.g. portable digital devices, cameras, etc.).
7. I can understand short written instructions illustrated step by step (e.g. for installing new technology).
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation, etc.)
8. I can give short basic descriptions of pictures, events and activities.
9. I can explain what I like or dislike about something, why I prefer one thing to another, making simple, direct comparisons.
10. I can present my opinion in simple terms, provided listeners are patient.
Writing (question answers, sentences; short/longer texts; different textual genres, etc.)
11. I can write about everyday aspects of my environment (e.g. people, places, a job or study experience) in linked sentences.
12. I can write a series of simple phrases and sentences linked with connectors like *and*, *but*, *because*, etc.
Strategies (to understand and produce spoken and written language)
13. I can use my recognition of known words to deduce the meaning of unfamiliar words in short expressions used in routine everyday contexts.
14. I can deduce the meaning of a word from an accompanying picture or icon.
15. I can recall and rehearse an appropriate set of phrases from my repertoire.

Based on Common European Framework of Reference for Languages (Council of Europe, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

Não escreva no livro.

TIME TO REFLECT

UNIT 16

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series, etc.)
1. I can follow speech that is very slow and carefully articulated, with long pauses for me to assimilate meaning.
2. I can understand and extract the essential information from short, recorded passages dealing with predictable everyday matters that are delivered slowly and clearly.
Reading (textbook language, different textual genres, literary texts, multimodal texts, etc.)
3. I can pick out the main information in short newspaper reports or simple articles in which figures, names, illustrations and titles play a prominent role and support the meaning of the text.
4. I can understand the main points made in short magazine reports or guide entries that deal with concrete everyday topics (e.g. hobbies, sports, leisure activities, animals).
5. I can find specific information in practical, concrete, predictable texts (e.g. travel guidebooks, recipes), provided they are written in simple language.
6. I can identify specific information in simpler written material I encounter such as letters, brochures and short newspaper articles describing events.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation, etc.)
7. I can describe plans and arrangements, habits and routines, past activities and personal experiences.
8. I can explain what I like or dislike about something, why I prefer one thing to another, making simple, direct comparisons.
9. I can produce short phrases about myself, giving basic personal information.
10. I can describe simple aspects of my everyday life in a series of simple sentences, using simple words and basic phrases, provided I can prepare in advance.
Writing (question answers, sentences; short/longer texts; different textual genres, etc.)
11. I can write short, simple imaginary biographies and simple poems about people.
12. I can write about everyday aspects of my environment (e.g. people, places, a job or study experience) in linked sentences.
Strategies (to understand and produce spoken and written language)
13. I can collaborate in simple, shared tasks, provided that other participants speak slowly and that one or more of them help me to contribute and to express my suggestions.
14. I can collaborate in simple, practical tasks, asking what others think, making suggestions and understanding responses, provided I can ask for repetition or reformulation from time to time.

Based on Common European Framework of Reference for Languages (Council of Europe, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

UNIT 17

GOING GREEN!

In this unit, you'll...

- learn to read environmental campaigns critically in order to position oneself with respect to the environment;
- understand and produce slogans and campaigns to defend points of view;
- use intonation in confirmation questions to verify information and check if the interlocutor agrees with it;
- discuss environmental issues to raise awareness of their impact locally and globally.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 7 e 10

Competências específicas e habilidades: CELTECEM1 EM13LGG101, EM13LGG103; CELTECEM3 EM13LGG303, EM13LGG304, EM13LGG305.

1

HelenField/Shutterstock.com/ID/BR

2

Roman Samokhin/iStock/Getty Images. Montage: ID/BR

3

Bhubeth Bhajanavoraku!/Shutterstock.com/ID/BR

4

Clean Seas/UN Environment. Photograph: ID/BR

5

DenisNata/Shutterstock.com/ID/BR

6

Andrey Iyk/Shutterstock.com/ID/BR

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LEAD-IN

1. What do you understand by “going green”?
   Possible answer: Raising awareness of the environment and its problems, and helping to protect it.
2. Look at the pictures on the previous page and answer the questions below in your notebook.
   a. Are they examples of advertisements, book covers or campaigns?
      Campaigns.
   b. What’s the purpose of these texts?
      To raise people’s awareness.
   c. What is the dominant color in the pictures, and what does it symbolize?
      It’s green. It symbolizes nature.
   d. What element from nature is usually present in this kind of picture? What does it represent?
      Possible answers: Trees. They represent life.
   e. Which picture uses data to reinforce ecological action?
      4.
   f. Does the data displayed in the picture surprise you in any way? Why / Why not?
      Personal answers.
   g. Slogan is a kind of message that can be found in different places and objects. Take a look at the images on the previous page again. In your notebook, write the correct combination of numbers–letters to match the images to places and objects. 1-K; 2-A; 3-H; 4-K; 5-L; 6-K.

A mug	C cap	E boxes	G walls	I T-shirt	K poster
B newspapers	D propaganda	F magazines	H bag	J meme	L pencil

   h. What kind of bags does your family use? Are they reusable? Are they jute bags, plastic bags, paper bags, cotton bags, leather bags or another kind of bag?
      Personal answers.
3. Below are some common features of slogans. Which of these features can you identify in the examples on the previous page? Write the answers in your notebook. See an example:
   Slogan 1 = 1.1; 1.4; 2.2; 4.1; 4.3.

Slogan 2 = 1.1; 1.3; 1.4; 1.5; 4.1; 4.3; 4.4.
Slogan 3 = 1.3; 1.4; 1.5; 2.1; 2.2; 4.1; 4.3.
Slogan 4 = 1.2; 1.3; 1.4; 2.1; 2.2; 3.1; 3.2; 4.1; 4.2; 4.3; 4.4.
Slogan 5 = 1.2; 4.1; 4.3.
Slogan 6 = 1.2; 1.4; 1.5; 3.3; 4.1; 4.3.

1. At the graphetic level
1.1. Consistent use of initial capitalization
1.2. Sometimes full use of capitalization
1.3. Use of colored letters
1.4. Use of pictures
1.5. Use of blended images
2. At the phonological level
2.1. Use of rhymes
2.2. Use of alliteration
3. At the lexical level
3.1. Use of 2nd person addressee “you”, “we”, “us”
3.2. Use of no, none, etc.
3.3. Use of every, always, etc.
3.4. Use of coined words
4. At the syntactic level
4.1. Use of short simple sentences
4.2. Use of questions
4.3. Use of imperative sentences
4.4. Use of present tense
4.5. Creative use of idioms or proverbs
4.6. Use of parallel structures

Adapted from http://www.translationdirectory.com/article49.htm. Accessed on May 12, 2020.

Illustrations: Davi Augusto/ID/BR

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LET'S READ!

BEFORE YOU READ...

a. Take a look at the campaign posters below. Who promoted this campaign? Greenpeace.

b. Some environmental problems are oil spills, pollution, irresponsible consumerism, deforestation, animal testing, and global warming. What problems are denounced in each campaign?
A-deforestation; B-marine pollution; C-river pollution.

HINT

As imagens também podem ser lidas. Para isso, observe como seus **elementos estruturais** (linhas, cores, luz, formas, movimento, etc.) são organizados para **produzir sentido** e descubra as relações da imagem com o mundo.

A

Young & Rubicam Brasil/Greenpeace

B

Young & Rubicam/Greenpeace

C

Young & Rubicam/Greenpeace

Greenpeace is an independent campaigning organisation, which uses peaceful, creative confrontation to expose global environmental problems, and develop solutions for a green and peaceful future.

Available at https://www.greenpeace.org/international/explore/about/values/. Accessed on May 12, 2020.

1. Read the three posters above and answer the following questions in your notebook.

a. The creator of these campaigns uses the images of classic fairy tales to create another text. What fairy tale is each campaign referring to? Write the correct combination of letters–numbers in your notebook. A-II; B-I; C-III.

I *The Little Mermaid* II *Little Red Riding Hood* III *The Ugly Duckling*

Não escreva no livro.

1d. Possible answers: I-In *Little Red Riding Hood*, the forest is full of trees, while the forest represented here shows many cut trees; II-In *The Little Mermaid*, the sea floor is clean, while here it is dirty and full of trash; III-In *The Ugly Duckling*, the river or lake has clear waters, while here it is polluted with oil.

b. Are these campaigns addressed to children or adults? How do you know?
Possible answer: To adults, because of the sentence "You don't want to tell this story to your children, do you?"

c. What are the settings proposed in each poster?
A-forest; B-the sea or a beach; C-a river or lake.

d. How are the three posters different from the settings of the fairy tales which inspired the creator?

e. Associating the verbal and nonverbal language in poster A, what is the main message?
Possible answer: If we don't ban deforestation, it will affect future generations.

f. Associating the verbal and nonverbal language in poster B, what is the main message?
Possible answer: If we do not ban marine pollution, it will affect future generations.

g. Associating the verbal and nonverbal language in poster C, what is the main message?
Possible answer: If we do not prevent oil spills, they will affect marine flora and fauna.

2. **We can say that the image used in poster A is very effective for the campaign. Why? Choose two possible reasons from the options below and write the answers in your notebook.**

a. Most children like colorful images, as they don't know how to read yet.

X **b.** The reader's familiarity with the fairy tale makes it easier to understand the message.

c. The combination of colors is incredibly harmonious.

X **d.** The images chosen by the author evoke an emotional response from the reader.

3. **Campaigns A and B focus on different kinds of environmental problems. Use your notebook to write the answers to the questions.**
Personal answers.

a. Which kind of environmental problems is easier to prevent? Why?

b. Which poster do you think is more effective?

4. **Take a look at the picture and answer the questions in your notebook.**

Nacho Doce/Reuters/Fotoarena

a. What do the names on the poster refer to?
Indigenous tribes in Brazil, animals and plants in the Amazon.

b. What's the environmental disaster poster about?
Wildfire in the Amazon.

c. What kind of poster is it?
Protest poster.

d. Who are the victims of this disaster?
Indigenous tribes, plants, animals, rivers, etc.

e. What are the possible impacts of this disaster? Possible answer: Indigenous people will lose their homes and food sources. Animals and plants will die. Pollution in the air will impact Brazil and neighboring countries.

f. Which animals on the poster can you translate into English? We have translated some of the words for you: boto-cor-de-rosa – pink river dolphin, peixe-boi – manatee. It's your turn now!

5. **Make sure you understand frequently used words by to improve your vocabulary. Create your own glossary and include them. You can also add a translation, a picture, or anything you find relevant. For suggestions on how to learn vocabulary items, refer to the section *Learning Tips*.**
Personal answers.

LET'S READ, LISTEN AND TALK!

BEFORE YOU LISTEN ... Personal answers.

a. Look around you. What plastic items do you see?

b. What household items are made of plastic in your house?

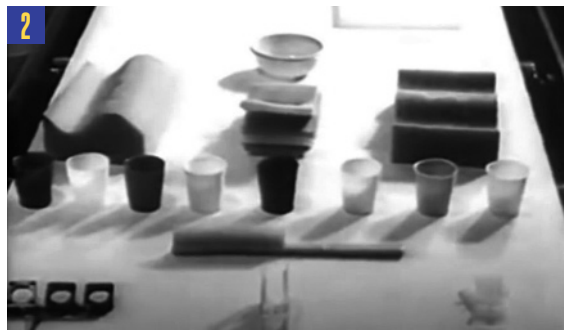
DID YOU KNOW?

The idiom "to call the tune" means to decide matters of policy; control.

Available at https://www.dictionary.com/browse/call-the-tune. Accessed on May 12, 2020.

1. Take a look at the pictures from a video on plastic as an industrial novelty. This video was recorded in the old days at an exhibit in Amsterdam. In pairs, discuss the following questions with a classmate.

JP Media Productions. Photograph: ID/BR



JP Media Productions. Photograph: ID/BR

a. What can we say about people's reaction to the novelty in picture 1?
They looked interested and curious. They were amazed.

b. In what areas are the items in picture 2 mostly used?
Eletronics/building and construction.

agriculture	electronics	household goods
automotive	building and construction	packaging

2. 22 Read and listen to the text about plastic in the exhibit in Amsterdam and answer the questions in your notebook.

Plastics take the stage at an international exhibit in Amsterdam. The ingenious alchemy of coal and oil provides the material, ingenious machinery presses and stamps and molds the material into a wide variety of products, articles for household use as well as tools for industry. The horizons of plastic are lengthening and strengthening, too. In the world of tomorrow, plastics will certainly call the tune.

Available at https://www.youtube.com/watch?v=9-dpv2xbFyk. Accessed on May 12, 2020.

a. Based on the pictures above and the audio, what elements were typical of this kind of promotional material in the old days?
The way it's narrated, the background music and the black and white images.

b. Find phrases in the text that were used to sell the idea that plastic was a great invention for society at the time of the exhibit. Possible answers: Take the stage. The horizons of plastic are lengthening and strengthening, plastics will certainly call the tune.

c. Do you think the industrial sector was right about predicting the use of plastic by future generations? Personal answers.

d. Do you think that the impact of the use of plastic in the environment was taken into consideration at that time? Why? Why not? Personal answers.

Não escreva no livro.

3. 23 Now, listen to a brief text, part of a documentary on plastic pollution in the ocean and at the seashore.

a. What words do you expect to find?
Personal answers.

b. What kind of people do you expect to find in documentaries like that?
Possible answers: local people, environmentalists, government officials.

c. Listen to the text and check your answers.

4. 23 Listen to the audio again and answer the questions in your notebook.

a. Who is the narrator of the text?
Item II.
I. An international tourist **II.** A local resident **III.** A government official

b. Besides Dave, who else is concerned about the plastic on the beach?
Dave's children.

c. Where has Dave recently found plastic?
Items I, III and IV.
I. On the beach **II.** In the cliffs **III.** In the rocks **IV.** In water

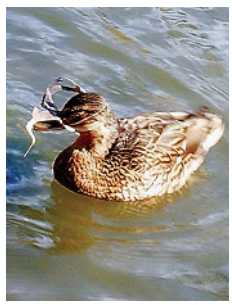
d. What does Dave's story tell us about plastic pollution? Plastic pollution is increasing at the seashore and in the ocean, plastic pollution is a problem for people who live near the ocean.

e. Which data provided in picture 4 on the first page support Dave's claims?
The bar in the chart that shows the amount of packaging.

5. In pairs, create an educational campaign to avoid plastic pollution.

a. Choose one of the impacts of plastic pollution represented in the images.

Rubens Chaves/Folhapress
Rain drain.


Lauren Blackmon/Frederick News-Post/AP Photo/Glow Images
Animal.

Rich Carey/Shutterstock.com/ID/BR
Rivers and oceans.

Carla Carniel/Código19/Futura Press
Plastic waste at schools.

b. Here are some guidelines to help you discuss the topic you have chosen.

I. Describe the pictures you have chosen and state the problem. Here are some phrases to help you.

at the top...	on the right/left... of the picture...	we can see...
in the center...	there is/are...	It's possible to say that...
at the bottom...		

II. Analyze the problem and find the causes. You can use the following phrases to express your ideas about the problem.

The problem is that plastic waste can cause...	One of the reasons is...
Plastic waste can damage...	We can also say that...
Plastic waste is a problem because...	Do you agree? What do you think?

III. Exchange ideas with your partner about strategies to minimize or solve the problem.

First, we can talk to... then, we can create/make...	Maybe we could...
Another strategy is to...	

c. Share your solutions to your class.

DID YOU KNOW?

Sennen Cove is a small costal village in England.

Available at https://en.wikipedia.org/wiki/Sennen_Cove. Accessed on May 12, 2020.

LET'S FOCUS ON LANGUAGE!

1. Read the sentence from the first Greenpeace campaign poster again (page 246).
"You don't want to tell this story to your children, **do you**?"

I. Under which circumstances would we see a question like *do you* at the end of a sentence? Write the answer in your notebook.

- X **a.** To ask another person to agree with us.
- **b.** To express surprise.
- X **c.** To check information that we know is true.
- X **d.** To make a comment and keep the conversation open.

II. What are the characteristics of this kind of question? Write the answer in your notebook.

- **a.** It always expects an answer.
- X **b.** It does not necessarily expect an answer.
- X **c.** It is more commonly used in informal language.
- **d.** It is used in both formal and informal language.
- X **e.** It always comes after a comma (,) in writing.

David Gray/Getty Images

Forest fire in Sydney, Australia, 2019.

Tag questions turn a statement into a question. Usually, if the main clause is negative, the tag question is affirmative, and if the main clause is affirmative, the tag question is negative.

2. Which of these alternatives are true? Use your notebook to answer.

- X **a.** Deforestation is clearing Earth's forests on a massive scale.
- X **b.** The world's rainforests could completely vanish in a hundred years at the current rate of deforestation.
- **c.** The biggest driver of deforestation isn't agriculture.
- **d.** Farmers don't cut forests to provide more room for planting crops or grazing livestock.
- X **e.** Deforestation has many negative effects on the environment.
- X **f.** Trees also play a critical role in absorbing the greenhouse gases that fuel global warming.
- **g.** The quickest solution to deforestation wouldn't be to simply stop cutting down trees.
- **h.** Deforestation rates haven't slowed a bit in recent years.

Adapted from http://environment.nationalgeographic.com/environment/global-warming/deforestation-overview/. Accessed on August 13, 2020.

3. Now work with a classmate. Confirm your answers by adding an appropriate tag question to each statement above. Attention: if you know that the statement is false, change the verb in the main clause, as in these examples.

Deforestation **isn't** clearing Earth's forests on a massive scale, is it?

The biggest driver of deforestation **is** agriculture, isn't it?

Não escreva no livro.

4. Complete the questions below with the correct auxiliary verbs. Then match each question to its corresponding answer and write them in your notebook. Choose words from the boxes.

AUXILIARY VERBS		
does	can	did

ANSWERS	
100 years	18
cold-water corals	

a. How long **A** it take for carbon dioxide in the atmosphere to disperse?
A-does; 100 years.

b. What **B** scientists discover in the waters off Ireland in 2005?
B-did; cold-water corals.

c. How many different ways **C** marine worm species reproduce?
C-can; 18.

Sources: http://environment.nationalgeographic.com/environment/global-warming/quiz-global-warming/ (a); http://ocean.nationalgeographic.com/ocean/oceans-quiz/ (b); http://environment.nationalgeographic.com/environment/habitats/quiz-habitat/ (c). All accessed on August 13, 2020.

5. Match the statements to the tag questions in the box. Write the correct combination of numbers–letters in your notebook. I-C; II-B; III-A.

- Carbon dioxide takes a long time to disperse in the atmosphere, **I**
- Irish scientists discovered cold-water corals in the waters off Ireland in 2005, **II**
- Marine worm species can reproduce in eighteen ways, **III**

A can't they?	**B** didn't they?	**C** doesn't it?

PRONUNCIATION SPOT – INTONATION IN TAG QUESTIONS

1. Listen to your teacher reading these sentences. What do you think their intended meanings are? Use your notebook to answer.

You don't want to tell this story to your children, **do you**?

a. real question

X **b.** checking information

Deforestation rates haven't slowed a bit in recent years, **have they**?

X **a.** real question

b. checking information

2. Pick sentences from activity 2 on page 250 and choose an intended meaning for each one. Then read these sentences to a classmate, using the suitable intonation. Can your classmate guess the intended meaning?

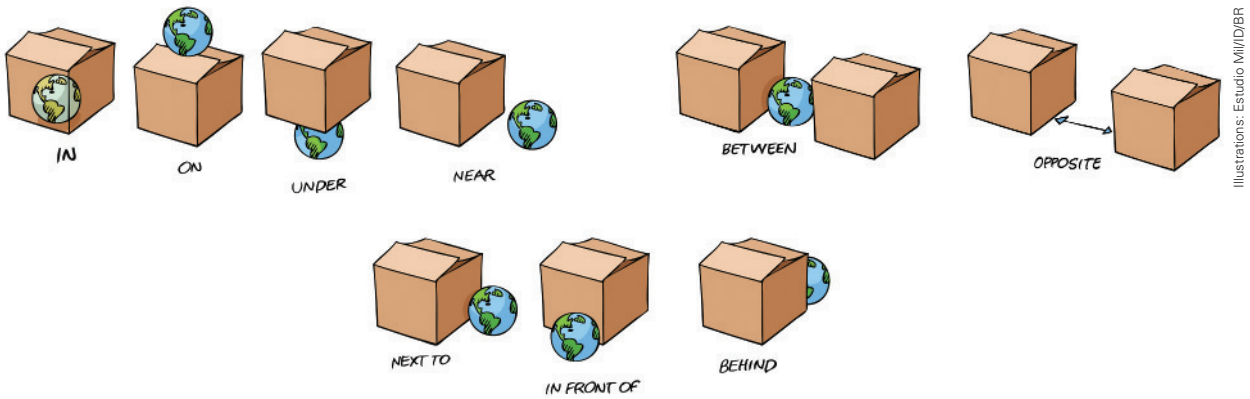
6. Read the following sentence and pay attention to the word in bold. Place or position.

I'm finding plastic ***on*** *the beach.*

Does it refer to duration, place or time? Answer in your notebook.

Prepositions of place are commonly used to indicate where people and things are located.

In English, the most common prepositions of place are:



Illustrations: Estudio Mil/ID/BR

7. Take a look at these pictures. In your notebook, replace the capital letters with the appropriate prepositions of place. A-in; B-between; C-in front of/near/next to; D-on; E-under; F-above.

a. This is a battery disposal bin. The batteries A the bin will be recycled.

Marten_House/Shutterstock.com/ID/BR

Battery recycling bin.

b. In this picture, the plastic bin is placed B the paper bin and the glass bin.

pruit phatsrivong/Shutterstock.com/ID/BR

Recycle bins.

c. Turtles die when they mistakenly eat the plastic bags they find C them.

Sergi Garcia Fernandez/Biosphoto/AFP

Green turtle trying to eat a plastic bag.

d. Solar energy panels are generally installed D the roof of a house.

Kagan Kaya/Shutterstock.com/ID/BR

Perchtoldsdorf, Austria, 2018.

Não escreva no livro.

e. Water pollution is a serious problem for our planet, especially for the creatures that live E water.

yonoss/Shutterstock.com/ID/BR

Jakarta, Indonesia, 2019.

f. When seen from F, the shore seems to be reduced significantly.

Gerson Gerloff/Pulsar Imagens

Florianópolis, Santa Catarina, 2019.

8. **Does your school already have a recycling program? If not, have you ever considered setting up a program like this? Read these tips and get inspired. In your notebook, write down the correct prepositions.**

a. Find out who else A your school is passionate about recycling and is willing to help!
in/at

b. Decide what can be recycled B your classroom. Items such as paper, plastic, printer cartridges, batteries, or clothing are all fair game.
in

c. Form a recycling club to be responsible for the program. Advertise your club with posters (made of recycled material!) C the school walls.
on

d. Determine who will get the recyclables to the transfer station. Find a station D your school. Some potential candidates include custodians, parents, volunteers or, in many areas, the trash company or town itself.
near

e. Decide where to store your school's recyclables until transport. You can store them in bins! Try to place these bins in a corner E the cafeteria.
opposite/near/in front of

f. Check if there are enough recycling bins. Make sure they have the correct signs F them.
on

Adapted from http://www.treehugger.com/culture/top-10-tips-for-starting-a-school-recycling-program.html. Accessed on August 13, 2020.

9. **In your notebook, write down the correct combination of letters–numbers to complete the slogans and quotes.** A-V; B-I; C-IV; D-II, III

A behind	B in	C near	D on(×2)

a. *Don't let the water run* I *the sink, our life's* II *the brink!*

b. *Earth is not growing* III *trees.*

c. *Reuse yesteryear, recycle the current, save the* IV *future!*

d. *Humanity is on the march, Earth itself is left* V.

Sources: http://www.thinkslogans.com/slogans/environmental-slogans/save-water-slogans/ (a); https://sites.google.com/site/supersonicsindus/who-we-are (b); http://gogreenguyz.blogspot.com/2011/09/top-go-green-slogans-and-recycling.html (c); http://en.wikiquote.org/wiki/Environment (d). All accessed on August 13, 2020.

JBryson/iStock/Getty Images

PROFESSION SPOT

ENVIRONMENTAL CAREERS

1. In times when "sustainability" is a buzzword, professionals involved in understanding, protecting, and preserving the environment are in high demand. Do you know any professions related to this area? List them in your notebook.
Personal answers.

2. Learn a little about some environment-related jobs by matching the numbers-letters below accordingly. Write the answers in your notebook. I-G; II-E; III-H; IV-B; V-D; VI-A; VII-F; VIII-C.

I Environmental engineers
II Environmental journalists
III Geologists and hydrologists
IV Toxicologists
V Ecologists
VI Environmental lawyers
VII Wildlife biologists
VIII Park rangers

A work for regulators, private industry, and activist organizations to interpret the meaning and applicability of environmental laws.

B work to protect the public from environmental impacts that may occur where chemicals are released, analyzing the risks that may affect the public.

C operate parks, ensuring that the environment and wildlife are in good condition, and they also work to educate the public. They maintain facilities and make sure they are safe for animals as well as the people who visit.

D advise groups that want to construct projects for potential environmental effects of the development. They survey areas, determining what species of flora and fauna exist and what impacts a project would have on the populations.

E research and write on environmental topics. It is their responsibility to be objective and present facts, not simply to promote propaganda or someone else's agenda.

F study how animals live in different environments, determining what animals exist in a certain area and how changes may impact their populations.

G design and permit environmental operations, including water treatment plants, waste-water treatment plants, solid waste facilities, etc.

H work for industries and regulatory agencies, using their knowledge of the subsurface to evaluate groundwater quality and availability.

Adapted from http://careerplanning.about.com/od/occupations/a/green_jobs.htm. Accessed on August 13, 2020.

FrameAngel/ Shutterstock.com/ID/BR

Vanatchanan/ Shutterstock.com/ID/BR

MisterPix/Shutterstock/ ID/BR

3. Choose the key words and expressions of each job description above. Then explain your criteria to a classmate. Personal answers.

4. Would you follow one of these careers? Why (not)? Are these jobs in demand in your city/state/country? Personal answers.

Não escreva no livro.

LET'S ACT WITH WORDS!

LET'S WRITE SLOGANS FOR A GOING GREEN CAMPAIGN

A slogan is a catchy phrase. It is easily remembered and attracts attention. It is no longer than a sentence and must please the ear with rhymes or alliterations.

Your mission is to write a slogan to convince people in your community to *go green*. Use an image to illustrate and contextualize it.

In groups, plan the campaign and decide where each student will use his/her slogan. A T-shirt? A mug? A poster? A bin? Decide if you are going to use the same image or different pictures for each student.

Suggested themes

- Recycling
- Using eco bags
- Protecting green areas
- Keeping streets clean

Vanatchanan/Shutterstock.com/D/BR

WRITING STEPS

Organizing

- Read other slogans and observe their main elements.
- Choose a theme for your slogan.
- Choose an adequate image.
- Select adequate letter format(s) and color(s).

Preparing the first draft

- Make a first draft.
- Use a dictionary to help you.

Peer editing

- Evaluate and discuss it with a classmate.
- Make the necessary corrections.

Publishing

- Publish your slogan in the planned place (examples: a poster on the wall, a wall newspaper, a post on Facebook or Twitter, a bag, a creative slogan on a mug).

Genre: Slogan
Purpose: To motivate people to engage in a campaign
Tone: Informal
Setting: Up to the group members: T-shirt/mug/bag/poster/bin/wall/newspaper/pencil/bookmarker, Facebook, Twitter etc.
Writer: You
Audience: School, family, community

UNIT 18

TECHNOLOGY ADVANCES

In this unit, you'll...

GOALS

- talk about technology advances to stay up to date with the latest innovations;
- learn how to present arguments, to agree or disagree politely, and to clarify ideas to take part in discussions;
- learn how to form words with autonomy to build new vocabulary;
- use concept maps to organize information and make meaningful connections;
- learn to create a multimodal timeline to express ideas between the present and the past, both visually and chronologically.

COMPETÊNCIAS E HABILIDADES DESENVOLVIDAS NA UNIDADE

Competências gerais: 1, 4, 5 e 7

Competências específicas e habilidades: **CELTECEM1** EM13LGG101; **CELTECEM2** EM13LGG204; **CELTECEM3** EM13LGG303; **CELTECEM7** EM13LGG704.

1

Kale Wilk/The Times/AP Photo/Glow Images

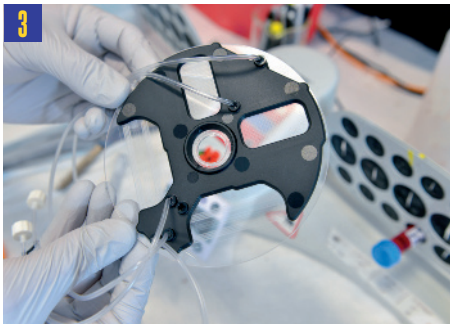
Girl walks again with help of technology advances.

2

Charles Chaplin Productions/ID/BR

Frame of a film by Charles Chaplin.

3



Josh Reynolds/Photographer's collection

Filter made with equipment that was used to produce CDs. Lab in Charlestown, USA, 2016.

4

Tirachard Kumtanom/Shutterstock.com/ID/BR

Couple using GPS.

5

RANCOIS GUILLOT/AFP

New recipe for taking salt out of seawater.

Não escreva no livro.

LEAD-IN

1. How do you think technology has changed our lives? In your notebook, make a list of some advances in technology and their consequences for people and/or animals. Look at the example.

   Desalination plants: They have made it possible to turn salty water into fresh water.

   Personal answers.

2. The black and white image on the previous page shows a fictitious technology advance. Answer the questions about it in your notebook.

   a. What's the name of the movie from which the picture was taken? Choose one of the names from the box and write it in your notebook. *Modern Times.*

I Robot	*Modern Times*	*Matrix*	*Bicentennial Man*	*Blade Runner*	*Back to the Future*

   b. What type of invention is represented in this picture? An eating machine.

   c. Do you think this invention would be useful? Justify your answer. Personal answers.

3. Take a look at the other images on the previous page. In your notebook, relate the technology advances to the following excerpts.

   a. "Inside the race to diagnose cancer from a simple blood draw." 3

   b. "Couple of tourists consulting a smartphone GPS." 4

   c. "She had her right leg amputated when she was three months old and is accustomed to a prosthetic leg." 1

   d. "The École Polytechnique Fédérale de Lausanne has designed a machine that turns seawater into drinking water in a more environmentally friendly and economical way than existing systems." 5

Available at https://www.statnews.com/2016/03/21/cancer-liquid-biopsy/ (a); adapted from https://www.livingabroad.com/smartphone-make-traveling-easier/couple-of-tourists-consulting-a-city-guide-and-smartphone-gps/ (b); adapted from https://www.southbendtribune.com/news/local/2-year-old-gary-girl-walks-again-with-help-of-prosthetic-leg/article_a3cdfb00-bcf1-5a17-8dd5-1fddfd2d1cf0.html (c); available at http://www.mcclatchydc.com/news/nation-world/national/article24765472.html (d). (a) and (d) accessed on June 19, 2020; (b) and (c) accessed on April 9, 2021.

4. Take a look at some possible upcoming technology advances. In pairs, rank them in order of importance for you or mankind. Write the answer in your notebook.

   Personal answers.

- Self-driving trucks
- Living robots
- Tactile virtual reality
- Cancer-detecting 'smart needles'
- 760mph trains
- £3 pain-free tattoo removal

Available at https://www.sciencefocus.com/future-technology/future-technology-22-ideas-about-to-change-our-world. Accessed on June 16, 2020.

DID YOU KNOW?

AI stands for Artificial Intelligence.

5. What are some things that are not possible now but may be possible in the future because of technology advances? Personal answers.

BEYOND THE LINES...

Personal answers.

a. How can the advances in technology improve the quality of life of people, especially children, teens and the elderly? Give examples.

b. As you can see on image 1, in what other ways can technology advances improve people's lives? Do you think these types of improvement should be seen as human rights? Justify your answer.

c. Technologies also present some drawbacks. List some of them and discuss how the school and your family can help you overcome these drawbacks.

LET'S READ!

BEFORE YOU READ... Personal answers.

a. Take a look at the images before reading the article "Ten big global challenges technology could solve". Based on these, what area do you think will benefit the most from the solution of these challenges? Why?

b. What words do you expect to find in the article?

I. Medicine

II. Environmental

III. Neuroscience

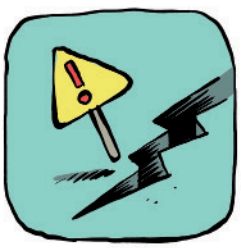
IV. Applied Sciences and Engineering

HINT

A associação ajuda muito na aprendizagem. Aproveite para associar as imagens ao vocabulário.

1

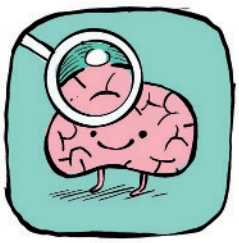
2



3

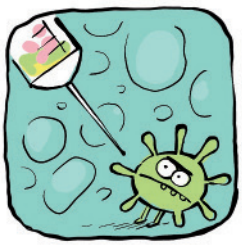
4

5

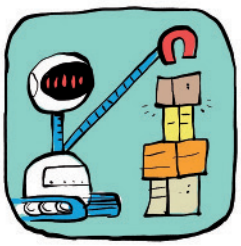


Jean Galvão/ID/BR

6



7



8

9

10

1. In your notebook, write down the correct combination of numbers–letters to match the images to the challenges discussed in the article. 1-f, 2-i, 3-e, 4-b, 5-j, 6-c, 7-h, 8-d, 9-a, 10-g.

a. Carbon sequestration

b. Grid-scale energy storage

c. Universal flu vaccine

d. Dementia treatment

e. Ocean clean-up

f. Energy-efficient desalination

g. Safe driverless car

h. Embodied AI

i. Earthquake prediction

j. Brain decoding

2. Why can one recommend the site where the article was published for future school research? Because MIT is a research center.

DID YOU KNOW?

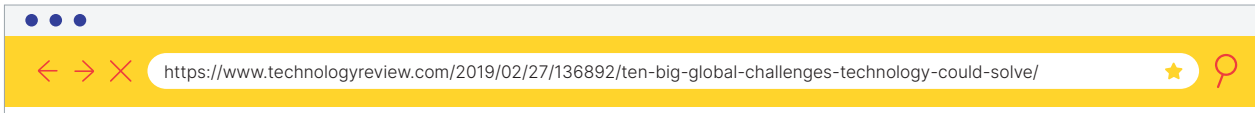
Massachusetts Institute of Technology (MIT) is a private research university in Cambridge, Massachusetts (EUA).

Available at https://en.wikipedia.org/wiki/Massachusetts_Institute_of_Technology. Accessed on June 17, 2020.

Não escreva no livro.

3. Read four of the challenges presented in the text and, in your notebook, do the following activities.

Personal answer.



Techpolicy

Ten big global challenges technology could solve

None is easy, but all are incredibly important.

by **The Editors** February 27, 2019

Carbon sequestration

Cutting greenhouse-gas emissions alone won't be enough to prevent sharp increases in global temperatures. We'll also need to remove vast amounts of carbon dioxide from the atmosphere, which not only would be incredibly expensive but would present us with the thorny problem of what to do with all that CO_2. A growing number of startups are exploring ways of recycling carbon dioxide into products, including synthetic fuels, polymers, carbon fiber, and concrete. That's promising, but what we'll really need is a cheap way to permanently store the billions of tons of carbon dioxide that we might have to pull out of the atmosphere. [...]

Universal flu vaccine

Pandemic flu is rare but deadly. At least 50 million people died in the 1918 pandemic of H1N1 flu. More recently, about a million people died in the 1957-'58 and 1968 pandemics, while something like half a million died in a 2009 recurrence of H1N1. The recent death tolls are lower in part because the viruses were milder strains. We might not be so lucky next time – a particularly potent strain of the virus could replicate too quickly for any tailor-made vaccine to effectively fight it. A universal flu vaccine that protected not only against the relatively less harmful variants but also against a catastrophic once-in-a-century outbreak is a crucial public health challenge. [...]

Ocean clean-up

Billions of tiny pieces of plastic – so-called "microplastics"–are now floating throughout the world's oceans. Much of this waste comes from bags or straws that have been broken up over time. It's poisoning birds, fish, and humans. Researchers fear that the effects on both human health and the environment will be profound, and it may take centuries to clean up the hundreds of millions of tons of plastic that have accumulated over the decades. Because the pollution is so diffuse, it's difficult to clean up, and while there are prototype methods for tackling the massive oceanic garbage patches, there is no solution for coasts, seas, and waterways. [...]

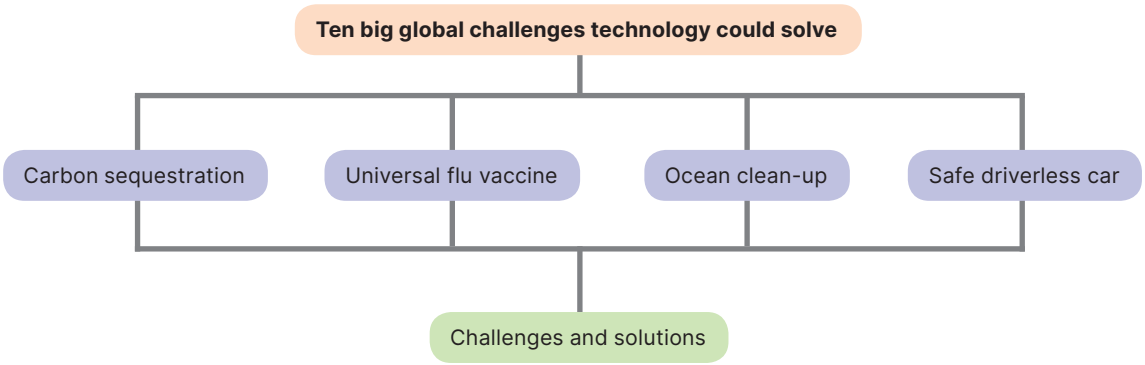
Safe driverless car

Autonomous vehicles have been tested for millions of miles on public roads. Pilot programs for delivery and taxi services are under way in places like the suburbs of Phoenix. But driverless cars still aren't ready to take over roads in general. They have trouble handling chaotic traffic, and difficulty with weather conditions like snow and fog. If they can be made reliably safe, they might allow a wholesale reimagining of transportation. Traffic jams might be eliminated, and cities could be transformed as parking lots give way to new developments. Above all, self-driving cars, if widely deployed, are expected to eliminate most of the 1.25 million deaths a year caused by traffic accidents. [...]

Available at https://www.technologyreview.com/2019/02/27/136892/ten-big-global-challenges-technology-could-solve/. Accessed on August 18, 2020.

a. Create a concept map summarizing each challenge and pointing how technologies could solve them. Use this concept map as a reference. You can also create a digital concept map. Search for free tools on the Internet, in the school lab or at home.

b. In pairs:



I. research other challenges, both global and local;

II. think of technologies that can be used to minimize them;

III. compare your findings;

IV. reach a consensus on the ones you want to include in your concept map;

V. share the final product with your class.

4. Here are the other challenges presented in the text. In your notebook, write each of the challenges and the vocabulary related to them. Then visit the website and check your answers.

a. Grid-scale energy storage

b. Dementia treatment

c. Energy-efficient desalination

d. Embodied AI

e. Earthquake prediction

f. Brain decoding

a-I, VII, XIII; b-IV, VIII, XIV; c-II, XI, XVIII; d-III, VI, XVI; e-V, X, XII; f-IX, XV, XVII.

I. electricity

II. salt

III. intelligence

IV. death

V. unsafe

VI. artificial

VII. power

VIII. disease

IX. neurons

X. evacuate

XI. ocean

XII. warning

XIII. renewable

XIV. diagnoses

XV. thoughts

XVI. computacional

XVII. neuroscientists

XVIII. water

5. Talk to a classmate about the following questions. Personal answers.

a. Considering the challenges presented in the text, which ones would have a bigger social impact for society – future generations, adults and the elderly? Justify your answer.

b. Are any of these solutions already in progress nowadays? If so, describe some of them.

c. Now think of some problems technology advances have created or could create. How can we solve them?

d. How can the technology advances mentioned in the text (or any other you know) help people age in a healthier manner?

e. What other areas do you think are worth researching? Think about problems that could be solved with science and technology.

Não escreva no livro.

LET'S FOCUS ON LANGUAGE!

1. Read these statements taken from the text "Ten big global challenges technology could solve". Pay attention to the highlighted parts and answer the questions in your notebook.

> Autonomous vehicles **have been tested** for millions of miles on public roads [...].
>
> [...] Traffic jams **might be eliminated** [...].

   a. Do we know who tested the vehicles or who might eliminate traffic jams?
   No, we don't. This information is not known or not relevant in the text.

   b. Compare the two statements above with the ones below. What has changed?
   The subject of the original statements has become the object of the new statements; the verb form has also changed.

> Someone **has tested** autonomous vehicles for millions of miles on public roads.
>
> Someone/something **might eliminate** traffic jams.

We form the passive voice with the auxiliary **be** + **Past Participle** of the main verb.

   c. Complete these rules writing in your notebook the words **action**, **processes** and **impersonal**.
   I-processes; II-impersonal; III-action.

We use the passive voice to talk about I, such as scientific or historical ones.

The passive voice is often used in writing to make the text sound more II, that is, to reduce the importance of the agent of an III.

Notice that we use **by + agent** when the agent of the passive voice is relevant. This occurs in the following example from the text "Ten big global challenges technology could solve".

*Last fall a video of Atlas, designed **by Boston Dynamics**, swept the internet. It showed the robot jumping up steps like a commando.*

2. In your notebook, write the correct passive or active forms for the following statements.

   a. In 1989, Tim Berners-Lee (develop) a system for distributing information on the Internet and named it the World Wide Web. developed

   b. Also around the time the World Wide Web (create), the restrictions on commercial use of the Internet (be) gradually (remove), which was another key element in the ultimate success of this network. was being created; were; being removed

   c. The // forward slashes in any Web address (serve) no real purpose according to Berners-Lee. He only (put) them in because, "It (seem) like a good idea at the time." serve; put; seemed

   d. The word *internet* (use) as early as 1883 as a verb and adjective to refer to interconnected motions, but almost a century later, in 1982, the term would, of course, be used to describe a worldwide network of fully interconnected TCP/IP networks. was used

   e. The term *virus*, as referring to self-replicating computer programs, (coin) by Frederick Cohen, who was a student at California's School of Engineering. was coined

Source: Who Invented the Internet? Available at http://www.todayifoundout.com/index.php/2014/09/history-internet/. Accessed on August 20, 2020.

3. Write down in your notebook the best form to complete these excerpts from the text "Top 10 'Inventions' that Changed the World". Replace each number with an option from the boxes on the side. 1-uses; 2-is now used; 3-use; 4-have tagged; 5-transformed; 6-were designed.

a.

GPS Technology – Originally developed as a navigation system by the United States military, the Global Positioning System 1 a network of satellites around the Earth to pinpoint the exact position of a receiver anywhere on the planet. Since its development in 1978, it 2 in cars, aircraft, and boats. Geologists 3 it to track the movements of continental plate tectonics and glaciers while conservation scientists 4 turtles with GPS receivers to follow their epic migrations.

Vlad Ispas/Shutterstock.com/ID/BR

have tagged/have been tagged
use/are used
uses/is used
now uses/is now used

GPS navigation system in a cell phone, 2020.

b.

TV Dinners – Food on the go has been around since the time of Ancient Greece, but convenience food really took off in the 1970s and 5 the way families ate meals, the high-street, the countryside and national health. Traditional family dinners around the table disappeared and pre-packaged "ready meals" eaten on the sofa became the norm. Due to hectic lifestyles, the products, which were often frozen, 6 to make life easier for time-pressed consumers.

Available at http://www.telegraph.co.uk/news/science/4981964/Top-10-inventions-that-changed-the-world.html. Accessed on August 20, 2020.

Bettmann/Getty Images

designed/were designed
transformed/was transformed

American family watching television in 1956.

Não escreva no livro.

4. Look at some important developments in science and technology from the past. In your notebook, complete the seven statements below with information from this timeline and the verbs from the box in the appropriate form. Two verbs will be left out!

conduct	isolate	develop	discover	paint
make	design	consider	build	perfect

United States National Library of Medicine, Bethesda. Photograph: ID/BR

1799 Humphry Davy discovers nitrous oxide (laughing gas), first effective anesthetic.

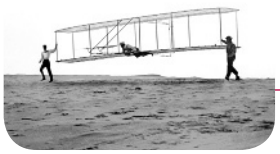
1812 Napoleon's surgeon, Baron Larrey, develops painless amputation.

Thomas Northcut/ Getty Images

1829 Braille perfects his reading method for the blind.

1857 Pasteur experiments with fermentation.

1882 Koch isolates tuberculosis bacillus.



Us Air Force/Science Photo Library/Fotoarena

1900 First Zeppelin built.

1903 Wright brothers make first powered flight.

Keystone-France/ Gamma-Keystone/ Getty Images

Based on http://www.victorianweb.org/science/science.html. Accessed on August 20, 2020.

a. Nitrous oxide 1 by 2 in 1799. The gas 3 the 4.
b. Painless amputation 5 by 6.
c. Braille's reading method for the blind 7 in 1829.
d. Experiments with fermentation 8 by Pasteur in 9.
e. The tuberculosis bacillus 10 by 11 in 1882.
f. The first Zeppelin 12 in 1900.
g. The first powered flight 13 by 14 in 1903.

1-was discovered; 2-Humphry Davy; 3-is considered; 4-first effective anesthetic; 5-was developed; 6-Baron Larrey; 7-was perfected; 8-were conducted; 9-1857; 10-was isolated; 11-Koch; 12-was built; 13-was made; 14-the Wright brothers.

PRONUNCIATION SPOT – SOUNDS OF *BE*

■ How do you pronounce these different forms of **be**? In your notebook, write down the correct combination of numbers–letters. Use the transcriptions as a guide. Access an online dictionary to listen to these words and check your answers. I-d; II-a; III-e; IV-b; V-c.

I. is	**a.** /ɑr/
II. are	**b.** /wʌz/
III. were	**c.** /bɪn/
IV. was	**d.** /ɪz/
V. been	**e.** /wɜr/

BEYOND THE LINES...

Personal answers.

a. How does the use of technology affect your life, positively or negatively?

b. What could you do in your family or community to guarantee a sustainable use of technology?

VOCABULARY CORNER

Personal answers.

1. As in Portuguese, some words in English can be made from other words. Read these examples. Do you know the meaning of the words in bold?

With so many remarkable things happening in the ***science*** *and tech worlds [...]*
Scientists *have created the equivalent of a rechargeable lithium-ion battery [...]*
We use the passive voice to talk about processes, such as **scientific** *or historical processes.*

operate (verb)/operation (noun)/operational (adjective); remark (noun)/remark (verb)/remarkable (adjective); technology (noun)/technological (adjective).

Science and **scientist** are nouns, and **scientific** is an adjective. Notice that the particles **-ist** and **-ic** were added to create new words. These particles are called **suffixes**.

2. Look at the examples in these word formation charts. Use the words in the box below to create similar charts in your notebook.

Verb	Noun
develop	development

Verb	Adjective
recharge	rechargeable

Noun	Adjective
history	historic

Noun	Noun
art	artist

alternative	automatically	conservation	disposal	electronic
generate	incinerate	incredibly	inventive	migrate
moving	operate	remark	technology	

3. Complete these excerpts with the appropriate form of the words in parentheses. Write the answers in your notebook.

a. "Microwaves – electromagnetic 1 (radiate) with wavelengths ranging between 1 millimeter and one meter – are used by mobile phones, wireless broadband internet and satellite television."

b. "The Army now reports that young people are increasingly growing up without ever wearing leather shoes and their feet are now too soft to wear 2 (tradition) military boots."

c. "In 1907 shellac was used as 3 (insulate) in electronics. It was costing the industry a pretty penny to import shellac [...] and at home 4 (chemistry) Leo Hendrik Baekeland thought he might turn a profit if he could 5 (production) a shellac alternative. Instead his experiments yielded a 6 (mold) material that could take high temperatures without distorting."

d. "Talk about strange 7 (connect) – 18-year-old chemist William Perkin wanted to cure malaria; instead his 8 (science) endeavors changed the face of fashion forever and [...] helped fight cancer. [...] In 1856 Perkin was trying to come up with an artificial quinine. Instead of a malaria 9 (treat), his experiments produced a thick murky mess. [...] Turns out he had made the first-ever synthetic dye. His dye was far better than any dyes that came from 10 (natural) [...]. His discovery also turned 11 (chemist) into a money-generating 12 (scientist) – making it attractive for a whole generation of curious-minded people."

Available at http://www.telegraph.co.uk/news/science/4981964/Top-10-inventions-that-changed-the-world.html (a, b); http://www.reologie.ro/top-10-accidental-inventions/?utm_source=rss&utm_medium=rss&utm_campaign=top-10-accidental-inventions (c, d). All accessed on August 20, 2020.

4. Identify as many suffixes as you can in the sentences from the previous activities. Write them in your notebook.

Noun suffixes: -tion, -ment; -ence; -ist; -s. Verb suffix: -ate.
Adjective suffixes: -ic, -al, -ive, -able.

3. 1-radiation; 2-traditional; 3-insulation; 4-chemist; 5-produce; 6-moldable; 7-connections; 8-scientific; 9-treatment; 10-nature; 11-chemistry; 12-science.

2. Possible answers: alternate (verb)/alternative (adjective)/alternative (noun); automate (verb)/automation (noun)/automatic (adjective)/automatically (adverb); conserve (verb)/conservation (noun)/conservative (adjective); dispose (verb)/disposal (noun)/disposable (adjective); electronics (noun)/electronic (adjective); generate (verb)/generation (noun); incinerate (verb)/incineration (noun); incredibly (adverb)/incredible (adjective); invent (verb)/invention (noun)/inventive (adjective); migrate (verb)/migration (noun); move (verb)/movement (noun)/moving (adjective);

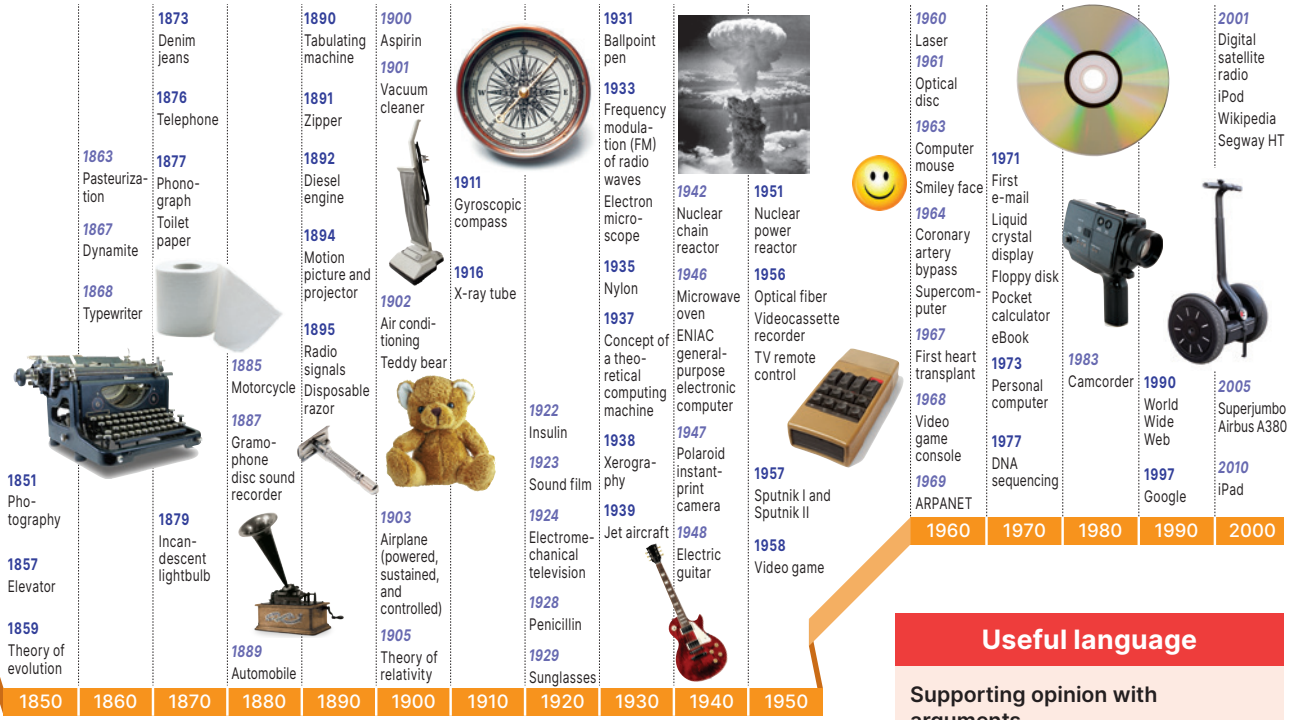
Não escreva no livro.

LET'S READ AND TALK!

BEFORE YOU READ... Personal answers.

a. Take a look at the timeline below. Which of these inventions are part of your everyday life?

b. What are the most important features of a timeline? What do timelines show?



Sources: http://www.history-timelines.org.uk/events-timelines/09-inventions-timeline.htm; http://www.britannica.com/EBchecked/topic/292272/invention/298211/The-quickening-pace-of-invention; http://www.historyworld.net/timesearch/default.asp?conid=2&bottomsort=218796&direction=NEXT&keywords=timelines&timelineid=; https://www.britannica.com/story/history-of-technology-timeline; http://www.computinghistory.org.uk/cgi/computing-timeline.pl. All accessed on April 9, 2021.

1. In which order would you put these steps to make a guide for creating a timeline? Use your notebook.

Plot History on a Line

- Make a list of events that you wish to put on your timeline.
- Research and note the specific dates when the events that you wish to include occurred. It is a good idea to note your source (or sources), too, so that you can return later and verify the dates, if necessary.
- Draw a line and divide it into the number of equal segments that you figure you will need.
- Calculate the number of segments that your timeline will have.
- Decide what units of time you will use (days, months, years, decades, centuries, etc.) to divide your timeline into segments. These decisions may be a matter of trial and error, based on the size of your paper.
- Decide what the timeline will show: personal events, big political events, events related to a geographic area, randomly chosen events, and so on. How will you choose which events to include and exclude?
- List the events in a chronology, a sequence of earliest to latest.

Adapted from http://dohistory.org/on_your_own/toolkit/timeline.html. Accessed on May 13, 2020.

Useful language

Supporting opinion with arguments

- The way I see it...
- If you want my honest opinion...
- ...because...
- If you ask me...
- As far as I'm concerned...
- ...since...

Agreeing

- I couldn't agree with you more!
- I agree entirely.
- Absolutely.
- You have a point here.

Disagreeing politely

- Yes, that's quite true, but...
- I see what you mean, but...
- Well, you have a point there, but...

Clarifying ideas

- That's not quite what I meant...
- Let me put it another way...
- Sorry, let me explain...

Typewriter: Amy Johansson/Shutterstock.com/ID/BR; Toilet paper: Suprun Vitaly/Shutterstock.com/ID/B; disposable razor: vovaklak/Shutterstock.com/ID/BR; Gramophone: Bettmann Archive/Getty Images; Teddy bear: COZ/Shutterstock.com/ID/BR; Vacuum cleaner: John Robertson/Alamy/Fotoarena; Gyroscopic compass: Alex Staroseltsev/Shutterstock.com/ID/BR; Nuclear chain reactor: National Archives, Maryland. Photography/ID/BR; Electric guitar: GrashAlex/Shutterstock.com/ID/BR; Smiley: Yulia Glam/Shutterstock.com/ID/BR; TV remote control: ajt/Shutterstock.com/ID/BR; CD: Andrei Kuzmik/Shutterstock.com/ID/BR; Camcorder: Ivonne Wierink/Shutterstock.com/ID/BR; Superjumbo: Sergiy Kuzmin/Shutterstock.com/ID/BR.

LET'S READ AND LISTEN!

BEFORE YOU LISTEN... Personal answers.

a. Do you like games?

b. What kind of games do you enjoy playing?

1. Technology advances have also occurred in the area of entertainment and have motivated many to develop different programs and applications. The following tips were taken from a video on *How to get a job in the video game industry*.

a. 24 Listen to the audio and give a title to each step to get a job in this industry. Use words from the box and write the answers in your notebook. Step 1-Get Passionate; Step 2-Get in There; Step 3-Get Technical; Step 4-Get Literate; Step 5-Get Lucky.

Get Lucky	Get in There	Get Passionate	Get Literate	Get Technical

How to Get a Job in the Video Game Industry

Narrator: Hello and welcome to Videojug. For many, working in the video game industry would be a dream job. It's a world full of creativity, innovation, and cutting edge technology.

Game designer: Our job is to make up a world for players to play in, create stories for them to experience and give them stuff to fight.

Narrator: Sounds good, right? But how do you break in? There's just so much competition. We sat down to find out how they got in back in the day and how you can break in now.

Step 1 The video game industry is, obviously, full of gamers... and while you may not wanna sound like a gushing fanboy when you go in for an interview, A.

Step 2 Many people in the industry start out in a lower-level position and rise up through the ranks. [...] It's a good idea to keep one eye on the gaming companies' websites for any and all openings. If you can't design giant robots right away, B.

Step 3 It will come as a surprise to no one that video game companies like people who are familiar with software and hardware. [...] So, while we don't think you're required to have a certificate C.

Step 4 Video games are becoming more and more cinematic. And while gameplaying and graphics are important, a compelling plot keeps players hooked. [...] D.

Step 5 What can we say? Being in the right place at the right time E.

Available at https://www.youtube.com/watch?v=jaFB2OARAsg. Accessed on June 17, 2020.

b. 24 Listen to the audio again. In your notebook, write the correct combination of letters-numbers to complete the steps.

I. never hurts anyone A-V; B-IV; C-II; D-III; E-I.

II. from a foreign military it couldn't hurt to take some computer science classes.

III. like most storytellers, aspiring game designers are aided by an appetite for books and a powerful imagination.

IV. getting your foot in the door is a big step.

V. it's a good idea to let those in charge know that you truly love games.

2. Based on the information from the text, do you think this career would suit you? If not, who do you think it might suit and why? Personal answers.

Não escreva no livro.

LET'S ACT WITH WORDS!

LET'S MAKE A MULTIMODAL TIMELINE

A multimodal timeline is a linear representation of important events, using figures, texts, and pictures or photographs. Make a multimodal timeline to illustrate the history of a chosen communication technology.

United States National Library of Medicine, Bethesda. Fotografy: ID/BR

1799 Humphry Davy discovers nitrous oxide (laughing gas), first effective anesthetic.

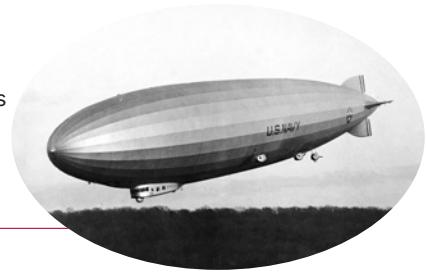
1812 Napoleon's surgeon, Baron Larrey, develops painless amputation.

1829 Braille perfects his reading method for the blind.

Thomas Northcut/ Getty Images

1857 Pasteur experiments with fermentation.

1882 Koch isolates tuberculosis bacillus.


Keystone-France/ Gamma-Keystone/Getty Images

1900 First Zeppelin built.

1903 Wright brothers make first powered flight.

Us Air Force/Science Photo Library/Fotoarena

Oleksiy Mark/Shutterstock.com/ID/BR

Igor Kfimov/Shutterstock.com/ID/BR

ambrits/iStock/Getty Images

Kitch Bain/Shutterstock.com/ID/BR

Suggested themes

- Radio
- Television
- Telephone
- Computer

WRITING STEPS

Organizing

- Select a topic for your timeline.
- Read about the history of the chosen technology.
- Find images to illustrate your timeline.
- Follow the steps listed in the previous section.

Preparing the first draft

- Make a first draft.

Peer editing

- Evaluate and discuss it with a classmate.
- Make the necessary corrections.

Publishing

- Publish your timeline on social media.
- You can also make a digital timeline. Read more about timelines at http://dohistory.org/on_your_own/toolkit/timeline.html (accessed on June 16, 2020).

Genre: Multimodal timeline
Purpose: To show the passage of time with images, short information, and dates.
Tone: Formal
Setting: Bulletin board or Padlet
Writer: You
Audience: Social Media users

TIME TO REFLECT

UNIT 17

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series, etc.)
1. I can follow the general outline of a demonstration or presentation on a familiar or predictable topic, where the message is expressed slowly and clearly in simple language and there is visual support (e.g. slides, handouts).
2. I can follow a very simple, well-structured presentation or demonstration, provided that it is illustrated with slides, concrete examples or diagrams, it is delivered slowly and clearly with repetition and the topic is familiar.
3. I can understand in outline very simple information being explained in a predictable situation like a guided tour, provided that speech is very slow and clear and that there are long pauses from time to time.
4. I can follow speech that is very slow and carefully articulated, with long pauses for me to assimilate meaning.
Reading (textbook language, different textual genres, literary texts, multimodal texts, etc.)
5. I can use an idea of the overall meaning of short texts and utterances on everyday topics of a concrete type to derive the probable meaning of unknown words from the context.
6. I can exploit format, appearance and typographic features in order to identify the type of text: news story, promotional text, article, textbook, chat or forum, etc.
7. I can understand what is happening in a photo story (e.g. in a lifestyle magazine) and form an impression of what the characters are like.
8. I can understand short, illustrated narratives about everyday activities that are written in simple words.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation, etc.)
9. I can give a simple description of an object or picture while showing it to others using basic words, phrases and formulaic expressions, provided I can prepare in advance.
10. I can present my opinion in simple terms, provided listeners are patient.
11. I can explain what I like or dislike about something, why I prefer one thing to another, making simple, direct comparisons.
Writing (question answers, sentences; short/longer texts; different textual genres, etc.)
12. I can give information in writing about matters of personal relevance (e.g. likes and dislikes, family, pets) using simple words and basic expressions.
13. I can write simple, isolated words and phrases.
14. I can write about everyday aspects of my environment (e.g. people, places, a job or study experience) in linked sentences.
Strategies (to understand and produce spoken and written language)
15. I can collaborate in simple, shared tasks, provided that other participants speak slowly and that one or more of them help me to contribute and to express my suggestions.
16. I can collaborate in simple, practical tasks, asking what others think, making suggestions and understanding responses, provided I can ask for repetition or reformulation from time to time.
17. I can deduce the meaning of a word from an accompanying picture or icon.

Based on Common European Framework of Reference for Languages (Council of Europe, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

Não escreva no livro.

TIME TO REFLECT

UNIT 18

Use this self-evaluation chart to reflect on what you can already do. In your notebook, write the CAN DO numbers for each category, read each CAN DO carefully and then grade it according to your own perception using the following symbols:

This is still a challenge.

I can normally do this.

I can do this easily.

Listening (textbook CD, teacher, classmates; songs, videos, podcasts, movies, series, etc.)
1. I can understand enough to be able to meet needs of a concrete type provided speech is clearly and slowly articulated.
2. I can follow speech that is very slow and carefully articulated, with long pauses for me to assimilate meaning.
Reading (textbook language, different textual genres, literary texts, multimodal texts, etc.)
3. I can understand a short factual description or report within my own field, provided that it is written in simple language and does not contain unpredictable detail.
4. I can recognize familiar words accompanied by pictures, such as a fast-food restaurant menu illustrated with photos or a picture book using familiar vocabulary.
5. I can recognize familiar names, words and very basic phrases on simple notices in the most common everyday situations.
6. I can understand the main point of a short article reporting an event that follows a predictable pattern, provided it is clearly written in simple language.
7. I can get an idea of the content of simpler informational material and short simple descriptions, especially if there is visual support.
Speaking (teacher, classmates; presentations, interactions; fluency, pronunciation, etc.)
8. I can describe simple aspects of my everyday life in a series of simple sentences, using simple words and basic phrases, provided I can prepare in advance.
9. I can present my opinion in simple terms, provided listeners are patient.
10. I can interact with reasonable ease in structured situations and short conversations, provided the other person helps if necessary.
11. I can manage simple, routine exchanges without undue effort.
12. I can explain what I like or dislike about something, why I prefer one thing to another, making simple, direct comparisons.
13. I can present my opinion in simple terms, provided listeners are patient.
14. I can give a short, rehearsed presentation on a topic pertinent to my everyday life, briefly give reasons and explanations for opinions, plans and actions.
Writing (question answers, sentences; short/longer texts; different textual genres, etc.)
15. I can write about everyday aspects of my environment (e.g. people, places, a job or study experience) in linked sentences.
16. I can give my impressions and opinions in writing about topics of personal interest, using basic everyday vocabulary and expressions.
17. I can write very short, basic descriptions of events, past activities and personal experiences.
Strategies (to understand and produce spoken and written language)
18. I can collaborate in simple, shared tasks, provided that other participants speak slowly and that one or more of them help me to contribute and to express my suggestions.
19. I can collaborate in simple, practical tasks, asking what others think, making suggestions and understanding responses, provided I can ask for repetition or reformulation from time to time.
20. I can deduce the meaning of a word from an accompanying picture or icon.

Based on Common European Framework of Reference for Languages (Council of Europe, 2001; 2018). Available at https://rm.coe.int/1680459f97. Accessed on April 13, 2020.

CROSSING BOUNDARIES 1

KNOWLEDGE ACROSS ENGLISH, CHEMISTRY, BIOLOGY, AND HISTORY

SUSTAINABLE ART!

azure1/ Shutterstock.com/ID/BR

Luca Santilli/ Shutterstock.com/ID/BR

SeagullNady/ Shutterstock.com/ID/BR

Deniza 40x/ Shutterstock.com/ID/BR

Anna Kucherov/ Shutterstock.com/ID/BR

Muenchbach/ Shutterstock.com/ID/BR

BEFORE YOU READ... Personal answers.

a. Do you paint or draw? If so, which material(s) do you use?

b. Do you have a piece of clothing that was irreversible stained while you were doing an art project? Which material were you using?

1. Read this abstract and answer the questions in your notebook.

Colors to Dye for: Preparation of Natural Dyes

J. Chem. Educ., 1999, 76 (12), p 1688A
DOI: 10.1021/ed076p1688A
Publication Date (Web): December 1, 1999
Abstract

Use of dyes can be traced to earliest history. The coloring properties of materials such as berries and bark were most likely discovered when clothing accidentally became stained with them. Dyes made from natural sources such as plants, animals, and minerals tend to produce colors that wash out easily. With most natural dyes, a mordant can be used to make the color more permanent. In the mordanting process the fiber is treated with a solution of a metal salt (usually an aluminum, chromium, copper, iron, or tin salt). Then the fiber is dyed. Metal ions from the salt form strong bonds with the fiber and also with the dye, thereby holding the dye to the fiber. [...]

Available at http://pubs.acs.org/doi/abs/10.1021/ed076p1688A. Accessed on July 9, 2020.

a. Which materials are natural sources of dye? Plants, animals, and minerals.

b. What can be used to make the color of natural dyes more permanent? A substance called mordant.

Não escreva no livro.

2. **Today, if we want to paint, draw, or dye clothes, we can buy what we need in a store or have the help of specialists. But how did cave people and Renaissance painters get the paint for their pieces? Work in groups and ask your Chemistry teacher to help you do some research in order to find out:**

- the components paint should have;
- the materials cave people used to paint the interior of caves;
- how Renaissance painters got their paint;
- natural occurring pigments in minerals, plants, and animals, as well as the substance involved;
- problems or consequences artists had with natural pigments.

■ **Present your findings to the class.** Personal answers.

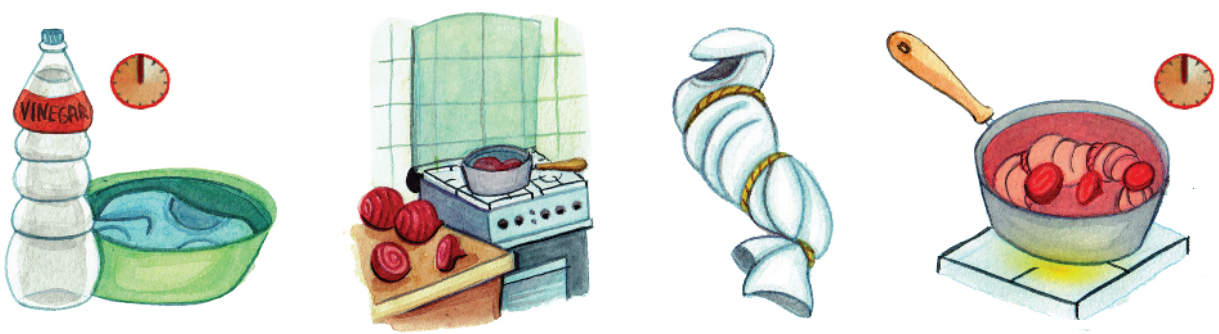
YOU ARE THE RESEARCHER!

1. **How about dyeing a T-shirt or any other piece of clothing with natural dyes? These are the things you will need:**

- white cotton clothing, like a plain T-shirt or any other piece of plain cloth
- white vinegar
- water
- 2 beets, chopped
- rubber bands
- a large stockpot

This is the procedure for your experiment:

- Use a solution of four parts water to one part white vinegar as a fixative for the fabric. Soak the piece of clothing in the solution and leave it to rest for an hour. This process will ensure that the natural dye will set in the fabric.
- Chop the beets and place them in the stockpot.
- Add 4 cups water and bring the dye to a simmer over medium heat.
- Pull and twist sections of the cotton material and then secure them tightly with rubber bands.
- Place the cloth in the stockpot and let it simmer for an hour. Then, turn off the heat and let the fabric sit in the dye until it comes to room temperature.
- Remove the fabric from the stockpot and squeeze it to release some of the dye. Carefully remove the rubber bands and see what the fabric looks like. Naturally-dyed fabric will be lighter once it's dry, and should be laundered separately in cold water.



Psonha/ID/BR

Adapted from http://www.education.com/activity/article/natural-tie-dye/. Accessed on July 9, 2020.

2. **In groups and with the help of your Chemistry teacher, discuss:** Personal answers.

a. What change(s) did the fabric go through as a result of being soaked in a solution with white vinegar? Would the result be the same if white vinegar were *not* used?

b. What other possibilities of natural dye could you use to tie-dye cotton fabric?

c. What is the role of heat in the process of dyeing?

d. What is the environmental advantage of using natural dyes?

CROSSING BOUNDARIES 2

KNOWLEDGE ACROSS ENGLISH AND PHYSICS

LIGHTS & COLOR

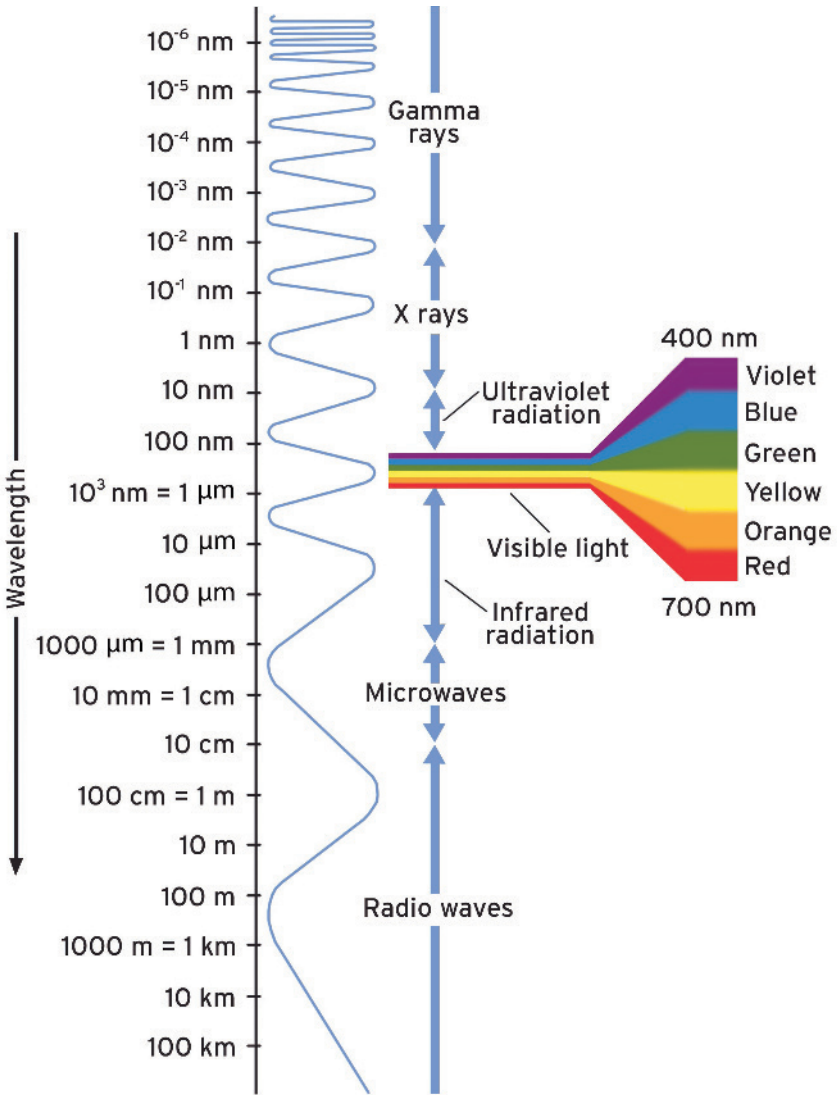
■ How about learning more about light and the color spectrum? Read the text below and then answer the questions in your notebook.

https://psrc.aapt.org/items/detail.cfm?ID=9440

What Wavelength Goes With a Color?

Our eyes are sensitive to light which lies in a very small region of the electromagnetic spectrum labeled "visible light." This "visible light" corresponds to a wavelength range of 400 – 700 nanometers (nm) and a color range of violet through red. The human eye is not capable of "seeing" radiation with wavelengths outside the visible spectrum. The visible colors from shortest to longest wavelength are: violet, blue, green, yellow, orange, and red. Ultraviolet radiation has a shorter wavelength than the visible violet light. Infrared radiation has a longer wavelength than visible red light. The white light is a mixture of the colors of the visible spectrum. Black is a total absence of light.

Earth's most important energy source is the Sun. Sunlight consists of the entire electromagnetic spectrum. [...]



Paulo Manzi/NASA/ID/BR

Available at https://psrc.aapt.org/items/detail.cfm?ID=9440. Accessed on August 26, 2020.

Não escreva no livro.

a. What is the wavelength range of visible light? 400-700 nanometers.

b. What kind of radiation has a wavelength shorter than visible light? Ultraviolet, X rays, and Gamma rays.

c. What colors are found in white light? All the colors. White is a mixture of the colors of the visible spectrum.

d. Do you know what the equivalent of one nanometer (1 nm) in meter is? One billionth of a meter.

YOU ARE THE RESEARCHER!

- Work together with your physics teacher. In groups, try one of the following projects. Discuss your results and be prepared to present them to your classmates.

PROJECT 1: ADDITIVE COLORS

- Is white a true color? Discover the answer for this question with a simple experiment. You will need:
  - tape
  - red, blue, and green pieces of cellophane
  - 3 flashlights of the same size and light intensity

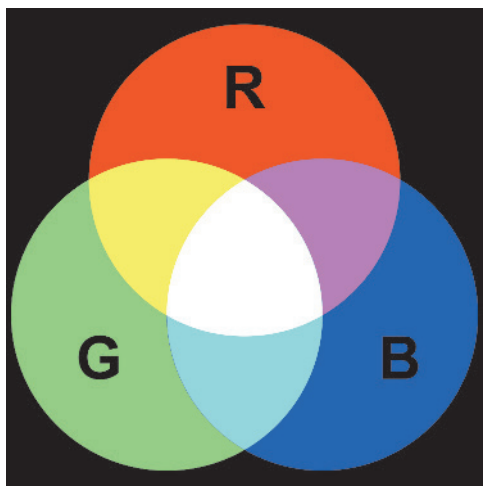
This is the procedure for your experiment:

- Attach the red cellophane over the top of the first flashlight using the tape. Do the same with the blue and green cellophane pieces on each flashlight.
- Turn on the flashlights.
- Place the flashlights on a table, about 4 inches apart and shine them onto a white wall.
- This part may take some patience. Arrange the flashlights so that the light from each flashlight overlaps with the other flashlights. The easiest way to achieve this is to place the center flashlight on a shoebox, so it's slightly higher than the flashlights to the left and right of it.
- When you finally have the colors overlapping, look closely at the wall. What do you see?

Note

The image on the right will help you to visualize the resulting pattern that should appear on your wall when you have the flashlights lined up correctly. Use it to help guide you in placing them in the appropriate pattern. Take a close look at the pattern on the wall. Can you spot anything interesting? Take a look at the overlapping colors from the corners of each light. What can you derive from the patterns?

Adapted from http://www.sciencefairadventure.com/Additive_Colors.aspx. Accessed on July 9, 2020.



ID/BR

CROSSING BOUNDARIES 3

KNOWLEDGE ACROSS ENGLISH AND PHYSICS

■ You are going to learn how to design an interesting camera. You are also going to try different experiments involving Physics. Before you start, ask a classmate these questions:

Personal answers.

a. Do you usually take photos or make videos of family and friends?

b. Which device(s) do you normally use to take photos?

1. Read this text and answer the questions.

Pinhole Photography

History, Images, Cameras, Formulas by Jon Grepstad, 1996

Introduction

Pinhole photography is lensless photography. A tiny hole replaces the lens. Light passes through the hole; an image is formed in the camera.

Pinhole cameras are small or large, improvised or designed with great care. Cameras have been made of seashells, many have been made of oatmeal boxes, coke cans or cookie containers, at least one has been made of a discarded refrigerator. Cameras have been cast in plaster like a face mask, constructed from beautiful hardwoods, built of metal with bellows and a range of multiple pinholes. Station wagons have been used as pinhole cameras – and rooms in large buildings. Basically a pinhole camera is a box, with a tiny hole at one end and film or photographic paper at the other.

Pinhole cameras are used for fun, for art and for science.

Designing and building the cameras are great fun. Making images with cameras you have made yourself is a great pleasure, too. But in serious photography the pinhole camera is just an imaging device with its advantages and limitations, special characteristics and potentials. By making the best of the camera's potential great images can be produced. Some of the images could not have been produced with a lens. [...]

Available at https://jongrepstad.com/pinhole-photography/pinhole-photography-history-images-cameras-formulas/. Accessed on July 9, 2020.

a. What is the difference between a "regular" camera and a pinhole camera?
Possible answer: A pinhole camera does not necessarily use lenses.

b. Which materials/things have already been used to build pinhole cameras?
Seashells, oatmeal boxes, coke cans or cookie containers, a discarded refrigerator, plaster, beautiful hardwoods, metal with bellows, station wagons, room in large buildings.

2. Learn more about this art. With the help of your Physics teacher, do some research on one of these topics.

- How cameras work
- How digital cameras work
- How instant cameras work
- How light affects the quality of photos
- What causes red eyes in photos

Não escreva no livro.

YOU ARE THE RESEARCHER!

HOW ABOUT MAKING A PINHOLE CAMERA?

These are the things you will need:

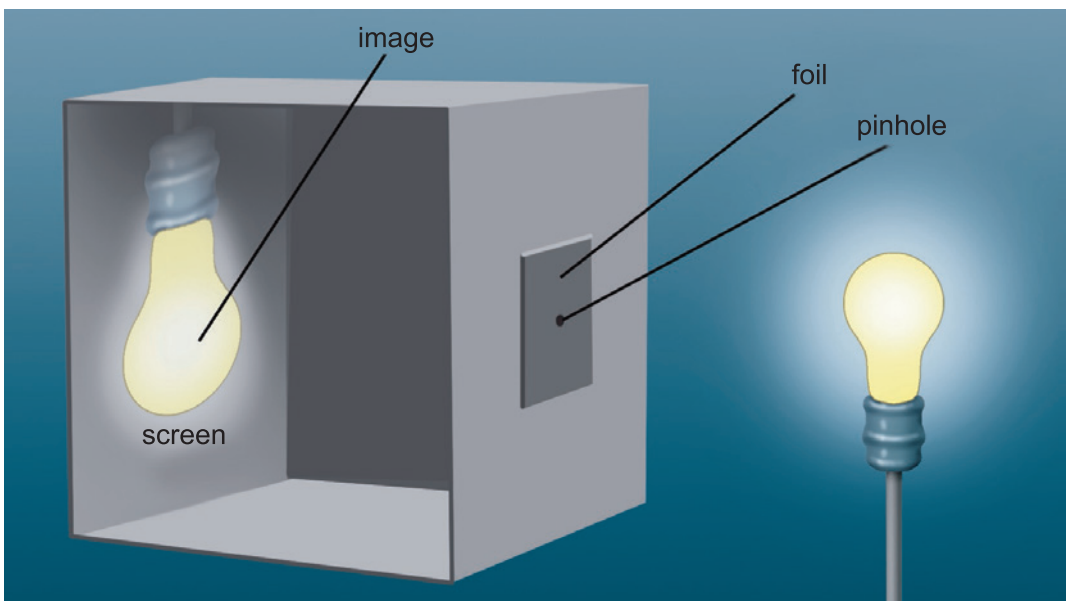
- a shoebox (or any similar box)
- blackout for a window (e.g. black card that can be taped over a window)
- aluminum foil (about 3 × 3 cm)
- a pin or sharp point (Be very careful when using this!)
- tape
- scissors
- craft knife (Be very careful when using this!)
- a ruler
- a lamp or a lit candle (Be very careful when using this!)

This is the procedure for your experiment:

- Cut a square about 2 × 2 cm in the center of one side of the shoebox.
- Put the foil over the 2 cm square hole and tape it to the side of the shoebox.
- Use a pin or similar instrument to make a small hole in the foil.
- Your shoebox with a pinhole is your pinhole camera.

This is how you use the pinhole camera:

- First check that you get an image with your pinhole camera: place a light source in front of the pinhole camera (see illustration). Then turn off all other lights.
- You should be able to see an image of the object on the opposite side of the shoebox.



Manzi/ID/BR

Adapted from https://wonders.physics.wisc.edu/make-a-pinhole-camera/. Accessed on April 9, 2021.

- **Present the results of your experiment to your classmates, with the help of your Physics teacher. Discuss:**
  - **a.** What is the principle behind the concept of a pinhole camera?
  - **b.** Why is the image produced by this camera upside down?

EXPERIMENTS RELATED TO IMAGE PRODUCTION AND COMMON PHENOMENA STUDIED IN PHYSICS

Look at the following projects. Choose one of them for an experiment. Ask your Physics teacher to help you.

PROJECT 1: MAKING YOUR PHOTOS MOVE

- **Discover how you can make your photos move by trying this exciting experiment.**
  - Set up your digital camera on a tripod or in a secure spot near a busy street corner. If you don't have access to a street corner, choose a fixed subject matter in a changing environment, such as a tree that catches morning and afternoon sun, or a flower that closes its petals at night.
  - Remove any obstacles in front of your subject matter. Don't move your camera once the project has started.
  - Keep the flash turned off for day pictures, and turn your night mode on for pictures taken between twilight and dawn.
  - Set a watch to go off every hour to remind you to take a photo of your subject matter. In 24 hours, you should have 24 images in succession.
  - Upload the images into a slide show format on your computer and put it on a loop. Extend the amount of pictures in your experiment to see changes over days, weeks, or even months.

Adapted from http://garmanj.blogspot.com.br/2015/07/junior-high-school-projects-with.html. Accessed on July 9, 2020.

Wiltshire, United Kingdom, 2008.

PROJECT 2: CREATE LIGHTNING

Lightning is a beautiful and frightening natural element. You can hear its boom from miles and miles away and see it light up a completely dark sky – if only for a moment. Did you know that you can create your own lightning using things that you are likely to find in your home or at the grocery store? You will be able to see and possibly hear the lightning as it's created!

- **Here's how you can make your very own lightning! You will need the following:**
  - a foil pie plate
  - a pen (ball point)
  - a tack
  - a sock (must be wool)
  - Styrofoam block
  - glue (if necessary)
  - a cell phone with camera, if you have one
  - notebook paper or journal

Londrina, Brazil, 2019.

Não escreva no livro.

This is the procedure for your experiment:

- Gather your materials on a table.
- Begin by placing your tack in the pie plate from the bottom up. The sharp point should be sticking out of the top of the pie plate.
- Place the pen in the pie plate, using the tack to anchor it. You may need to use a drop or two of glue to get the pen anchored well. If you use glue, let it dry before proceeding. After this, don't touch the pie plate with your hands! You will not be able to conduct the experiment if you do.
- Take the sock and rub the block of Styrofoam quickly. This will create the negative charge you need to produce the lightning spark.
- Pick up the pie plate by holding on to the pen and push it down on top of the Styrofoam block so the tack is lodged into the Styrofoam and anchors it in place.
- Turn off the lights. If it is possible, you can film the lightning spark.
- Bring your hand towards the pie plate slowly, without touching it. This will complete the experiment.

Observation

- Record each step of the experiment in your journal or on a piece of notebook paper. Be sure to describe everything in detail if you don't have a video camera to record the experiment.

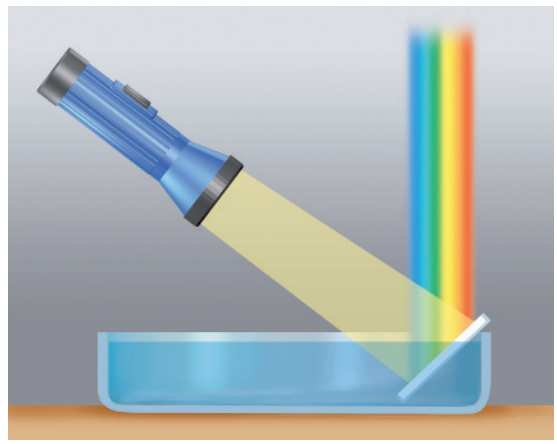
Result

- When you bring your hand close to the pie plate, an electric spark will be created. You will see and hear it and possibly even feel it! What you have created is tiny lightning!

Adapted from http://www.sciencefairadventure.com/ProjectDetail.aspx?ProjectID=125. Accessed on July 9, 2020.

PROJECT 3: SPECTRUM THROUGH WATER

How would you like to create your own rainbow using water and a mirror?



Manzi/ID/BR

These are the materials you will need:

- a shallow bowl
- some water
- a mirror
- a flashlight

This is the procedure for your experiment:

- Fill a shallow bowl with water.
- Place a mirror in the shallow bowl at a 30-degree angle to the surface of the water.
- Darken the room dark (turn off the light and cover the windows).
- Shine the flashlight on the mirror and look to the ceiling. Note: Maintaining the angle of the mirror at 30 degrees is essential for the formation of the spectrum on the ceiling.
- When a beam of light from the flashlight is shone on the mirror immersed in water, a small spectrum of rainbow colors appears on the ceiling.

Findings

- The experiment shows that white light is made of the combined colors of the spectrum, each color having a different wavelength. Water molecules function as a prism and cause each wavelength of light to refract at a different angle. The colors of the spectrum appear on the surface hit by the reflected beam of light.

Adapted from http://www.sciencefairadventure.com/ProjectDetail.aspx?ProjectID=82. Accessed on August 5, 2020.

CROSSING BOUNDARIES 4

KNOWLEDGE ACROSS ENGLISH, PORTUGUESE, HISTORY, AND GEOGRAPHY

■ You are going to read about human migration and do some activities related to this important topic. Before you start, answer these two questions. Personal answers.

a. Has anyone in your family migrated to another country or another place in Brazil?

b. Which words do you think may appear in a text about migration?

A. HUMAN MIGRATION

1. Read two excerpts of a text which explains what human migration is and check if your predictions in the second question above were correct. Personal answers.
2. Read the two excerpts again and do the activities that follow in your notebook.

a. The title of the text presents the term "human migration". This makes us conclude that non-humans also migrate. Can you give an example of a non-human migration?

a. Possible answers: Birds and other animals.

b. Give examples of involuntary migration in Brazilian history.

b. Possible answers: African slaves and Portuguese prisoners.

c. Give examples of voluntary migration in Brazilian history.

c. Possible answers: Italian, Japanese, Portuguese etc.

What is Human Migration?

Migration (human) is the movement of people from one place in the world to another for the purpose of taking up permanent or semipermanent residence, usually across a political boundary. An example of "semipermanent residence" would be the seasonal movements of migrant farm laborers. People can either choose to move ("voluntary migration") or be forced to move ("involuntary migration").

Migrations have occurred throughout human history, beginning with the movements of the first human groups from their origins in East Africa to their current location in the world.

Migration occurs at a variety of **scales**: **intercontinental** (between continents), **intracontinental** (between countries on a given continent), and **interregional** (within countries). One of the most significant migration patterns has been **rural to urban migration** – the movement of people from the countryside to cities in search of opportunities. [...]

Why Do People Migrate?

People move for a variety of reasons. They consider the advantages and disadvantages of staying versus moving, as well as factors such as distance, travel costs, travel time, modes of transportation, terrain, and cultural barriers. [...]

Available at http://geographymonkey.com/uploads/3/5/2/1/35215747/migration_nat_geo.pdf. Accessed on July 9, 2020.

B. BRAZILIAN IMMIGRANTS IN SÃO PAULO

1. Which sentences about **emigration** and **immigration** are true? Write the answers in your notebook. a. Item II; b. Item II.

a. **I.** Emigration occurs when a person moves from his or her country or region to relocate in another country or region.

II. Emigration occurs when a person leaves his or her country or region to relocate in another country or region.

b. **I.** Immigration occurs when a person moves into a new country or region.

II. Immigration occurs when a person comes into a new country or region.

Não escreva no livro.

2. Read the following text about immigrants in São Paulo and do the activities related to it in your notebook.

> To understand the contrasts and the blend of cultures in the state of São Paulo, it is necessary to talk about migration. Here, tourists can get surprised with the strange mixture of *feijão-de--corda* (a dish made of beans) with *pão de queijo* (a bread made of cheese), together with *forró* (a typical rhythm from the Northeastern region) and country music. All of this together with a delicious barbecue and *chimarrão* (typical tea from the Southern region). In São Paulo, it is possible to find every little "piece" of Brazil, together with their different accents and cooking styles. After all, the state has become one of the most important migratory centers in the country. The region's fast development, the chance of finding a job and the dream of having a better life are characteristics of São Paulo: a huge Babel Tower.
>
> [...]
>
> Available at https://holambra.wordpress.com/cultural-research/the-making-of-sao-paulo/. Accessed on July 9, 2020.

a. What are the reasons for migration, according to the text?
The chance of finding a job and the dream of having a better life.

b. What or who does the expression "every little 'piece' of Brazil" refer to in the text?
It refers to São Paulo.

c. The text offers explanations in English for some typical Brazilian dishes. How would you explain the following dishes to someone who doesn't understand Portuguese?
Acarajé: a fried ball made of black-eyed peas and stuffed with shrimp. / *Feijoada*: a stew of black beans with pieces of pork.

Paul_Brighton /Shutterstock.com/ID/BR

Acarajé.

flanovais/Shutterstock.com/ID/BR

Feijoada.

d. Why is São Paulo called a "huge Babel Tower" in the text?
Because you can listen to many languages and to different Brazilian accents there.

C. THE THEME OF MIGRATION IN BRAZILIAN MUSIC

1. What does this photo represent? Consider the geographic location, the kind of people involved in this context and its consequences. Personal answers.

Andre Dib/Pulsar Imagens

Ibimirim (PE), 2014.

2. The song "Asa Branca", composed by Luiz Gonzaga and Humberto Teixeira in 1947, talks about drought and migration from the Northeast of Brazil. Read the lyrics and do the activities that follow them in your notebook.

Asa Branca

Quando oiei a terra ardendo
Qual fogueira de São João
Eu preguntei a Deus do céu, ai
Por que tamanha judiação (×2)

Que braseiro, que fornaia
Nem um pé de prantação
Por farta d'água perdi meu gado
Morreu de sede meu alazão (×2)

Inté mesmo a asa branca
Bateu asas do sertão
"Intonce" eu disse adeus Rosinha
Guarda contigo meu coração (×2)

Hoje longe muitas légua
Numa triste solidão
Espero a chuva cair de novo
Pra mim vortar pro meu sertão (×2)

Quando o verde dos teus óio
Se espaiar na prantação
Eu te asseguro não chore não, viu
Que eu vortarei, viu
Meu coração (×2)

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FERMATA DO BRASIL/RIO MUSICAL LTDA.
Available at https://www.ouvirmusica.com.br/luiz-gonzaga/47081/. Accessed on July 9, 2020.

Juca Martins/Olhar Imagem

Composer Luiz Gonzaga performs on stage in São Paulo (SP), 1985.

a. What seems to be the speaker's occupation? Possible answer: He is a farmer.

b. Why did the speaker emigrate from the Northeast of Brazil? Because of the drought.

c. What are his plans for the future? To go back and meet Rosinha.

3. Which of these options best typifies the speaker's process of migration? Use your notebook to answer. Items b and d.

a. Chain migration: A series of migrations within a family or defined group of people.

b. Internal migration: Moving to a new home within a state, country, or continent.

c. Return migration: The voluntary movements of immigrants back to their place of origin.

d. Seasonal migration: The process of moving for a period of time in response to labor or climate conditions.

Available at https://www.jagranjosh.com/general-knowledge/human-migration-1448874222-1. Accessed on July 9, 2020.

Não escreva no livro.

D. THE THEME OF MIGRATION IN AMERICAN MUSIC

1. The song "New York, New York", composed by John Kander and Fred Ebb in 1977, talks about the expectations of someone who is migrating to New York. Read the lyrics and do the activities that follow them in your notebook.

New York, New York

(by Frank Sinatra)

Start spreadin' the news,
I'm leavin' today
I want to be part of it,
New York, New York...
These vagabond shoes
Are longing to stray
Right through the very heart of it,
New York, New York...
I wanna wake up in a city
That doesn't sleep
And find I'm king of the hill,
Top of the heap...
These little town blues
are melting away
I'll make a brand new start of it
In old New York.
If I can make it there,
I'll make it anywhere
It's up to you, New York, New York...
New York, New York
I want to wake up in a city
That never sleeps
And find I'm A-number-one,
Top of the list
King of the hill,
A-number-one...
These little town blues
Oh they're melting away
I'm gonna make a brand new start of it
In old New York
And if I can make it there,
I'm gonna make it anywhere
It's up to you, New York, New York...
New York...

Idealphotographer/Shutterstock.com/ID/BR

New York, NY (USA), 2018.

Available at https://www.youtube.com/watch?v=i-ZUXQuFcnw. Accessed on July 9, 2020.

a. What seems to be the speaker's occupation? Possible answer: An artist.

b. Why will the person migrate to New York? Because he or she wants to be part of it/to be successful.

c. Does the person intend to go back to his or her hometown? No.

2. Which of these options best typifies the narrator's process of migration? Write the correct answer in your notebook. Item b.

a. Chain migration: A series of migrations within a family or defined group of people.

b. Internal migration: Moving to a new home within a state, country, or continent.

c. Return migration: The voluntary movements of immigrants back to their place of origin.

d. Seasonal migration: The process of moving for a period of time in response to labor or climate conditions.

Adapted from https://www.jagranjosh.com/general-knowledge/human-migration-1448874222-1#:~:text=Chain%20Migration%3A%20A%20series%20of,members%20to%20the%20new%20location. Accessed on April 9, 2021.

3. What do you know about the migration process in your region? Do people immigrate to your region or do they emigrate from there to other parts of the country? Personal answers.

CROSSING BOUNDARIES 5

KNOWLEDGE ACROSS ENGLISH, CHEMISTRY, BIOLOGY, AND PHYSICAL EDUCATION

- Let's learn more about nutrition labels. Before you read the text below, think for a minute: Where do human beings get the energy they need to survive?

monticello/Shutterstock.com/ID/BR

Nutrition Facts

Serving Size 1 Sandwich (209g)
Servings Per Container 1

Amount Per Serving	
Calories 360	Calories from Fat 100
	% Daily Value*
Total Fat 11g	**17%**
Saturated Fat 3.5g	**18%**
Cholesterol 55mg	**18%**
Sodium 1140mg	**48%**
Total Carbohydrate 35g	**12%**
Dietary Fiber 2g	**8%**
Sugars 7g	
Protein 28g	
Vitamin A 25% •	Vitamin C 4%
Calcium 25% •	Iron 15%

Not a significant source of trans fat.

*Percent Daily Values are based on a 2,000 calorie diet.

Available at http://nutritiondata.self.com/. Accessed on March 17, 2020.

Linnas /Shutterstock.com/MD/BR

The Big Reveal: What's Behind Nutrition Labels

By Michael Tinnesand

Nearly all of the foods we eat have a nutrition label that presents the essential values that foods contain. The label starts with a serving size and the number of calories per serving, followed by a list of key nutrients, including total fat, carbohydrates, and proteins. Other values may be included, such as the calories from fat, saturated fat, trans fat, dietary fiber, sugars, and various vitamins. But what do all these values mean, and how are they measured? How does this information help us to stay healthy?

Não escreva no livro.

Calories

Nearly all of us can be casual about the type and amount of food we consume. I recently stopped at a fast food restaurant and ordered a large caramel coffee frappé. I noticed a brochure near the counter and, as I finished my drink, I read that it contained 680 Calories!

I happen to know that in order to burn 680 Calories at the gym, I would need to spend at least an hour on a stationary bicycle, spinning at high speed. Given that just three of these drinks would exceed my daily limit of total energy required (2,000 Calories), this forced me to pay close attention to the nutritional values of what I eat. But where to begin?

Let's start with calories. Actually, the word "Calorie" (uppercase C) is what chemists call a "kilocalorie," or 1,000 calories (lowercase c). To distinguish between the two, sometimes, the nutritional calorie is written as a Calorie - as in this article - as opposed to a calorie. More specifically, one Calorie (kilocalorie) is the amount of energy it takes to raise 1 kilogram of water 1°C at sea level.

The calorie content of food was determined in the late 1800s by Wilbur O. Atwater, an agricultural chemist. He built a device called a respiration calorimeter to make direct measurements of heat released by humans from the food they consumed. At 4 feet by 8 feet, Atwater's calorimeter was big enough to allow a person to step into it. The device measured the amount of heat released by that person, along with the amount of oxygen consumed and carbon dioxide given off.

Using this device, Atwater was able to measure the precise amount of energy contained in thousands of food items. He found that carbohydrates and proteins were worth 4 Calories per gram and fats about 9 Calories per gram. This 4-9-4 system is how labels are determined today. In some cases, dietary fiber is subtracted from the total carbohydrate count because it is assumed that it provides no nutritional calories. Also, alcohol, if present, is accounted for as 7 Calories per gram.

Calories in, calories out

In case you wonder how many calories you need every day, the answer varies depending on your gender, your age, and your activity level (Table 1).

The calories we need for our daily activities come from a process called metabolism that occurs in the body's cells. Metabolism is a series of chemical reactions that occur when food is broken down in smaller pieces, which also releases energy.

This released energy can also be stored in body tissues for later use. When we consume more calories than our bodies need, these calories are stored, primarily as fat. [...]

Available at http://www.acs.org/content/acs/en/education/resources/highschool/chemmatters/past-issues/archive-2012-2013/what-is-behind-nutrition-labels.html. Accessed on July 9, 2020.

Table 1. Calorie needs by gender, age, and activity level

Gender	Age	Activity Level		
		Sedentary	Moderately	Active
Female	4-8	1,200	1,400-1,600	1,400-1,800
	9-13	1,600	1,600-2,000	1,800-2,200
	14-18	1,800	2,000	2,400
	19-30	2,000	2,000-2,200	2,400
	31-50	1,800	2,000	2,200
	51+	1,600	1,800	2,000-2,200
Male	4-8	1,400	1,400-1,600	1,600-2,000
	9-13	1,800	1,800-2,200	2,000-2,600
	14-18	2,200	2,400-2,800	2,800-3,200
	19-30	2,400	2,600-2,800	3,000
	31-50	2,200	2,400-2,600	2,800-3,000
	51+	2,000	2,200-2,400	2,400-2,800

a. It contains the serving size and the number of calories per serving, a list of key nutrients, including total fat, carbohydrates, and proteins, calories from fat, saturated fat, trans fat, dietary fiber, sugars, and various vitamins.

- Now answer these questions about the text you have just read. Use your notebook.

a. What kind of information can be found in a nutrition label?

b. What is the difference between Calorie (uppercase C) and calorie (lowercase c)?
Possible answer: A Calorie is a "kilocalorie" and it corresponds to 1,000 calories.

c. What is a Calorie? A Calorie (kilocalorie) is the amount of energy it takes to raise 1 kilogram of water 1°C at sea level.

d. What did Atwater's calorimeter measure? The amount of heat released by a person, along with the amount of oxygen consumed and carbon dioxide given off.

e. How much energy does 1 gram of fat provide? 9 Calories.

f. How much energy do you need per day, according to Table 1? Personal answers.

g. How does the body store excess energy? The excess energy is stored primarily as fat.

LET'S RESEARCH!

- In addition to calories, the nutrition label also displays the amount of the three main nutrients: proteins, fat, and carbohydrates. But what are they?

  Together with the help of your Biology, Physical Education and Chemistry teachers, research one of these four topics: fats, proteins, carbs, physical activity and health. Work in groups and be prepared to present your findings to the whole class.

  Consider the guiding questions below for each topic. But don't limit your research to these questions, as they are just guidelines.

FATS

a. What is fat?

b. Is fat really bad?

c. Why is fat good for you?

d. Does fat taste good?

e. How much fat should you eat on a daily basis?

f. How can fat be measured in food?

g. What would happen if we had no fat in our diets?

h. What diseases are associated with excess fat intake?

PROTEINS

a. What are the main sources of protein?

b. What is the role of protein in the human body?

c. What are the basic elements of protein?

d. What are the possible sources of protein in a vegetarian diet?

e. How can protein in food be measured?

f. What diseases are associated with excess protein intake?

CARBOHYDRATES

a. What types of carbohydrates can be found in food? Give examples.

b. How can the amount of carbohydrates in food be calculated?

c. What is the role of dietary fiber in carbohydrate digestion?

d. What diseases are associated with problems in carbohydrate digestion and absorption?

e. How much carbohydrate do we need every day?

f. What happens to your energy level when you eat sweet food?

Não escreva no livro.

PHYSICAL ACTIVITY AND HEALTH

a. Why do we gain or lose weight?

b. What is the importance of keeping a healthy weight?

c. What could be done to improve the health of young adults in my school?

d. How does the muscle cell use the energy we get from food digestion?

e. Why do people sometimes get muscle pain after starting to exercise?

f. What can be done to avoid sports injuries?

g. What is the ideal diet for someone practicing sports?

YOU ARE THE RESEARCHER!

- **How about experimenting with science? You can try any of these projects or all of them, if you wish. Work in groups and be prepared to present and discuss your results with the class.**

PROJECT 1: NUTRITION LABELS – WHAT DO YOU EAT?

- List all the things you usually order when you eat a meal at a fast-food restaurant. Do some research to find out what the calorie count for each item is. Add the total calories. If it exceeds 500 calories, what could you do to reduce the calories, but still eat the meal? How would you adapt the meal in order to have the necessary intakes from each food group?

Project inspired by http://www.reachoutmichigan.org/funexperiments/agesubject/lessons/newton/bodyfat03.html. Accessed on July 9, 2020.

PROJECT 2: LIGHT AND REGULAR VERSIONS

- Go to the nearest supermarket and look for four or five products that have regular and light versions, such as yogurt, cream or ham. Read the labels of both the regular and light versions. How are they the same? How are they different? What ingredients are exchanged or lessened to get a light version? Is there a difference in price? What are the consequences of a diet with light products for someone who is overweight? And for someone with a healthy weight?

Project inspired by http://www.reachoutmichigan.org/funexperiments/agesubject/lessons/newton/bodyfat03.html. Accessed on July 9, 2020.

PROJECT 3: LOW FAT, LOW FLAVOR?

- Do you think low fat foods taste differently from full fat ones? How about trying your hypothesis on some volunteers? You will need 10 to 12 volunteers to try different versions of the same food, for example, low fat cheese and full fat cheese. Select at least 4 different foods. Have your volunteers to sit in a circle. Blindfold each participant at a time and give him/her a spoon of the low fat item and then a spoon of the full fat item. Do this in a random order with each participant, intercalating the tasting with a sip of water. Ask each participant if they notice a taste difference between the different foods. Ask them to describe the difference and have them label which they think are the full fat and low fat versions of the food. Your research assistant can then take notes on the answer. After that, compile the answers and discuss the results with the class. Did the results confirm or contradict your hypothesis?

Project inspired by http://www.sciencefairadventure.com/ProjectDetail.aspx?ProjectID=91. Accessed on July 9, 2020.

CROSSING BOUNDARIES 6

KNOWLEDGE ACROSS ENGLISH AND CHEMISTRY

DO YOUR PART TO SAVE THE ENVIRONMENT!

1. How about learning how to help the environment by trying different solutions to get the same result we get with industrialized products? Before you do an interesting experiment, work in pairs and do the following activities. Use your notebook. Personal answers.

   a. Make a list of the environmental problems the planet is facing today as a result of human activity. Then decide: What can each individual do to help?

   b. What do you do with comic books, newspapers, and magazines when you need to discard them?

   c. Look at the images below. How do you think they are related to some environmental problems we face today?

qvist/Shutterstock.com/ID/BR

rawf8/Shutterstock.com/ID/BR

TrotzOlga/Shutterstock.com/ID/BR

Sergio Sergo/Shutterstock.com/ID/BR

2. One of the images above shows a type of industrialized product for cleaning glass. Do you know any substitutes for this product which would cause less harm to the environment? Personal answers.

Não escreva no livro.

YOU ARE THE RESEARCHER!

3. Let's try a revealing experiment in groups. Ask your Chemistry teacher to help you. After you have done your project, discuss the results with your group and present them to the whole class.

TESTING AN ALTERNATIVE WAY TO CLEAN SURFACES

- You will compare a solution of vinegar and an industrialized cleaning product. You will need the following:
  - a dirty mirror, glass window, or any other dirty glass surface
  - a bottle of vinegar
  - a bottle of industrialized window cleaner

This is the procedure for your experiment:

- Soak a piece of old newspaper with a diluted solution of vinegar.

- Scrub half of the dirty glass surface for one minute with the vinegar solution.

- Spray the industrialized window cleaner on the other half of the glass surface.

- Scrub it for one minute.

Illustrations: Psonha/ID/BR

- After doing this, observe the surface. Which half is cleaner? Is there a noticeable difference?

4. **Discuss your results using the questions below as a guide.** Personal answers.

a. What are the advantages and disadvantages of using a "green" cleaner?

b. Is it a good idea to use old newspaper to clean glass surfaces? What are the positive and negative points?

c. Study the label of an industrialized cleaning product. Do research on its ingredients and list their impact on the environment.

Adapted from http://www.sciencefairadventure.com/ProjectDetail.aspx?ProjectID=190. Accessed on July 9, 2020.

AUDIO TRANSCRIPTS

UNIT 1 – WHAT'S YOUR TALENT?

Track 2

Page 35

Iñigo Zabala: Forbes magazine said that she's one of the 30 most influential Brazilian. But, on top of that, Anitta is a (sic) incredible songwriter, an incredible performer, and an unbelievable businesswoman, a very strong woman. Ehh, so for me, Anitta is the quintessential of the modern Brazilian artist.

[applause]

Anitta: Hi, nice to meet you! Hi, everyone!

Stu Bergen: And I understand you are a little under the weather today, yes?

Anitta: *[laughter]* Yeah, yeah. Uhhh. I'm very happy to be here, uhhh, I came from a big schedule of shows and my own TV show and so I was just a little sick yesterday but now I'm OK here with you and thank you for the invitation.

Stu Bergen: Awesome, Ummm, you're one of the biggest artists, if not the biggest artist at the moment in Brazil. What are your next goals? What are you looking to accomplish next in your career?

Anitta: Well, if you asked this question to me two years ago, I would say that I was happy to be in Brazil and that's it, but, uhhh, once I started to accomplish my goals in Brazil, I started to create new dreams in my mind for my career and my life. And now I'm very excited about my career... to grow up with this, you know, and make my music international, make my career go outside my country to see other people singing my song and singing in another language and anything else...

Available at https://www.youtube.com/watch?v=x0N82ZeNP5k. Accessed on June 22, 2020.

UNIT 2 – YOU'VE GOT THE MOVES

Track 3

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Good morning, uhh today I'm gonna show you guys my morning routine, uhhm, what I do in the morning to get myself ready to just start the day; what I do to get myself ready for practice. Uhhhm,

[...]

I usually wake up around, uh, like 6:30, uhm, I go to bed pretty early. I tryin' get like 10 hours of sleep. I'm trying to be very consistent with my sleep patterns even on the weekends trying to stay with that. So the good thing about that is I don't have to wake up to an alarm anymore, cause my body is kinda prime and knows. I have practice at 11 or 11:30 somedays. Uhm, so, I like to wake up early in the morning and try to be productive and do something because I usually find that once I get home from practice. I'm too tired to like do anything.

Available at https://www.youtube.com/watch?v=GiPlkVg6a_Y. Accessed on June 22, 2020.

UNIT 3 – MAKING CONNECTIONS

Track 4

Page 66

– Let's talk about Facebook quizzes.

– Yeah, that's fun.

– Why those are bad?

– Oh, okay, it's not fun.

[laughs]

– So, everyone with a Facebook account has probably notice all these quizzes that, you know, come by your feed, from your friends, there's a lot of these personality tests. Friend comparisons, you know, year in review... All these things, and they are all done by, you know, third parties, right? The article that we'll link in the show now goes in a little bit more detail about this, and specifically calls out one company... Miao or something? Mow I think they are called? M-E-A-W-W is the name of this company.

– Meaww...

– Meaww, right. And they talk about some of their quizzes and it digs into their privacy policy and what they really do. When you click on these links to take the quiz, they automatically... Now these are all Facebook applications that are developed, and because they are Facebook applications, what they do is, they'll prompt you and say "By taking this quiz you are giving access to your email, your friends lists..." . You know, anything that you've make public, and all that information is then harvested by this third party developer and they clearly state in their privacy policy that: "Well, when you click on that link, you thereby give us this information by taking the quiz" and who knows what happens to that data after that? A lot of times, from some research that I've done, you know, if they have your email address, you are probably gonna see an up ticking spam. They have your name, they have your friends names... Think about all that information that can be used all because you wanted to have a little fun with your friends and, you know, do some silly comparison, right?

Available at https://sharedsecurity.net/2016/01/23/the-shared-security-podcast-episode-50-facebook-quizzes-pre-crime-wireless-home-security-systems/. Accessed on June 22, 2020.

Não escreva no livro.

SCRIPTS

UNIT 4 – VISUAL ARTS

Track 5

Page 80

You're watching FreeSchool!

Today we're going to learn about the famous artist, Michelangelo.

Michelangelo di Lodovico Buonarroti Simoni, known simply as Michelangelo, was an Italian Renaissance sculptor, painter, architect, and poet.

He was born in 1475 in Caprese, Italy.

When he was still very young, his family returned to Florence, and his mother died when he was only six years old.

Michelangelo's father sent him to school, but he was not very interested in learning what was taught there.

All he wanted to do was paint and become an artist.

In 1488, when he was 13 years old, Michelangelo was apprenticed to an artist, Domenico Ghirlandaio, and in 1490 he was sent to continue his training with the powerful Medici family.

Over the next few years he began producing sculptures and honing his skills.

In 1496 Michelangelo moved to Rome.

While there he was commissioned to create a statue of Jesus after he was crucified, laying in the lap of his mother, Mary.

Michelangelo was 24 years old when he completed this statue, called *Pietà*, which is regarded as one of the greatest masterpieces of sculpture in the history of the world.

Michelangelo returned to Florence and accepted another commission, to create a statue of David from a huge block of marble.

He worked on the sculpture for more than two years.

When it was finished, the statue of David was more than 17 feet or 5 meters tall and weighed around 6 tons.

Today, *David* is Michelangelo's most famous sculpture.

In 1505 the newly elected Pope Julius II invited Michelangelo to return to Rome to create his tomb, a project he worked on off and on for the next 40 years.

Three years later he received another commission when the Pope asked him to paint the ceiling of the Sistine Chapel.

Michelangelo considered himself a sculptor, and not a painter, and did not want to take the job, but he could not refuse the Pope.

The work in the Sistine Chapel took four years to complete and was more than 134 feet or 41 meters in length and 46 feet or 14 meters in width.

Michelangelo painted a total of 343 figures depicting stories from the Bible, including the creation of Adam, which is one of the most famous paintings in history.

Painting on a ceiling was difficult.

Michelangelo had to work on a scaffolding that brought him high enough to reach it.

Contrary to popular belief, he did not lie down to work, but stood and painted above his head.

After his work in the Sistine Chapel, Michelangelo was considered a great artist.

He made many statues, paintings, drawings, and frescoes.

He wrote hundreds of poems.

He was also an architect, and designed the dome of St. Peter's Basilica.

Michelangelo was so famous that there were two biographies of him published while he was still alive.

He died in 1564 at the age of 88, only three weeks before his 89th birthday.

Today Michelangelo is considered one of the foremost artists of the High Renaissance, alongside Raphael and Leonardo da Vinci.

He had a profound impact on the artists that followed him and continues to be studied today.

His works are among the most famous and widely reproduced in history.

I hope you enjoyed learning about the famous artist Michelangelo, and seeing some of his beautiful work.

Available at https://www.youtube.com/watch?v=ML1PA_Dxa_M. Accessed on June 22, 2020.

UNIT 5 – ON THE WAVES OF THE RADIO

Track 6

Page 91

[First part of the interview in the unit.]

Interviewer: Who is your favorite teacher?

Taylor Swift: My guitar player, Paul Sidoti, teaches me a lot on the road about piano and guitar.

Interviewer: If you could teach one subject in school, what would it be?

Taylor Swift: English.

Interviewer: What's your favorite beverage?

Taylor Swift: Coffee, would you like some?

Interviewer: Let's see what you got.

Taylor Swift: I have espresso, I have regular coffee, I have different flavors.

Interviewer: Now it is time for the final question.

Taylor Swift: I'm gonna take you over here first and let you out.

Interviewer: Okay, great. What is your favorite scented candle?

Taylor Swift: Byredo Treehouse. That is it.
Interviewer: Oh my God, that's amazing.
Taylor Swift: Thanks.
Interviewer: I'm gonna go buy it right now.
Taylor Swift: Bye.
Interviewer: Thanks Taylor, see you later.

Available at https://www.youtube.com/watch?v=XnbCSboujF4. Accessed on June 22, 2020.

UNIT 6 – EXTRA! EXTRA!

Track 7

Page 105

Newscast 1:

Noel King, Host: Addiction therapists are confronting a problem – kids who are spending too much time online. Being addicted to the Internet is not officially a recognized disorder, which means there's no established criteria for treatment. But clinics say they're seeing more and more worried parents. Mike Moen of Minnesota Public Radio has that story.

Mike Moen, Byline: Do a quick search for most kinds of addiction treatment, and you'll come up with instant results – gambling, drugs or alcohol, sex addiction; the list goes on. But what about treatment for excessive use of online video games or smartphones? That's more problematic because it's not something that can be diagnosed in the U.S. Experts are still debating whether someone can be addicted to a tech device or if it's merely an extension of an underlying condition, like depression or anxiety. Dr. Shalene Kennedy has seen this scenario before.

Shalene Kennedy: When I was in my training, juvenile bipolar disorder didn't exist as a diagnosis. But those of us who were working clinically were seeing juvenile bipolar.

Mike Moen, Byline: Kennedy runs a psychiatric clinic for children and adolescents just outside of St. Paul. And just like bipolar disorder, she says those on the frontlines are seeing troubling patterns with kids hooked on technology.

Shalene Kennedy: We have had kids that threaten or do assault family members who are trying to get them off of it.

Mike Moen, Byline: The World Health Organization recently recognized gaming disorder as a behavioral addiction. Despite growing research, the U.S. isn't ready to go that far. Because technology addiction isn't listed as a disorder in the U.S. guidebook for psychiatrists, a parent can't walk into a clinic and simply get a diagnosis for their child. But that isn't stopping specialists like Kennedy from trying to help adolescents to detach themselves from social media or unplug their Xbox. Kennedy says they usually work around the issue by getting a formal diagnosis for an underlying condition.

Available at https://www.npr.org/2019/06/17/733317666/adolescents-tech-addiction-is-a-growing-problem-therapists-say. Accessed on June 22, 2020.

Track 8

Page 105

Newscast 2:

Unknown Speaker: A quiet afternoon, and this gaming cafe in the City of London is already beginning to fill up. Platforms owners are servicing a huge and growing community. But there's dark side to gaming, and it's been officially recognized and classified by the World Health Organization.

James is a former gaming addict. His obsession led to depression and extreme mood swings. "Most of the time I'd tell my friends I couldn't go out tonight 'cos I've got work to do and I'd just play videogames until three in the morning, then I'd do my coursework, hand in at nine o'clock and just go back to bed."

Last year the WHO added gaming addiction to their international classification of diseases. Next week it will decide on whether to make gaming disorder an official disease.

Available at https://news.sky.com/video/technology-addiction-how-serious-is-it-11723364. Accessed on June 22, 2020.

UNIT 7 – STREET ART

Track 9

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Hi, guys. My name's Sandy and I'd like to share something cool we did in my school: it's called moss graffiti. Creating moss graffiti starts off with the right ingredients. You're only going to need four ingredients: 2 cups of buttermilk, 1 or 2 tablespoons of sugar, 2 cups of water, and of course, moss, 2 clumps should be enough.

You'll also need a blender, paintbrushes, plastic cups for the moss paint, some chalk, a spray bottle, and maybe stencils with different forms.

Mix all the ingredients together in the blender for three to five minutes, or until the mixture is smooth enough to paint.

That's it! Fill your plastic cups with moss paint, grab a paintbrush and hit the streets. Actually, it would be great if you get permission to make your moss graffiti in a brick or concrete wall in your school, because you will need to mist it with water in a spray bottle daily until it grows.

Não escreva no livro.

SCRIPTS

Any porous wall protected from the sun. The lack of direct sun and humidity should be the perfect environment for your moss to grow.

If you want a more professional design, I recommend tracing a layout first with chalk or using stencils.

UNIT 8 – SING IT OUT

Track 11

Page 134

Everybody thinks that us Brazilians listen to samba the whole day. That's so not true. This is the most dancing country of the world. We have so many different rhythms. Let's take a look.

From Northeastern Brazil, Forró is made for lovers. The translation means "for all", which is for everybody dancing, specially together. It's all about love songs and dancing tight.

The number one rhythm in Brazil right now is Sertanejo. It's like country music. Artists sing and cry their hearts out [...] People are obsessed with it.

Axé is a rhythm from the state of Bahia that looks kind of difficult to learn in the beginning. But, once you get the choreography, it's amazing. We listen to Axé when we want to dance, have fun [...]

Brazil is worldwide known for Samba dancers and music. Our number one international rhythm is romantic, nostalgic, and uplifting.[...]

Available at https://www.youtube.com/watch?v=1xMqvt-iLok. Accessed on June 22, 2020.

UNIT 10 – LIFE IN THE COUNTRYSIDE AND IN THE CITY

Track 15

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Hey guys, of late I've been looking for some easy to grow options in our kitchen. Options such as spices, vegetables, herbs that are very simple to grow and do not require much effort. So, what we're gonna do today is that I'm gonna look for options in our kitchen for which you don't have to go out anywhere. These are gonna be spices, there are gonna be some vegetables scraps... and apart from this video every seven days or so I will try and do an update on these edibles so that you can also grow them with me.

The first on my list is something very hassle-free to grow – wheatgrass. What I find interesting about this plant is that it's been called a superfood because of its benefits for people with diabetes, slow metabolism, weak immunity and generally it's shown to be very beneficial for your system.

Available at https://www.youtube.com/watch?v=OnUlRx3wKaQ. Accessed on June 22, 2020.

UNIT 11 – IT'S ON TV

Track 16

Page 168

Reporter: From the past to the present, televisions and their programming have rapidly evolved from their first incarnations to what they are now. The real question is: What will television look like in the future say 15 years down the road? Will the entire concept of television be different?

So, what's in store for a viewing experience in the next decade? I sat down with Intel researcher Brian David Johnson who's an expert of predicting just that.

I'm here with Brian David Johnson who's the consumer experience architect with Intel. What do you think the future of TV will be?

Interviewee: For me, if we begin to break it down, it's really about taking something that everybody loves, which is television, and bringing it together with the speed and power and intelligence of a computer.

Reporter: Will it still be called television after all these social aspects and things are kind of integrated into what we traditionally think of as our television set?

Interviewee: I think TV as a concept in consumers' minds will continue to change and will continue to evolve. So, really, the Internet won't kill TV at all. TV is so powerful, people love it so much, that they'll just absorb it and just keep on moving. For us, as we move forward, when you have the Internet and that connectivity, what it means is you have personalization. And I think, as we continue to move further out, TV is gonna move off the wall. Or you've got smart phones, you've got laptops, you've got cars, we're beginning to see that, like we're beginning to see some cool little apps that are coming out to do that. And I think you'll see more of them.

Reporter: It's safe to say television isn't going anywhere. It's just going to evolve like it's been doing for the past seventy years. I'm Ellie Rountree and this has been Rocketboom tech.

Available at https://www.youtube.com/watch?v=dXbl_aTiA84. Accessed on June 22, 2020.

UNIT 13 – ON THE RUNWAY

Track 18

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Meg, Size 0: I think it's more about the entire outfit for me when I wanna feel confident and powerful. So if I was able to pair like a blazer and bomb heels, I would feel very confident.

Erin, Size 2: The clothes I'm wearing when I feel extra confident and powerful are the clothes that I don't have to worry about. They fit me really well.

Ashley, Size 4: Usually some statement lip color.

Yurrie, Size 6: Of a neutral, or like a dark look. Maybe like dress pants, blazer.

Molly, Size 8: I always go for the lipstick.

Samantha, Size 10: A good pair of heels. I'm 5'10 so wearing a heel and just having it be like I can do this. It's a statement piece. Going against society and being even taller than I should be is a big power play for me.

Caroline, Size 12: These earrings are a nice touch. And they definitely bring a little flair, so I'd say that kinda tops it all off.

Rian, Size 14: When I wanna feel super confident, I wear a skirt. Because I really like my legs.

Emily, Size 18: I'll do a sky high heel so I'm like 6'3.

Nancy, Size 20: I wear hoops to make myself feel extra confident. I think it's a classic look for a girl, especially an urban girl.

Ashley, Size 22: I'm probably gonna bring a lot of attention to myself, so I'm wearing like a sequin skirt maybe.

Kourtney, Size 24: I love leather, I love vinyl. It just gives me that grit, I love it.

Marcy, Size 28: I think wearing something that fits me well is what gives me the most confidence. When it fits well, and I look good, and I'm feeling good, I feel like I can do anything I set my mind to. I can take over the world.

Available at https://www.glamour.com/video/watch/women-sizes-0-to-28-on-confidence-and-style?q=Plus-Size+Models. Accessed on June 22, 2020.

UNIT 15 – YOU BROADCAST

Track 20

Page 223

A simple method to make a chicken sandwich. The ingredients: four pieces of bread, one boiled chicken breast, two pieces of lettuce, some parsley for seasoning, tomato and onion slices, and a tablespoon of lemon juice. First, shred the chicken breast. Then put in the chicken onto the bread slice. Next, add the lettuce, the tomato and the onion slices. Lastly, season with the parsley and the lemon juice. Chicken sandwich is suitable as a simple healthy dinner serving.

UNIT 17 – GOING GREEN

Track 22

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Plastics take the stage at an international exhibit in Amsterdam. The ingenious alchemy of coal and oil provides the material, ingenious machinery presses and stamps and molds the material into a wide variety of products, articles for household use as well as tools for industry. The horizons of plastic are lengthening and strengthening, too. In the world of tomorrow, plastics will certainly call the tune.

Available at https://www.youtube.com/watch?v=9-dpv2xbFyk. Accessed on June 22, 2020.

Track 23

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My name is Dave Muir. I'm a surf school owner, surf shop owner, a surfer, and a father of two. I'm here today at Seven Cove, which is my home, where I work. It's considered my garden, my life. And everything I do is basically around the ocean here. I've got two girls, Elsie and Olive. They're four and three. I love that they are involved in the ocean as much as I am. More recently, the kids have started to ask questions about the plastic on the beach and the litter we're finding. More recently I'm finding plastic in the sea not just in the rocks and on the beach but actually in the water and that's what really worries me because for 15 years I don't think I've seen a single plastic bottle in the ocean. Now, if I'm seeing it now, what's the future going to be like? So, I'm on a journey of discovery to find out where this plastic is coming from, the impact on the environment, what can be done and really is there a solution for plastic in our sea.

Available at https://www.youtube.com/watch?v=9-dpv2xbFyk. Accessed on June 22, 2020.

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FAZER APRESENTAÇÕES

Use o verbo *to be* no **presente simples** para apresentar pessoas:

Formas completas e formas contraídas	
I **am** I**'m**	Anitta.
He **is** / She **is** / It **is** He**'s** / She**'s** / It**'s**	a singer.
We **are** / You **are** / They **are** We**'re** / You**'re** / They**'re**	entertainers.

Use ***not*** após todas as formas de *to be* (forma completa e forma contraída) ou adicione ***n't*** às formas ***is*** ou ***are*** para fazer a negativa:

Formas completas e formas contraídas	
I **am not** I**'m not**	from New York.
He **is not** / She **is not** / It **is not** He**'s not** / She**'s not** / It**'s not** He **isn't** / She **isn't** / It **isn't**	
We **are not** / You **are not** / They **are not** We**'re not** / You**'re not** / They**'re not** We **aren't** / You **aren't** / They **aren't**	

Coloque o verbo *to be* antes do sujeito para fazer perguntas:

Verbo + Sujeito		
Am	I	feeling good or what?
Is	he / she / it	
Are	we / you / they	

Respostas curtas					
Afirmativa			**Negativa**		
Yes,	I you	**am**. **are**.	No,	I you	**am not**. / **'m not**. **are not**. / **aren't**. / **'re not**.
	he / she / it	**is**.		he / she / it	**is not**. / **isn't**. / **'s not**.
	we / you / they	**are**.		we / you / they	**are not**. / **aren't**. / **'re not**.

Adicione palavras ***WH-*** para fazer perguntas com o verbo *to be*:

Palavra *WH-*	Verbo *to be*	Sujeito... ?
What	**is**	your phone number?
When	**is**	your birthday?
Where	**are**	you from?
Who	**am**	I?
How	**are**	you doing?

Use o pronome demonstrativo ***this*** para apresentar alguém:

This *is my friend... Sarah.*
And ***this*** *is my friend, Ernie.*

Use **pronomes pessoais** como sujeitos de verbos e **pronomes objetos** para substituir nomes de pessoas, animais ou coisas (objeto de verbos e de preposições):

I*'m Gloria. This is my friend... Sarah.* ***She****'s visiting from Cornell.* (sujeito do verbo)
I'm Steve, nice to meet ***you****.* (objeto do verbo)
Look at ***us*** *all, we're nervous wrecks.* (objeto de uma preposição)

	Pronome pessoal	Pronome objeto
Singular	I	me
	you	you
	he	him
	she	her
	it	it
Plural	we	us
	you	you
	they	them

EXPRESSAR HABILIDADE, POSSIBILIDADE E PERMISSÃO

Use ***can*** para falar sobre habilidade, possibilidade e permissão:

Verbo *can* + Infinitivo do verbo principal			
I He / She / It We / You / They	**can**	**hold** chalk despite the handicap.	**Habilidade**
		be arrested for doing graffiti.	**Possibilidade**
		buy spray paint as a young adult.	**Permissão**

Nota: Após o verbo *can*, use o infinitivo do verbo principal sem *to*.

Você deve adicionar ***'t*** ou ***not*** ao verbo *can* para formar a negativa:

You ***can't*** *sell spray paint to people under the age of 18.*
You ***cannot*** *sell spray paint to people under the age of 18.*

Insira ***can*** antes do sujeito para fazer perguntas:

Can *you dougie with me?*

Você pode responder com respostas curtas:

Yes, I ***can****.*
No, I ***can't****.*

Não escreva no livro.

EXPRESSAR FATOS E EVENTOS REGULARES

Use o **presente simples** para falar sobre hábitos e fatos:

*I never **get up** before eight, which **sounds** really good, but we **don't finish** till late.*
*After the show you sometimes **feel** exhilarated but usually I'**m** just tired.*
*It **helps** in getting a well-toned abdomen.*

Regras para mudança da forma verbal na terceira pessoa do singular (***he***, ***she***, ***it***):

Casos especiais (grafia)		Exemplos
Para a maioria dos verbos	adicione ***-s***	*Even Aerobics **seems** tepid to you.* *He **likes** working out.*
Para verbos que terminam em vogal ***+ y***	adicione ***-s***	*He **enjoys** practicing sports.*
Para verbos que terminam em consoante ***+ y***	substitua o ***-y*** por ***-ies***	*Find an example that **justifies** your answer.*
Para verbos que terminam em ***-ch***, ***-sh*** ou ***-o***	adicione ***-es***	*She **goes** dancing regularly and **stretches** before each exercise.*
Formas irregulares	***have*** > ***has*** ***be*** > ***is***	*Jorge **has** one daughter.* *[...] when the studio'**s** available [...]*

Use ***don't*** (***do not***) ou ***doesn't*** (***does not***) antes do verbo para formar a negativa:

*[...] but we **don't** finish till late.*
*[...] it **doesn't** matter where you are from or what background you have.*

Nota: A forma do verbo principal na terceira pessoa do singular não se altera na negativa.

Formas completas e formas contraídas	
I **do not** I **don't**	**know** anyone with a disability.
He **does not** / She **does not** / It **does not** He **doesn't** / She **doesn't** / It **doesn't**	
We **do not** / You **do not** / They **do not** We **don't** / You **don't** / They **don't**	

Insira o verbo auxiliar ***do*** (ou ***does***) antes do sujeito para formar perguntas:

Verbo auxiliar + Sujeito + Infinitivo do verbo principal		
Do	I / we / you / they	**know** anyone with a disability?
Does	he / she / it	

Resposta curta					
Afirmativa			**Negativa**		
Yes,	I / we / you / they	**do**.	No,	I / we / you / they	**do not**. **don't**.
	he / she / it	**does**.		he / she / it	**does not**. **doesn't**.

Use **advérbios de frequência** para indicar a frequência de uma ação:

*I **never** get up before eight [...].*
*After class there's **usually** a short break [...].*
*After the show you **sometimes** feel exhilarated [...].*

Nota: Advérbios de frequência são, geralmente, inseridos antes do verbo principal, mas depois do verbo *to be*.

Expressões que indicam frequência, como *every morning*, geralmente, vêm no final da oração.
Use *how often* para perguntar sobre a frequência de uma ação:

***How often** do you exercise?*
***How often** do you go dancing?*

Advérbios de frequência	Gradação	Expressões de frequência
always	100%	**every morning / day / Sunday** **three times / twice / once** } **a day / a week / a month /a year**
almost always, nearly always	90%	
usually, generally, normally, regularly	60%	
often, frequently	20%	
sometimes, occasionally	10%	
hardly ever, almost never, rarely, seldom	5%	
never	0%	

DISTINGUIR PERGUNTAS SIM / NÃO DE PERGUNTAS *WH-*

Perguntas Sim/Não	Perguntas *WH-*
Auxiliar + Sujeito + Verbo	**Palavra *WH-* + Auxiliar + Sujeito + Verbo**
Can I make it any more obvious? *Does your pretty face see what he's worth?* Resposta: Sim / Não	*What more can I say?* *What's he worth?* Resposta: Alguma informação.

Significado das palavras *WH-*	
What	requer informação sobre algo (número desconhecido de opções)
Which	requer informação sobre algo (número limitado de opções)
Where	pergunta sobre lugares ou posições
When	pergunta sobre horário, momento no tempo
Who	pergunta de ou sobre pessoas
Why	pergunta sobre razão ou motivo
How	pergunta sobre modo ou condição

Não escreva no livro.

EXPRESSAR OBRIGAÇÃO, DEDUÇÃO OU PROIBIÇÃO

Use ***must*** para falar sobre obrigações, necessidades, deduções ou conclusões lógicas:

***Must* + infinitivo do verbo principal**			
I He / She / It We / You / They	**must**	**go** before it's too late.	Obrigação
		have spoiled it by the look of things.	Dedução

Nota: Com *must*, use o infinitivo do verbo principal sem *to*.

Use ***not*** depois do verbo *must* ou adicione ***n't*** para expressar proibição:

People under 18 ***must not*** *drink alcohol.*
In most countries, animals used for leather in footwear ***mustn't*** *be on the endangered species list.*

FORMAR PALAVRAS

Adicione **sufixos** a palavras para criar novos significados:

Formação de palavras		
Sufixo	**Significado**	**Exemplos**
-er	(substantivo) quem faz a ação do verbo	*paint**er**, filmmak**er***
-or		*sculpt**or**, illustrat**or***
-ing	(substantivo) ação ou resultado/produto do verbo	*paint**ing***
-tion	(substantivo abstrato)	*illustrat**ion**, operat**ion***
-ure	(substantivo abstrato) ação, resultado, agente, instrumento ou equipamento	*sculpt**ure***
-y	(substantivo) área do conhecimento/habilidade	*photograph**y***
-ate	(verbo) tornar completo (verbo) ação	*illustr**ate*** *don**ate**, investig**ate***
-ance **-ence**	(substantivo) caracterizado por (verbo) caracterizar	*perform**ance*** *fin**ance***
-ist	(substantivo) pessoa envolvida com (substantivo) pessoa relacionada a	*tour**ist*** *art**ist**, consumer**ist***
-ment	(substantivo) ação, condição, resultado	*empower**ment**, agree**ment***
-ism	(substantivo) ação ou prática	*tour**ism***
-tion	(substantivo abstrato) ação, processo de	*classifica**tion***
-ed	(adjetivo) resultar qualidade ou estado	*empower**ed** (with power)*
-ing	(adjetivo) atributos contínuos	*empower**ing** (that gives power)*
-al	(adjetivo) ter o caráter de	*financi**al**, natur**al***
-ive	(adjetivo) tendência, disposição, condição	*informat**ive**, alternat**ive***
-ify	(verbo) fazer, tornar-se, fazer mudar	*class**ify***
-ness	(substantivo) qualidade, estado, condição	*kind**ness**, happi**ness**, shy**ness***
-s	(substantivo)	*Mathematic**s***
-less	(adj.) sem	*speech**less***
-ic	(adj.) aptidão, característico de	*artist**ic**, scientif**ic***
-able **-ible**	(adj.) suscetível/capaz de ser	*ador**able**, reli**able**, respons**ible***

Use as preposições ***in***, ***on*** e ***at*** em expressões de tempo e lugar:

		Significado	Exemplos
Menos específico ↕ **Mais específico**	**in**	– noções de limite – espaço restrito / tempo	***in*** *June* ***in*** *1848* ***in*** *Ghana* ***in*** *the afternoon* ***in*** *Neighborhood Road (BrE)*
	on	– noção de extensão – superfície	***on*** *June 7, 1848* ***on*** *Saturday* ***on*** *the beach* ***on*** *Neighborhood Road (AmE)*
	at	– ponto específico	***at*** *11:30 p.m.* ***at*** *the end of June* ***at*** *night* ***at*** *200 Neighborhood Road*

Adjetivos possessivos são colocados antes de substantivos na sentença:

	Pronomes pessoais	Adjetivos possessivos	Exemplos
Singular	I	my	*This is **my** friend... Sarah. And this is **my** friend, Ernie.*
	you	your	*Use **your** notebook.*
	he	his	*Cornélio was born in Piauí. **His** work is mainly related to wood carving.*
	she	her	*She sang **her** first song, "Breathe" by Faith Hill at just 18 months.*
	it	its	*Today Amor-Peixe [...] is frequently called on to share **its** experience with other groups.*
Plural	we	our	*[...] **our** community in particular was awarded the best village to apply the sufficiency economy principle in Phuket last year.*
	you	your	*What's **your** name?*
	they	their	*Anna and Julia Salgueiro are mother and daughter. **Their** work is marked by good humor.*

Use um substantivo seguido por ***'s*** para expressar posse:

*Rawai is one of Phuket**'s** famous tourist locations [...]*

Casos especiais		Exemplos
Com substantivos no singular	acrescente ***'s***	*Phuket**'s** famous tourist locations.*
Com substantivos no plural (regular)	acrescente '	*the artists' creative genius*
Com plurais irregulares	acrescente ***'s***	*children**'s** crafts*
Com duas ou mais pessoas compartilhando a mesma coisa	acrescente ***'s*** ao último nome	*Anna and Julia**'s** work is marked by good humor.*
Com duas ou mais pessoas compartilhando coisas diferentes	acrescente ***'s*** a todos os nomes mencionados	*Anna**'s** and Julia**'s** friends are coming to the party.*

Não escreva no livro.

FORMAR PALAVRAS

Combine **duas palavras** pra formar uma nova palavra:

Palavras compostas	
Uma palavra	*lap + top = laptop*
Palavra hifenizada	*best + seller = best-seller*
Duas palavras	*gas + station = gas station*

Nota: Palavras compostas também podem ser formadas por uma combinação de um substantivo e um verbo na forma de particípio passado. Exemplos:

home + made = homemade
hand + made = handmade

Adicione **sufixos** a palavras para criar novos significados:

Formação de palavras (profissões)		
Sufixo	**Significado**	**Exemplos**
-er	aquele que faz a ação do verbo	*compos**er***
-or		*illuminat**or***
-ess	forma substantivos femininos	*seamstr**ess***
-ian	pessoa relacionada a algo	*sound technic**ian***
-ist	pessoa envolvida com algo	*makeup art**ist***

FALAR SOBRE PLANOS FUTUROS

Use o **presente contínuo** para falar sobre futuro iminente ou próximo:

We***'re changing*** *the arena at Reading and Leeds quite significantly for the next event.*
*Unless they **are getting** more land, adding more stages is just going to make the problem even worse.*

Use *going to* para indicar planos para o futuro:

Afirmativa		
Sujeito + Verbo *to be* + *going to* + Infinitivo do verbo principal		
I	**am going to**	**make** the problem even worse. (**go to**) Budapest – for the Sziget music festival!
He / She / It	**is going to**	
We / You / They	**are going to**	

Nota: Em uma sentença com *going to*, normalmente omitimos *go* e a preposição que o segue.

Coloque o verbo *to be* antes do sujeito para fazer perguntas:

Pergunta		
Verbo *to be* + Sujeito + *going to* + Infinitivo do verbo principal		
Am	I	**going to make** the problem even worse?
Is	he / she / it	
Are	we / you / they	

Respostas curtas					
Afirmativa			**Negativa**		
Yes,	I	**am**.	No,	I	**am not**. **'m not**.
	he / she / it	**is**.		he / she / it	**is not**. **isn't**. **'s not**.
	we / you / they	**are**.		we / you / they	**are not**. **aren't**. **'re not**.

Use palavras ***WH-*** antes do verbo *to be* em perguntas:

Pergunta			
Palavra *WH-* + Verbo *to be* + Sujeito + *going to* + Infinitivo do verbo principal			
What	**am**	I	**going to do** this weekend?
	is	he / she / it	
	are	we / you / they	

Use ***not*** após todas as formas de *to be* (forma completa e forma contraída) ou adicione ***n't*** às formas *are* e *is* para formar a sentença negativa:

Formas completas e formas contraídas	
I **am not** I**'m not**	**going to stay** home on the weekend.
He **is not** / She **is not** / It **is not** He**'s not** / She**'s not** / It**'s not** He **isn't** / She **isn't** / It **isn't**	
We **are not** / You **are not** / They **are not** We**'re not** / You**'re not** / They**'re not** We **aren't** / You **aren't** / They **aren't**	

USAR CONTRAÇÕES E REDUÇÕES

Na linguagem oral e informal, é comum o uso de contrações e reduções de formas gramaticais:

Forma contraída	Forma completa	Exemplos
gimme	give me	*Oh, baby, don't **gimme** that look.*
gonna	going to	*Tonight, tonight, we're **gonna** take a stab.*
y'know	you know	***Y'know**, they are both huge supporters of me.*
playin'	playing	***Playin'** at the talent show.*
ain't	don't have	*We **ain't** got much to look at so.*
	am not	*I **ain't** worried, doing me tonight.*
	has not	*A little sweat **ain't** never hurt nobody.*
	there are not	***Ain't** no worries, no.*

Não escreva no livro.

FALAR SOBRE AÇÕES EM PROGRESSO

Use o **presente contínuo** para ações que estão em progresso ou acontecendo agora (hoje/neste segundo/mês/ano/século):

*[...] human interaction, something we **are losing** touch with.*
*The simplest way to ensure you **aren't wasting** time in any one place [...]*
***Is** social media **changing** the way we communicate?*

Afirmativas			
Verbo *to be* + verbo na forma *-ing*			**Expressões de tempo**
I	**am studying**	English	now. at the moment.
He / She / It	**is studying**		
We / You / They	**are studying**		

Negativas	
I **am not** I**'m not**	**wasting** time in any one place [...].
He **is not** / She **is not** / It **is not** He **isn't** / She **isn't** / It **isn't** He**'s not** / She**'s not** / It**'s not**	
We **are not** / You **are not** / They **are not** We **aren't** / You **aren't** / They **aren't** We**'re not** / You**'re not** / They**'re not**	

Insira o verbo ***to be*** antes do sujeito para formar perguntas:

Perguntas		
Verbo *to be* + Sujeito + Verbo na forma *-ing*		
Am	I	**keeping** regular contact with English?
Is	he / she / it	
Are	we / you / they	

Os verbos principais podem sofrer alterações para formar o **presente contínuo**:

Ortografia		**Exemplos**
Para a maioria dos verbos	adicione ***-ing***	*Am I **keeping** regular contact [...]?*
Para verbos que terminam em *-y*	adicione ***-ing***	*I'm **studying** English now.*
Para verbos que terminam em *-e*	troque o ***-e*** por ***-ing***	*We aren't **wasting** time.* *Exceptions: be > **being**; see > **seeing***
Para verbos que terminam em consoante + vogal + consoante na sílaba tônica	repita a **consoante final** + ***-ing***	*We're **beginning** to see some cool little apps that are coming out to do that.*

Use palavras ***WH-*** e coloque o verbo *to be* antes do sujeito para fazer perguntas:

Perguntas			
Palavra *WH-* + Verbo *to be* + Sujeito + Verbo na forma *-ing*			
What	**am**	I	**doing** in this picture?
	is	he / she / it	
	are	we / you / they	

FAZER RECOMENDAÇÕES E DAR ORDENS

Use o **imperativo** para dar dicas:

Afirmativa: verbo	Negativa: *don't* + verbo
Listen and **ask** questions.	**Don't ask** embarrassing questions.
Give a compliment.	**Don't be** impolite.
Form a study group.	**Don't complain** too much.

Use o **imperativo** para fazer recomendações, sugestões, avisos e para dar instruções ou ordens:
Use *anti-virus software on your computer.*
Don't accept *unknown friend requests.*

FALAR SOBRE AÇÕES NO PASSADO

Use o **passado simples** para falar sobre ações, estados e eventos que aconteceram e terminaram em um ponto específico no passado:

Afirmativa com a maioria dos verbos		expressões de tempo
I / He / She / It **We / You / They**	**majored** in art **visited** McKenna's exhibit	in 1989. last week.
Afirmativa com o verbo *to be*		**expressões de tempo**
I / He / She / It	**was** there for the exhibit opening	last night.
We / You / They	**were** keen photographers	about 20 years ago.

Use o verbo auxiliar ***did*** para fazer perguntas e negativas no **passado simples**:

Verbo auxiliar + Sujeito + Infinitivo do verbo principal		
Did	I he / she / it we / you / they	**invent** the radio?

Respostas curtas					
Afirmativa			**Negativa**		
Yes,	I he / she / it we / you / they	**did**.	No,	I he / she / it we / you / they	**did not**. **didn't**.

Não escreva no livro.

Adicione ***n't*** ou ***not*** ao verbo auxiliar ***did*** para formar a negativa:

*[...] they **didn't allow** us to use their kitchen.*

Formas completas e formas contraídas		
I He / She / It We / You / They	**did not** **didn't**	**invent** the radio alone.

Nota: O verbo principal permanece na sua forma básica na negativa.

Adicione ***n't*** ou ***not*** às formas do verbo *to be* (***was*** e ***were***) para formar a negativa:

Formas completas e formas contraídas	
I **was not** / He **was not** / She **was not** / It **was not** I **wasn't** / He **wasn't** / She **wasn't** / It **wasn't**	a big radio fan.
We **were not** / You **were not** / They **were not** We **weren't** / You **weren't** / They **weren't**	big radio fans.

Use palavras ***WH-*** para fazer perguntas:

Palavras *WH-* como objeto de questão			
Palavra *WH-*	**Verbo auxiliar (*was*/*were* ou *did*)**	**Sujeito**	**Verbo principal**
How	**did**	the radio	originate?
Where	**was**	Guglielmo Marconi	born?
When	**were**	the first formulas	created?

Palavras *WH-* como sujeito da sentença		
Palavra *WH-*	**Verbo principal**	**Complemento**
Who	**created**	the name "coherer"?
What	**was constructed**	in 1888?

Nota: As formas verbais ***was*** e ***were*** devem concordar com o sujeito.

Use o sufixo ***-ed*** para formar o **passado simples** de **verbos regulares**:

Formação de palavras		Exemplos
Para a maioria dos verbos	adicione ***-ed***	*Guglielmo Marconi **discovered** that radio waves travel through an obstacle.*
Para verbos que terminam em *e*	adicione ***-d***	*James Maxwell **created** the first radio-wave formula.*
Para verbos que terminam em consoante + *y*	troque o ***-y*** por ***-ied***	*I **studied** about the invention of the radio with interest.*

Nota: Verbos irregulares têm formas especiais. Veja uma listagem de verbos irregulares no final da seção *Language reference*.

FALAR SOBRE EXPERIÊNCIAS EM UM TEMPO INDEFINIDO NO PASSADO

Use o **presente perfeito** para falar sobre experiências que ocorreram em um tempo indefinido no passado ou eventos no passado com consequências no presente:

Formas completas e formas contraídas	
Verbo *to have* + Particípio passado do verbo principal	
I **have** / We **have** / You **have** / They **have** I**'ve** / We**'ve** / You**'ve** / They**'ve**	**used** social networks a lot lately.
He **has** / She **has** / It **has** He**'s** / She**'s** / It**'s**	

Nota: O **particípio passado** de verbos regulares é formado adicionando-se o sufixo ***–ed***; por exemplo, ***used***. Verbos irregulares têm formas especiais; por exemplo, ***seen***. Confira o quadro com verbos irregulares no final desta seção.

Adicione ***n't*** ao verbo auxiliar ***have*** ou use-o seguido de ***not*** para formar a negativa:

Negativas		
Verbo *to have* + *not* + Particípio passado do verbo principal		
I / We / You / They	**haven't**	**used** social networks a lot lately.
He / She / It	**hasn't**	

Insira o verbo ***to have*** antes do sujeito para fazer perguntas:

Perguntas		
Verbo *to have* + Sujeito + Particípio do verbo principal		
Have	I / we / you / they	**used** social networks a lot lately?
Has	he / she / it	

Use ***ever*** para perguntar sobre uma experiência prévia ocorrida em qualquer momento do passado:
Have *you* ***ever left*** *a message on a friend's cell phone?*
Has *he* ***ever used*** *a tablet?*

Respostas curtas					
Afirmativa			**Negativa**		
Yes,	I / we / you / they	**have**.	No,	I / we / you / they	**have not**. **haven't**.
	he / she / it	**has**.		he / she / it	**has not**. **hasn't**.

Use ***never***, ***already***, ***just*** e ***yet*** para responder a perguntas que estão no **presente perfeito**:

I ***have never used*** *the new tablet.* (A ação não aconteceu em nenhum momento.)
*I'****ve already used*** *the new tablet.* (A ação aconteceu previamente.)
*I'****ve just used*** *the new tablet.* (A ação aconteceu recentemente.)
I ***haven't used*** *the new tablet* ***yet****.* (A ação ainda não aconteceu.)

Não escreva no livro.

Nota 1: O advérbio ***never*** é usado em sentenças afirmativas, ao passo que ***yet*** é usado no final de sentenças negativas.

Nota 2: Os advérbios ***already*** e ***yet*** podem ser usados como sinônimos em perguntas.

Have *you* ***texted*** *your friend about the party* ***yet****?* (Are you done? I'm waiting.)
Have *you* ***already texted*** *your friend about the party?* (So fast. I'm shocked!)

Use ***for*** ou ***since*** para falar sobre eventos ou estados que começaram no passado e ainda permanecem agora.

Del.icio.us [the website] has been available ***for*** *several years.* (Foco no período de tempo)
Wikipedia has been available ***since*** *2001.* (Foco no início do evento)

FALAR SOBRE AÇÕES EM PROGRESSO NO PASSADO

Use o **passado contínuo** para falar sobre uma atividade que estava em progresso ou fornecer o pano de fundo de uma narrativa no passado.
[...] because I ***was texting*** *my friends and checking my e-mail.* (Atividade em progresso)
I ***was doing*** *the challenge so I made myself a sandwich and went back to work.*
(Acontecimento paralelo)

Afirmativas		
Verbo *to be* + Verbo na forma *-ing*		
I / He / She / It	**was**	**texting** some friends and checking e-mails.
We / You / They	**were**	

Adicione ***n't*** às formas de passado do verbo *to be* ou use essas formas seguidas por ***not*** para fazer a negativa.

Formas completas e formas contraídas	
I **was not** / He **was not** / She **was not** / It **was not** I **wasn't** / He **wasn't** / She **wasn't** / It **wasn't**	**texting** friends or checking e-mails.
We **were not** / You **were not** / They **were not** We **weren't** / You **weren't** / They **weren't**	

Use palavras ***WH-*** e insira o verbo *to be* antes do sujeito para fazer perguntas.

Perguntas				
Palavra *WH-* + Verbo *to be* + Sujeito + Verbo na forma *-ing*				
What	**was**	I / he / she / it	**doing**	when the teacher arrived in class? yesterday at 7 p.m.?
	were	we / you / they		

Use ***when*** ou ***before*** para falar sobre uma ação completa que interrompeu a ação em progresso no passado.
When *I met my best friend, I* ***was playing*** *soccer with neighbors.*
We ***were talking*** *noisily* ***before*** *the teacher arrived in class.*
Nota: Quando a sentença começa com um advérbio, colocamos uma vírgula após a primeira oração.

DISTINGUIR FATOS DE OPINIÕES

Use **verbos estativos** para expressar opiniões, estados duradouros. Veja alguns exemplos:

agree, believe, dislike, doubt, guess, know, imagine, like, love, realize, remember, think (= have an opinion), understand

*I **think** that it's a mistake to substitute modern languages for an ancient universal one [...]*
*I **agree** with Natascia L.*

Nota: Verbos estativos são diferentes de verbos dinâmicos, que normalmente descrevem ações; eles não são usados na forma contínua. Não é considerado padrão, por exemplo, perguntar: "*Are you understanding this topic?*".

FALAR SOBRE EVENTOS FUTUROS

Use o **futuro simples** para falar sobre eventos futuros, expressar decisões, consequências, previsões e promessas.

Afirmativas		
***Will* + Infinitivo do verbo principal**		
I / He / She / It We / You / They	**will change**	the nature of global media.

Adicione ***not*** ao verbo auxiliar, ou altere a sua ortografia adicionando ***n't***, para formar a negativa (***will not*** ou ***won't***).

Formas completas e contraídas		
I / He / She / It We / You / They	**will not** **won't**	**change** the nature of global media.

Insira o auxiliar ***will*** antes do sujeito para fazer perguntas.

Perguntas		
***Will* + Sujeito + Infinitivo do verbo principal**		
Will	I / he / she / it we / you / they	**change** the nature of global media?

Respostas curtas					
Afirmativa			**Negativa**		
Yes,	I he / she / it we / you / they	**will**.	No,	I he / she / it we / you / they	**will not**. **won't**.

Adicione palavras ***WH-*** antes do auxiliar ***will*** para fazer outros tipos de perguntas.

Perguntas			
Palavra *WH-* + *will* + Sujeito + Infinitivo do verbo principal			
What	**will**	I / he / she / it we / you / they	**do** in the future?

Não escreva no livro.

CONECTAR IDEIAS

Use **palavras de ligação** para conectar ideias dentro de um parágrafo e entre parágrafos.

Ideias	Palavras de ligação
Adição	*in addition, additionally, moreover, besides, as well as, and, also, too, furthermore, both... and..., not only... but also...*
Contraste	*however, nevertheless, nonetheless, even though, while, but, yet, although, though, in contrast, on the other hand, whereas, conversely, otherwise, still, despite, in spite of*
Comparação	*similarly, in the same way/manner, likewise, like, unlike, equally*
Ênfase	*in fact, indeed, especially, particularly, above all*
Exemplificação	*for example, e.g (exempli gratia), such as, for instance, that is, i.e. (id est), namely, in other words*
Exceção	*aside from, except (for)*
Explicar razão	*since, because, because of, due to, as*
Resultado	*thus, therefore, then, hence, consequently, as a result*
Sequência	*first, second, next, meanwhile, then, after that, afterward, lastly, finally*
Resumo	*in conclusion, finally, in brief, overall, to sum up, in summary, all in all*
Condição	*if, whether, unless*
Simultaneidade	*while, as*
Propósito	*so that, in order that/to, so as to*

Use **advérbios de modo** para falar sobre como algo acontece (verbo) ou é (adjetivo).

Adjetivo + *-ly*	Exemplos
continually **modifica o verbo** ***post***	*[...] you have to be willing to [...]* ***continually*** *post new content on Facebook and YouTube.*
purely **modifica o verbo** ***is***	*[...] YouTube influencer marketing is* ***purely*** *for the female audience [...]*
relatively **modifica os adjetivos** ***easy*** **e** ***efficient***	*YouTube is still a* ***relatively*** *easy and efficient way to discover the next big star [...]*
highly **modifica o adjetivo** ***selective***	*Most YouTube creators are* ***highly*** *selective when choosing brands to partner with [...]*

COMPARAR COISAS E PESSOAS

Use a forma comparativa dos adjetivos para fazer comparações entre dois elementos:
*Many people want to move [...] to the city because they think that life in the city is **more exciting** and **better than** in rural areas, especially **younger** people who like new, modern things. However, it is now possible to enjoy a **higher** quality of life in the countryside [...].*

Adjetivo base		Regra	Adjetivo comparativo
Uma sílaba	*young*	adjetivo base + ***-er*** (+ ***than***)	*younger* (*than*)
	late	adjetivo base + ***-r*** (+ ***than***)	*later* (*than*)
Duas sílabas terminando em *-y*	*pretty*	adjetivo base (sem ***y***) + ***-ier*** (+ ***than***)	*prettier* (*than*)
Consoante + vogal + consoante na sílaba tônica	*big*	dobre a consoante final do adjetivo base + ***-er*** (+ ***than***)	*bigger* (*than*)
Duas ou mais sílabas	*exciting*	***more*** + adjetivo base (+ ***than***)	*more exciting* (*than*)
Adjetivos irregulares	*far* *good* *bad*	forma irregular	*farther/further* (*than*) *better* (*than*) *worse* (*than*)

Use adjetivos na forma superlativa para fazer comparações entre um elemento e o grupo a que ele pertence:

*Often people like to be fashionable and feel they can find **the latest** styles only in the city.*

Adjetivo base		Regra	Adjetivo superlativo
Uma sílaba	*young*	***the*** + adjetivo base + ***-est***	*the youngest*
	late	***the*** + adjetivo base + ***-st***	*the latest*
Duas sílabas terminando em *-y*	*pretty*	***the*** + adjetivo base (sem ***y***) + ***-iest***	*the prettiest*
Consoante + vogal + consoante na sílaba tônica	*big*	***the*** + dobre a consoante final do adjetivo base + ***-est***	*the biggest*
Duas ou mais sílabas	*exciting*	***the most*** + adjetivo base	*the most exciting*
Adjetivos irregulares	*far* *good* *bad*	forma irregular	*the farthest/the furthest* *the best* *the worst*

Não escreva no livro.

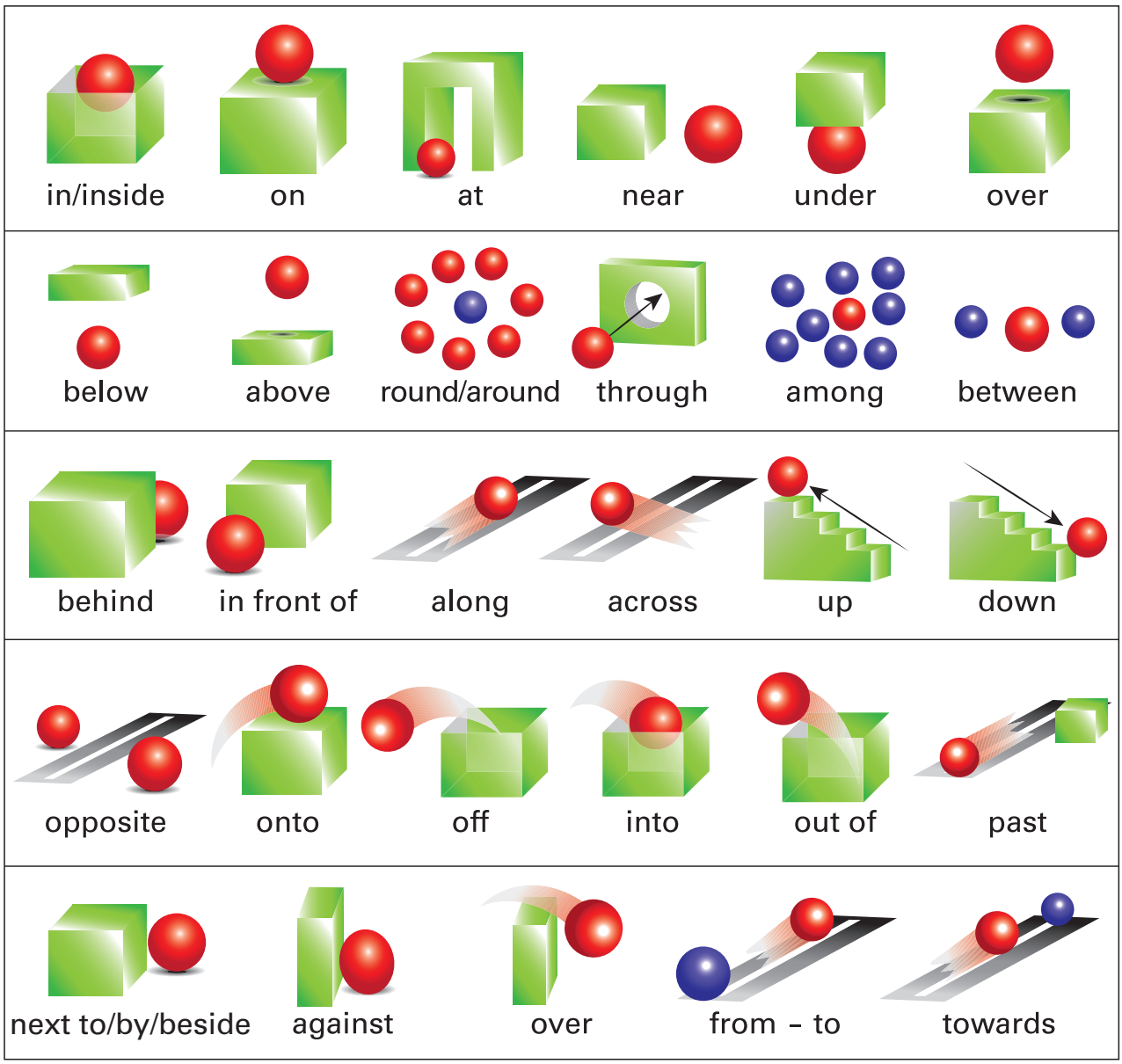
FAZER CONFIRMAÇÕES

Use perguntas de confirmação para checar informações ou pedir confirmações.

Declaração	Pergunta de confirmação
Afirmativa	**Negativa**
Marine worm species can reproduce in eighteen ways,	can't they?
Negativa	**Afirmativa**
You don't want to tell this story to your children,	do you?

INDICAR A LOCALIZAÇÃO DE PESSOAS E COISAS

Use preposições de lugar para indicar a localização de pessoas ou coisas.



BRFuzetti/ID/BR

Adapted from http://teachingenglish-kids.blogspot.com.br/2012/10/prepositions-of-place.html. Accessed on August 31, 2020.

Expressar condição	
Primeiro condicional	Use o **presente simples**, **futuro simples** e o **imperativo** para expressar possibilidades reais no presente ou futuro.
Segundo condicional	Use o **passado simples** e *would* + infinitivo para expressar hipótese.

PRIMEIRO CONDICIONAL

Use *if* + **presente simples** + *will* + infinitivo para falar sobre condições reais ou possibilidades no futuro.

Oração condicional	Oração principal
***If* + Presente simples**	***Will* + Infinitivo**
If you **eat** too much lycopene,	your skin **will turn** orange.

Use *if* + **presente simples** + **presente simples** para falar sobre fatos ou coisas que são sempre verdadeiras.

Oração condicional	Oração principal
***If* + Presente simples**	**Presente simples**
If you **stop eating** lycopene, If you **eat** fresh fruits and leafy vegetables,	your skin **goes** back to its normal color. you **get** vitamin A.

Use *if* + **presente simples** + **imperativo** para fazer sugestões baseadas em condições reais.

Oração condicional	Oração principal
***If* + Presente simples**	**Imperativo**
If you **want** to keep your eyes healthy,	**eat** fresh fruits and leafy vegetables.

A forma negativa de *will not* é frequentemente encurtada para *won't*.

Oração condicional	Oração principal
If you don't stop eating lycopene,	your skin **will turn** orange. your skin **won't go back** to its normal color.

Nota: Quando a sentença é iniciada com a oração condicional (*if-clause*), uma vírgula (,) deve ser usada para separar as duas partes da sentença. No entanto, quando a sentença é iniciada pela oração principal, a vírgula não é necessária.

*Your skin **will turn** orange **if** you **eat** too much lycopene.*

Não escreva no livro.

SEGUNDO CONDICIONAL

Use *if* + **passado simples** + *would* + **infinitivo** para falar sobre condições irreais, eventos improváveis ou impossíveis.

Oração condicional	Oração principal
***If* + Passado simples**	***Would* + Infinitivo**
If I **had** my way, **If** they **knew** how it feels,	I **would make** health catching instead of disease. they **would think** twice before they just shrug it.

Use *if* + **passado simples** + *could* + **infinitivo** para expressar possibilidades relacionadas a condições irreais.

Oração condicional	Oração principal
***If* + Passado simples**	***Could* + Infinitivo**
If you **abused** drugs,	you **could get** fired.

Você pode adicionar *n't* ao verbo auxiliar *would* para formar a negativa (*wouldn't*).

Oração condicional	Oração principal
If he **didn't abuse** prescription drugs, **If** they **knew** how it feels,	he **would check** out football games. they **wouldn't shrug** it.

Nota: Na língua inglesa formal, usamos *were* com *I* / *he* / *she* / *it* para falar sobre hipóteses:

*"If I **were** not a physicist, I would probably be a musician."* (Albert Einstein)

Expressar habilidades
Use ***can*** + **verbo** para falar de uma **habilidade**: *I **can play** brainteasers and logic puzzles.* *I **can work** with plants and animals.* Você pode adicionar ***not*** ou ***'t*** para formar a **negativa** (***cannot*** ou ***can't***): *I **can't play** brainteasers and logic puzzles.* (informal) *I **cannot work** with plants and animals.* (formal) Coloque *can* antes do sujeito para fazer uma pergunta: ***Can** you **play** brainteasers and puzzles?* Responda às perguntas com respostas curtas: *Yes, I **can**.* *No, I **can't**.*

RELATAR O QUE ALGUÉM FALOU OU ESCREVEU

Use o discurso direto para citar as palavras exatas que alguém disse ou escreveu usando aspas (“ ”):

*[Albert Vetere Lannon] **writes**: “The fact is that we older white men are beneficiaries of affirmative action.”*

Use o discurso indireto para relatar o que alguém disse ou escreveu sem reproduzir as mesmas palavras:

*NAACP President Kweisi Mfume **said that** protecting the nation’s embattled affirmative action programs must remain at the top of the civil rights group’s agenda.*

Discurso direto → Discurso indireto	
Presente simples ↓ **Passado simples**	**Eva Paterson:** “*I **am** proud of affirmative action.*” ↓ *Eva Paterson declared (that) she **was** proud of affirmative action.*
Passado simples ↓ **Passado perfeito**	**Albert Lannon:** “*I **graduated** with honors.*” ↓ *Albert Lannon said (that) he **had graduated** with honors.*
Presente contínuo ↓ **Passado contínuo**	**Albert Lannon**: “*I **am working** on a master’s degree in History.*” ↓ *Albert Lannon said (that) he **was working** on a master’s degree in History.*
Presente perfeito ↓ **Passado perfeito**	**Someone:** “*Only 16% overall **have been helped** or **hurt** by affirmative action.*” ↓ *Someone explained (that) only 16% overall **had been helped** or **hurt** by affirmative action.*
Futuro simples ↓ **Condicional**	**Obama:** “*The average black American child **will meet** racism in his lifetime.*” ↓ *Obama claimed (that) the average black American child **would meet** racism in his lifetime.*
Imperativo ↓ **Infinitivo**	**My dad:** “***Stay away** from trouble.*” ↓ *My dad told me **to stay away** from trouble.*

Use **verbos declarativos** ou ***dicendi*** no discurso indireto para iniciar o relato:

advised, agreed, announced, argued, asked, begged, believed, claimed, complained, cried, decided, declared, defended, demanded, denied, expected, hoped, invited, promised, recognized, recommended, requested, said, stated, suggested, told, warned, whispered, etc.

Não escreva no livro.

EXPRESSAR ÊNFASE

Use **verbo auxiliar** + **infinitivo** em sentenças afirmativas para expressar ênfase.

Ênfase		
Verbo auxiliar *do* / *does* / *did* + infinitivo		
We	**did have**	a few really amazing civilizations in our history.
I	**do believe**	they should be included on the World Heritage List.
Machu Picchu	**does represent**	a masterpiece of human creative genius.

CONVERSANDO SOBRE PROCESSOS IMPESSOAIS

Use a voz passiva quando o agente da ação não é importante ou conhecido:

*For the first time, a human heart **has been created** using stem cells [...].*
*[...] turn garbage into glass, or into a gas that **can be used** as an energy source.*

Nota: Usamos a voz passiva quando o foco está na ação, mas podemos adicionar *by* + agente quando o agente da voz passiva for relevante:

*The first DNA neural network that "thinks" **has been created** by researchers at the California Institute of Technology.*

Use o verbo to be + **particípio passado** para formar a voz passiva:

Afirmativa				
Receptor	**Verbo *to be* + Particípio passado**			
This one They	**is** **are**	**actually built** **designed**	right into a nanowire. for whatever uses.	**Ação no presente simples**
This text The products	**was** **were**	**written** **designed**	by David DiSalvo. to make life easier.	**Ação no passado simples**
A human heart	**has been**	**created.**	–	**Ação no presente perfeito**
Gas	**can be**	**used**	as an energy source.	**Ação com um verbo modal**
Two verbs	**will be**	**left**	out.	**Ação no futuro simples**

Quando a ênfase está na ação, o verbo *to be*, o agente e/ou o paciente podem ser omitidos e inferidos pelo contexto. Um exemplo são as etiquetas e produtos em que se lê, por exemplo, *Made in Brazil*. Sabemos que o agente é uma fábrica ou confecção e que o paciente é o produto no qual está a etiqueta. Outro exemplo é: *[...] four neurons made up of 112 distinct DNA strands.* Podemos inferir que "four neurons **were** made up" e que o agente são os cientistas.

Verbos irregulares			
Forma base	**Passado simples**	**Particípio passado**	**Tradução**
arise /əˈraɪz/	arouse /əˈroʊz/	arisen /əˈrɪz ən/	levantar(-se); surgir; originar(-se)
be /bi/	was /wʌz/, were /wɜr/	been /bɪn/	ser, estar
bear /bɛər/	bore /bɔr/	born, borne /bɔrn/	carregar; espalhar; exibir, ostentar
beat /bit/	beat /bit/	beaten /ˈbit n/	bater
become /bɪˈkʌm/	became /bɪˈkeɪm/	become /bɪˈkʌm/	tornar-se
begin /bɪˈgɪn/	began /bɪˈgæn/	begun /bɪˈgʌn/	começar
bend /bɛnd/	bent /bɛnt/	bent /bɛnt/	inclinar-se, curvar-se
bet / bɛt/	bet /bɛt/	bet /bɛt/	apostar
bid /bɪd/	bid /bɪd/, bade /bæd/	bid /bɪd/, bidden /ˈbɪd n/	mandar; declarar; fazer um lance
bind /baɪnd/	bound /baʊnd/	bound /baʊnd/	ligar, unir
bite /baɪt/	bit /bɪt/	bitten /ˈbɪt n/	picar
blow /bloʊ/	blew /blu/	blown /bloʊn/	soprar; florescer; espalhar
break /breɪk/	broke /broʊk/	broken /ˈbroʊ kən/	quebrar, partir
breed /brid/	bred /brɛd/	bred /brɛd/	produzir; dar cria, procriar
bring /brɪŋ/	brought /brɔt/	brought /brɔt/	trazer; produzir; levar
broadcast /ˈbrɔdˌkæst/	broadcast /ˈbrɔdˌkæst/	broadcast /ˈbrɔdˌkæst/	transmitir por rádio ou TV; espalhar
build /bɪld/	built /bɪlt/	built /bɪlt/	construir; montar
burst /bɜrst/	burst /bɜrst/	burst /bɜrst/	rebentar, estourar
buy /baɪ/	bought /bɔt/	bought /bɔt/	comprar
cast /kæst/	cast /kæst/	cast /kæst/	lançar; emitir
catch /kætʃ/	caught /kɔt/	caught /kɔt/	pegar; capturar
choose /tʃuz/	chose /tʃoʊz/	chosen /ˈtʃoʊ zən/	escolher
come /kʌm/	came /keɪm/	come /kʌm/	vir
cost /kɔst/	cost /kɔst/	cost /kɔst/	custar
cut /kʌt/	cut /kʌt/	cut /kʌt/	cortar
deal /dil/	dealt /dɛlt/	dealt /dɛlt/	lidar
dig /dɪg/	dug /dʌg/	dug /dʌg/	cavar, furar; indagar
do /du/	did /dɪd/	done /dʌn/	fazer
draw /drɔ/	drew /dru/	drawn /drɔn/	desenhar; puxar; traçar
drink /drɪŋk/	drank /dræŋk/	drunk /drʌŋk/	beber
drive /draɪv/	drove /droʊv/	driven /ˈdrɪv ən/	deixar; levar a; dirigir; pôr em movimento
eat /it/	ate /eɪt/	eaten /ˈit n/	comer
fall /fɔl/	fell /fɛl/	fallen /ˈfɔ lən/	cair
feed /fid/	fed /fɛd/	fed /fɛd/	alimentar(-se)
feel /fil/	felt /fɛlt/	felt /fɛlt/	sentir
fight /faɪt/	fought /fɔt/	fought /fɔt/	brigar, lutar; combater
find /faɪnd/	found /faʊnd/	found /faʊnd/	achar; julgar; encontrar; procurar
fit /fɪt/	fit /fɪt/	fit /fɪt/	encaixar; ajustar
flee /fli/	fled /flɛd/	fled /flɛd/	fugir
forecast /ˈfɔrˌkæst/	forecast /ˈfɔrˌkæst/	forecast /ˈfɔrˌkæst/	prever; projetar
forget /fərˈgɛt/	forgot /fərˈgɒt/	forgotten /fərˈgɒt n/, forgot /fərˈgɒt/	esquecer
forgive /fərˈgɪv/	forgave /fərˈgeɪv/	forgiven /fərˈgɪv ən/	perdoar
fly /flaɪ/	flew /flu/	flown /floʊn/	voar
freeze /friz/	froze /froʊz/	froze /ˈfroʊ zən/	congelar

Não escreva no livro.

Verbos irregulares			
Forma base	**Passado simples**	**Particípio passado**	**Tradução**
get /gɛt/	got /gɒt/	got, gotten /'gɒt n/	conseguir; receber; entender; ficar; pegar, contrair
give /gɪv/	gave /geɪv/	given /'gɪ vən/	dar
go /goʊ/	went /wɛnt/	gone /gɒn/	ir
grow /groʊ/	grew /gru/	grown /groʊn/	crescer; criar; ficar cada vez mais; cultivar
hang /hæŋ/	hung /hʌŋ/	hung /hʌŋ/	dependurar; ficar
have /hæv/	had /hæd/	had /hæd/	ter
hear /hɪər/	heard /hɜrd/	heard /hɜrd/	ouvir, escutar
hide /haɪd/	hid /hɪd/	hidden /'hɪd n/	esconder(-se)
hit /hɪt/	hit /hɪt/	hit /hɪt/	atingir; chegar a
hold /hoʊld/	held /hɛld/	held hɛld/	sediar; reunir; segurar
hurt /hɜrt/	hurt /hɜrt/	hurt /hɜrt/	machucar, ferir; causar prejuízo, doer
keep /kip/	kept /kɛpt/	kept /kɛpt/	manter; permanecer
know /noʊ/	knew /nyu/	known /noʊn/	conhecer; saber
lay /leɪ/	laid /leɪd/	laid /leɪd/	pôr; estender
lead /lid/	led /lɛd/	led /lɛd/	conduzir, levar
learn /lɜrn/	learnt /lɜrnt/	learnt /lɜrnt	aprender; ficar sabendo, descobrir
leave /liv/	left /lɛft/	left /lɛft/	partir; sair; sobrar
lend /lɛnd/	lent /lɛnt/	lent /lɛnt/	emprestar
let /lɛt/	let /lɛt/	let /lɛt/	fazer com que; deixar
lie /laɪ/	lay /leɪ/	lain /leɪn/	jazer, estar deitado(a)
light /laɪt/	lit /lɪt/	lit /lɪt/	iluminar; acender
lose /luz/	lost /lɔst/	lost /lɔst/	perder
make /meɪk/	made /meɪd/	made /meɪd/	fazer
mean /min/	meant /mɛnt/	meant /mɛnt/	querer dizer; significar
meet /mit/	met /mɛt/	met /mɛt/	conhecer; encontrar
overcome /ˌoʊvər'kʌm /	overcame / oʊvər'keɪm /	overcome /ˌoʊvər'kʌm/	superar
pay /peɪ/	paid peɪd/	paid /peɪd/	pagar; prestar
put /pʊt/	put /pʊt/	put /pʊt/	pôr, colocar
quit /kwɪt/	quit /kwɪt/	quit /kwɪt/	renunciar, abandonar, desistir, deixar
read /rid/	read /rɛd/	read /rɛd/	ler
rid /rɪd/	rid /rɪd/	rid /rɪd/	livrar-se
ride /raɪd/	rode /roʊd/	ridden /'rɪd n/	cavalgar; andar de
ring /rɪŋ/	rang /ræŋ/	rung /rʌŋ/	tocar (campainha, telefone)
rise /raɪz/	rose /roʊz/	risen /'rɪz ən/	levantar, sair da cama; subir; tornar-se audível
run /rʌn/	ran /ræn/	run /rʌn/	correr; dirigir, administrar; ter a duração de; executar (programa)
say / seɪ /	said / sɛd /	said /sɛd/	dizer
see /si/	saw /sɔ/	seen /sin/	ver
seek /sik/	sought /sɔt/	sought /sɔt/	buscar; aspirar; empenhar-se
sell /sɛl/	sold /soʊld/	sold /soʊld/	vender
send /sɛnd/	sent /sɛnt/	sent /sɛnt/	enviar
set /sɛt/	set /sɛt/	set /sɛt/	estabelecer; passar-se; ter lugar
sew /soʊ/	sewed /soʊd/	sewn /soʊn/, sewed	costurar
shake /ʃeɪk/	shook /ʃʊk/	shaken /'ʃeɪkən/	sacudir, agitar

Verbos irregulares			
Forma base	**Passado simples**	**Particípio passado**	**Tradução**
shine /ʃaɪn/	shone /ʃoʊn/	shone /ʃoʊn/	brilhar; refletir luz
shoot /ʃut/	shot /ʃɒt/	shot /ʃɒt/	filmar; percorrer em grande velocidade; dizer logo
show /ʃoʊ/	showed /ʃoʊd/	shown /ʃoʊn/	mostrar, apresentar
shut /ʃʌt/	shut /ʃʌt/	shut /ʃʌt/	fechar
sing /sɪŋ/	sang /sæŋ/	sung /sʌŋ/	cantar
sink /sɪŋk/	sank /sæŋk/, sunk /sʌŋk/	sunk /sʌŋk/	descer; afundar; decair
sit /sɪt/	sat /sæt/	sat /sæt/	sentar-se; deixar por um tempo
sleep /slip/	slept /slɛpt/	slept /slɛpt/	dormir
slide /slaɪd/	slid /slɪd/	slidden /ˈslɪd n/, slid	deslizar
speak /spik/	spoke /spoʊk/	spoken /ˈspoʊ kən/	falar
spend /spɛnd/	spent /spɛnt/	spent /spɛnt/	passar (tempo); gastar
spill /spɪl/	spilt /spɪlt/	spilt /spɪlt/	derramar
spin /spɪn/	spun /spʌn/	spun /spʌn/	girar; torcer
split /splɪt/	split /splɪt/	split /splɪt/	rachar; separar(-se); dividir
spread /sprɛd/	spread /sprɛd/	spread /sprɛd/	espalhar; estender
spring /sprɪŋ/	sprang /spræŋ/	sprung /sprʌŋ/	surgir
stand /stænd/	stood /stʊd/	stood /stʊd/	aturar, suportar; estar de pé; estar; encontrar-se; ser; ocupar certo lugar
steal /stil/	stole /stoʊl/	stolen /ˈstoʊ lən/	roubar
stick /stɪk/	stuck /stʌk/	stuck /stʌk/	grudar
sting /stɪŋ/	stung /stʌŋ/	stung /stʌŋ/	picar, ferroar; doer; ferir
strike /straɪk/	struck /strʌk/	struck /strʌk/	impressionar; abater
swear /swɛər/	swore /swɔr/	sworn /swɔrn/	jurar, prometer; xingar, praguejar
sweep /swip/	swept /swɛpt/	swept /swɛpt/	passar rapidamente; varrer
swim /swɪm/	swam /swæm/	swum /swʌm/	nadar
swing /swɪŋ/	swung /swʌŋ/	swung /swʌŋ/	balançar
take /teɪk/	took /tʊk/	taken /ˈteɪ kən/	agarrar; levar; fazer (aula); tomar, assumir; pegar
teach /titʃ/	taught /tɔt/	taught /tɔt/	ensinar
tear /tɛər/	tore /tɔr/	torn /tɔrn/	rasgar; dividir
tell /tɛl/	told /toʊld/	told /toʊld/	contar; dizer
think /θɪŋk/	thought /θɔt/	thought /θɔt/	achar; pensar
throw /θroʊ/	threw /θru/	thrown /θroʊn/	atirar, jogar
understand /ˌʌn dərˈstænd/	understood /ˌʌn dərˈstʊd/	understood /ˌʌn dərˈstʊd/	entender
upset /ʌpˈsɛt/	upset /ʌpˈsɛt/	upset /ʌpˈsɛt/	desarranjar; perturbar; impedir
wake /weɪk/	woke /woʊk/	woken /ˈwoʊ kən/	acordar
wear /wɛər/	wore /wɔr/	worn /wɔrn/	usar; vestir; gastar (pelo uso)
win /wɪn/	won /wʌn/	won /wʌn/	ganhar, vencer
wind /waɪnd/	wound /waʊnd/	wound /waʊnd/	enrolar
withdraw /wɪðˈdrɔ/	withdrew /wɪðˈdru/	withdrawn /wɪðˈdrɔn/	retirar(-se); afastar(-se); sacar
write /raɪt/	wrote /roʊt/	written /ˈrɪt n/	escrever

Não escreva no livro.

REFERÊNCIAS BIBLIOGRÁFICAS COMENTADAS

Nesta seção, estão elencadas as referências bibliográficas importantes para a fundamentação desta obra. Os materiais de referência indicados focalizam o ensino-aprendizagem de língua inglesa, as orientações sobre o uso que se fez da Base Nacional Comum Curricular (BNCC), as fontes de consulta para a elaboração de seções diversas da obra, os materiais citados ou relacionados aos conteúdos trabalhados nas unidades, etc.

Birmingham City University. Research and Development Unit for English Studies. *WebCorp Live*: Concordance the Web in Real-Time. Birmingham, [20--]. Disponível em: http://www.webcorp.org.uk/live/index.jsp. Acesso em: 11 set. 2020.

➤ *WebCorp* é um conjunto de ferramentas que permitem o acesso à internet por meio de uma grande coleção de textos (*corpus*) e informações sobre a língua inglesa (frequência de uso, palavras que ocorrem juntas, etc.).

Utilizado como base de dados para buscar exemplos de *collocations* e sugestões apontadas na seção *Learning tips*, esse *site* pode ajudar no desenvolvimento do vocabulário efetivamente utilizado na internet.

Brasil. Ministério da Educação. *Ensino Médio no contexto da educação básica*. Brasília: MEC, 2018. Disponível em: http://basenacionalcomum.mec.gov.br/abase/. Acesso em: 13 set. 2020.

➤ Essa página do Ministério da Educação explica de forma sucinta o funcionamento do Ensino Médio após a reforma homologada em 2018.

A partir daí, você poderá acessar o sumário e conhecer toda a Base Nacional Comum Curricular e entender melhor o conteúdo das competências e habilidades citadas no início desta obra.

Cambridge University Press. *Cambridge Dictionary*: torne as suas palavras significantes. Cambridge: Cambridge University Press, [20--]. Disponível em: https://dictionary.cambridge.org/pt. Acesso em: 11 set. 2020.

➤ O *site* da editora da Universidade de Cambridge dá acesso aos seguintes dicionários monolíngues: *Advanced Learner's*; *Learners*; *American English*; *Idioms*. O uso dos dicionários é bastante simples: basta digitar o vocábulo no campo localizado no topo da página e clicar em *Look it up*.

Na página carregada, além dos diversos significados apresentados para o vocábulo, pode-se ter acesso à pronúncia (clicando no ícone de alto-falante) da palavra em língua inglesa britânica e estadunidense.

Por apresentar diversos recursos, inclusive imagens de objetos, esse *site* poderá ser um grande aliado para o desenvolvimento de tarefas propostas no Livro do Estudante, especialmente nas seções *Let's read! Let's talk!* e *Vocabulary corner*.

Carter, R.; Mccarthy, M. *Cambridge Grammar of English*: A Comprehensive Guide – Spoken and Written English Grammar and Usage. Cambridge: Cambridge University Press, 2006.

➤ Uma das gramáticas de uso mais extensas, essa obra oferece cobertura abrangente sobre a língua inglesa falada e escrita, com base no uso diário real dessa língua.

Trata-se de um material de referência para todo estudante interessado em se aprofundar nos estudos da língua inglesa para além das reflexões propostas na seção *Let's focus on language!*

Godoy, S. M. B.; Gontow, C.; Marcelino, M. *English Pronunciation for Brazilians*: The Sounds of American English. São Paulo: Disal, 2006.

➤ Esse livro foi escrito por professores brasileiros para estudantes brasileiros, enfocando os problemas específicos que estes enfrentam ao tentar melhorar a pronúncia em língua inglesa.

Os exercícios nele propostos proporcionam prática extra em relação aos elementos trabalhados no boxe *Pronunciation spot*.

Nettle, M.; Hopkins, D. *Developing Grammar in Context*: Grammar Reference and Practice – Intermediate with Answers. Cambridge: Cambridge University Press, 2003.

➤ Alinhada com a perspectiva de contextualização por meio de gêneros textuais, adotada também na seção *Let's focus on language!* essa obra traz explicações claras e práticas sobre as principais áreas gramaticais da língua inglesa.

Usando exemplos das línguas falada e escrita, retirados do Cambridge International Corpus, auxilia você a consolidar e aprofundar sua compreensão acerca da estrutura da língua inglesa. A edição com respostas é ideal para o estudo autônomo.

Silveira, R.; Zimmer, M.; Alves, U. K. *Pronunciation Instruction for Brazilians*: Student's Book. Revised ed. Cambridge: Cambridge Scholars Publishing, 2009.

➤ Esse é o livro do estudante de um material desenvolvido para ajudar professores e estudantes a trabalharem a pronúncia da língua inglesa.

Elaborado para falantes da língua portuguesa brasileira aprendizes da língua inglesa como língua estrangeira, a obra oferece explicações claras e sucintas envolvendo desde a articulação mecânica de um som até seu uso final em uma interação comunicativa autêntica.

Essa obra pode ser usada para aprofundamento do conteúdo apresentado no boxe *Pronunciation spot* ou para dar suporte às atividades de compreensão oral e fala da seção *Let's listen and talk!*

Widmayer, S.; Gray, H. *Sounds of English*. [*S. l.*], [20--]. Disponível em: https://www.soundsofenglish.org/. Acesso em: 11 set. 2020.

➤ O portal apresenta sons específicos de pares mínimos, demonstrando a diferença entre eles, além de explicar aspectos referentes a *word stress* e entonação. Há também uma seção com atividades fotocopiáveis de pronúncia que podem ser utilizadas para expandir as atividades propostas no boxe *Pronunciation spot*.

REFERÊNCIAS BIBLIOGRÁFICAS COMPLEMENTARES PARA PESQUISA E CONSULTA

São apresentadas, nesta seção, as referências bibliográficas importantes para o aprofundamento e/ou a ampliação dos conteúdos trabalhados ao longo da obra didática, incluindo livros, *sites*, aplicativos e vídeos. Esse é um incentivo à diversificação de fontes de consulta e referência. As indicações focalizam o ensino-aprendizagem de língua inglesa, apresentando recursos que podem favorecer o desenvolvimento de sua autonomia como aprendiz e relacionam-se aos assuntos tratados em cada unidade temática. Todos os *sites* indicados a seguir têm data de acesso em 30 de junho de 2020.

DICIONÁRIOS

Collins Cobuild Phrasal Verbs Dictionary: The Source of Authentic English. 4. ed. London: HarperCollins, 2020.

➤ Essa nova edição oferece uma cobertura abrangente e atualizada dos verbos frasais mais importantes em língua inglesa. O dicionário também inclui um índice com duzentos verbos de palavra única e seus equivalentes de verbo frasal, além de informações sobre quando se deve usar um verbo de uma única palavra (por exemplo, na redação acadêmica) e quando um verbo frasal seria mais apropriado (por exemplo, durante conversa informal com um amigo). Trata-se de um material útil no estudo dessas importantes estruturas linguísticas, as quais são abordadas nesta obra didática.

Dicionário Oxford escolar para estudantes brasileiros inglês: português-inglês/inglês-português. 2. ed. São Paulo: Oxford do Brasil, 2010.

- Elaborado para estudantes brasileiros da língua inglesa, esse dicionário apresenta mais de 68 mil palavras, frases e exemplos, mais de 78 mil traduções, páginas coloridas para desenvolvimento de vocabulário e notas para ajudar o leitor. Pode ser usado por estudantes em nível básico ou intermediário (A1-A2-B1-B2), como material de apoio para a realização de tarefas desta obra didática em contextos de limitação de acesso à internet.

Kernerman, L. *Password*: English Dictionary for Speakers of Portuguese. 4. ed. São Paulo: Martins Fontes, 2015.

- Esse dicionário bilíngue promove uma imersão na língua inglesa por meio de definições completas, exemplos de emprego na língua-alvo e um termo de referência em língua portuguesa, para traduções. Útil como estratégia para estimular o estudante de nível básico (A1-A2) a ampliar seu contato com a língua inglesa durante o estudo das unidades didáticas desta obra ao longo dos três anos do Ensino Médio.

GRAMÁTICAS

Azar, B. S.; Hagen, S. A. *Basic English Grammar*. 4. ed. New York: Pearson Longman, 2017.

- A obra de Azar e Hagen oferece uma cobertura abrangente da gramática da língua inglesa, com explicações de fácil compreensão, e enfatiza as diferenças entre a língua inglesa escrita e a falada. Considerando que a seção *Language reference,* nesta obra didática, destaca todos os aspectos léxico-gramaticais mobilizados nas unidades, essa gramática serve para ampliar seus estudos e oferecer explicações extras. A distinção entre língua escrita e língua falada é de especial interesse nas tarefas de produção em que você precisará planejar seus textos escritos e orais.

Carter, R.; Hughes, R.; Mccarthy, M. *Exploring Grammar in Context*: Upper-Intermediate and Advanced. Cambridge: Cambridge University Press, 2000.

- Esse livro apresenta conteúdos gramaticais baseados na análise de gêneros textuais escritos e falados, nas unidades temáticas estruturadas e resumidas nos painéis "Observações" e "Resumo".Por meio da reflexão sobre o uso da língua inglesa em textos reais, você será capaz de compreender formas adequadas aos diferentes contextos, reforçando a perspectiva contextualizada adotada na seção *Let's focus on language!*

VOCABULÁRIO

Mccarthy, M.; O'dell, F. *English Phrasal Verbs in Use: Intermediate with Answers*: Self-study and Classroom Use. 2. ed. Cambridge: Cambridge University Press, 2017.

- Esse é um livro de referência e prática para estudantes de nível intermediário que pode ampliar o estudo de verbos frasais realizado nesta obra didática. Os mais de mil verbos frasais são claramente explicados em contextos típicos – como diálogos cotidianos, *e-mails*, caricaturas e trechos de jornais – organizados por tópico, função, conceito e partícula.

Mccarthy, M.; O'dell, F. *English Vocabulary in Use Elementary with Answers*: Vocabulary Reference and Practice. 3. ed. Cambridge: Cambridge University Press, 2017.

- Contém explicações e prática de vocabulário para estudantes do nível básico (A1-A2) de lingua inglesa. Adequado para atividades de estudo autônomo ou em sala de aula, esse livro lhe permite expandir rapidamente seu vocabulário por meio de sessenta unidades fáceis de entender e com exercícios variados. Além de trazer uma pesquisa de Cambridge sobre como a língua inglesa é realmente falada e escrita, esse livro pode auxiliar no estudo por conta própria, por meio de dicas, tarefas de acompanhamento e uma chave de resposta fácil de usar, contribuindo para a ampliação do trabalho desenvolvido na seção *Vocabulary Corner*.

APLICATIVOS

Cake

- Aplicativo de conversação em língua inglesa para treinar pronúncia. As aulas são estruturadas na repetição de determinadas frases. O sistema de reconhecimento de voz avalia sua pronúncia e dá um *feedback* sobre seu desempenho, com dicas de uso da língua inglesa. Esse recurso pode ajudá-lo a desenvolver, fora da sala de aula, maior confiança para usar a língua oral nas tarefas realizadas em classe, como as das seções *Let's listen* e *Let's read and talk!*

Duolingo

- Plataforma *on-line* de ensino de idiomas amplamente empregada em todo o mundo. Largamente empregada em dispositivos móveis, também pode ser acessada por meio de seu *site*, o qual contém, ainda, explicações linguísticas. Nele, você precisa realizar exercícios com foco prioritário na escrita para, então, avançar aos próximos níveis. Embora, entre os usuários brasileiros, o curso de língua inglesa seja o mais procurado, o aplicativo possibilita fazer aulas em 19 idiomas. Com isso, você poderá estudar a língua inglesa a partir do português, ou outro idioma a partir da língua inglesa, caso queira experimentar um desafio.

FunEasyLearn

- Plataforma de aprendizagem de idiomas gratuita e *off-line*, com cursos em 34 idiomas, como a língua inglesa. O aplicativo usa métodos científicos baseados em jogos durante todo o processo de desenvolvimento de conteúdo. A experiência se ajusta aos interesses pessoais, nível de conhecimento e habilidades de cada usuário, além de oferecer a oportunidade de estudar elementos linguísticos trabalhados nesta obra didática por meio de jogos.

Lyrics Training

- Forma divertida de aprender a língua inglesa por meio de vídeos e letras de suas músicas preferidas. O *app* pode ajudar você a treinar o ouvido para reconhecer sons e palavras dessa língua ao mesmo tempo que reforça vocabulário e gramática (estudados em sala de aula, por exemplo). Além disso, você terá a oportunidade de ouvir pronúncias e sotaques diferentes daqueles encontrados nesta obra didática ou usados por seu professor.

DICIONÁRIOS *ON-LINE*

Dictionary.com

https://www.dictionary.com/

- Nesse portal, é possível consultar o significado de palavras, conferir ortografias e pronúncias, acessar um dicionário de sinônimos, jogos, atividades para diversos níveis escolares e dicas de gramática e escrita. O uso do dicionário pode fazer parte das atividades de produção escrita propostas na seção *Let's act with words!* auxiliando-o em seus planejamentos. Além disso, por meio do recurso de áudio presente nas definições, você pode praticar a pronúncia de palavras para ficar mais confiante nas atividades de produção oral.

Visual Dictionary Online

http://www.visualdictionaryonline.com/

- Esse *site* apresenta a versão *on-line* e gratuita do *Visual Dictionary* publicado pela editora Merriam-Webster. Conta com ilustrações, agrupadas em temas, as quais apresentam palavras e respectivas definições e pronúncias. Você pode encontrar vocábulos organizados em torno de assuntos e/ou objetos individuais, localizar palavras ou consultar figuras para acessar definições claras e atualizadas, bem como associar palavras e seus significados por meio de imagens realistas. O uso do dicionário visual pode enriquecer a experiência de aprendizagem de vocabulário, permitindo a ampliação e a organização de palavras em grupos de sentido. Você pode consultar o *site* sempre que se deparar com um assunto ou tema novo.

LÍNGUA INGLESA GERAL

Activities for ESL Students

http://a4esl.org/

- Traz testes, exercícios e quebra-cabeças nas áreas de gramática e vocabulário, organizados por nível de dificuldade e assunto e com acesso às respostas corretas. O *site* pode apoiar o processo de aprendizagem de língua inglesa principalmente durante e após as atividades propostas nas seções *Let's focus on language!* e *Vocabulary corner*.

BBC Skillswise

https://www.bbc.co.uk/teach/skillswise

- Aborda várias estratégias de leitura (*scanning*, *skimming*, *summarising*) e de compreensão oral (*listening for specific information*), por exemplo. Na parte de desenvolvimento de produção textual, é possível encontrar algumas fases da escrita

(*planning*, *proofreading*). O *site* reforça tanto a teoria quanto a prática da língua inglesa por meios de exercícios, jogos e *quizzes*. Essas estratégias poderão, juntamente com as dicas nos boxes *Hint*, auxiliar no desenvolvimento da habilidade de leitura.

EnglishClub

https://www.englishclub.com/

- *Site* com *links* para seções como *Grammar*, *Listening*, *Pronunciation* e *Speaking*. Cada seção apresenta grande variedade de *links* para explicações e/ou exercícios. Além das atividades de gramática, compreensão oral e pronúncia, esse *site* oferece oportunidades para você aprender com músicas criadas para dar apoio ao seu processo de aprendizagem de língua inglesa.

English as a Second Language (ESL) for Teachers and Students

https://www.thoughtco.com/esl-4133095

- Composto de uma grande variedade de *links* e artigos sobre temas pertinentes ao aprendizado de língua inglesa e recursos em várias áreas, como *Grammar*, *Writing Skills*, *Reading Skills*, *Listening Skills*, *Pronunciation*, *Vocabulary*, *Free Exam Preparation*. Como há atividades para diversos níveis de proficiência de língua inglesa nesse *site*, você pode usar essas oportunidades de aprendizagem tanto para rever tópicos que julgue necessários quanto para consolidar as habilidades desenvolvidas nas seções deste Livro do Estudante.

LearnEnglish

http://learnenglish.britishcouncil.org/

- Portal que dá acesso a todos os *sites* do Conselho Britânico (British Council). No menu, pode-se escolher entre navegar por habilidades linguísticas (*listening, reading, writing*), prática de gramática e vocabulário, testes para avaliar a proficiência em diferentes áreas da língua inglesa e conteúdos divertidos, como jogos e cartuns. Os *Book Summaries* e os cartuns apresentados nesse portal podem favorecer o desenvolvimento da leitura em língua inglesa de forma prazerosa.

World-English

http://www.world-english.org/

- *Site* voltado para estudantes de língua inglesa como segunda língua ou língua estrangeira. Apresenta atividades e testes relacionados a tópicos de vocabulário, gramática e habilidades de leitura. Todas as atividades são organizadas em seções e são acompanhadas de gabarito, o que permite que você mesmo se avalie. Existe também um teste de nivelamento, que avalia aproximadamente o nível de proficiência do usuário, e um espaço criado para troca de mensagens entre amigos virtuais (*e-pals*).

GRAMÁTICAS *ON-LINE*

Daily Grammar

http://www.dailygrammar.com/archive.html

- *Site* que trata de dúvidas comuns no estudo da língua inglesa. Os exercícios podem ser impressos e vêm com gabarito. Dentre os conteúdos gramaticais, destacam-se *verbs, pronouns, adjectives, sentence variety* e *prepositions*, que podem ser explorados como exercícios extras após o desenvolvimento da seção *Let's focus on language!* deste livro.

English Grammar Lessons

https://english-grammar-lessons.com/

- Apresentação resumida de vários tópicos gramaticais da língua inglesa. Exercícios *on-line* com resposta automática podem servir de apoio para você desenvolver as atividades da seção *Let's focus on language!* deste livro.

The Internet Grammar of English

https://www.ucl.ac.uk/internet-grammar/home.htm

- Traz uma vasta cobertura de conteúdo gramatical em tópicos como *nouns, adverbs, adjectives, prepositions, conjunctions* e *functions in phrases*. Apresenta exercícios interativos com correção automática e, ao final, revisão; além disso, disponibiliza um glossário gramatical. As atividades apresentadas podem servir de apoio aos tópicos gramaticais desenvolvidos em *Let's focus on language!*

PRONÚNCIA E ENTONAÇÃO

Learning English Pronunciation

http://www.antimoon.com/how/pronunc.htm

- Dicas sobre a pronúncia da língua inglesa. Apresenta os sons do International Phonetic Alphabet com exemplos, introdução e demonstrações de transcrição fonética e dicas para uma boa pronúncia. Há também artigos relacionados a sotaque.

Sounds of Speech

https://soundsofspeech.uiowa.edu/home

- Este *site* contém uma biblioteca animada com sons das línguas inglesa, alemã e espanhola. Disponibiliza, para cada consoante e vogal, um diagrama articulatório animado, uma descrição passo a passo e uma demonstração audiovisual do som falado em contexto. Com a ajuda do diagrama interativo da anatomia articulatória, você poderá perceber como os sons são produzidos no sistema fonador. O uso desse recurso pode enriquecer a experiência de aprendizagem durante o trabalho com o boxe *Pronunciation spot* de modo que, além de perceber as especificidades apontadas nas unidades, você possa contar com uma ferramenta para produzir os sons estudados.

COMPREENSÃO ESCRITA

Classroom Materials (The Guardian)

https://www.theguardian.com/education/series/classroom-materials

- Seção especial do jornal *The Guardian* dedicada à aprendizagem de língua inglesa com textos baseados em notícias da atualidade. Para cada matéria, são propostas atividades de compreensão de texto, vocabulário, gramática e questões para discussão. Tais atividades podem enriquecer o trabalho desenvolvido na unidade *Extra! Extra!*

ESL Gold

https://eslgold.com/

- *Site* voltado para o aprimoramento de técnicas de leitura. Apresenta textos de referência sobre estratégias de leitura, artigos, exercícios de compreensão, além de jogos e atividades para estudantes em diferentes níveis de aprendizagem.

ESL Reading

https://esolepacks.com/

- Com conteúdo especial para compreensão de texto e ampliação de vocabulário, esse *site* oferece poemas, livros virtuais, curiosidades e uma compilação de histórias originais e versões simplificadas de textos clássicos. Há também vários *quizzes* e palavras cruzadas, organizados por nível de aprendizagem.

ESL Yes

https://eslyes.com/

- Oferece 365 histórias para leitura. Todas são acompanhadas de exercícios de compreensão (múltipla escolha, palavras cruzadas, ditado) e lista de vocabulário. Como os textos são curtos e voltados para a aprendizagem da língua inglesa, você pode explorá-los para ampliar seu vocabulário.

Famous People Lessons

https://famouspeoplelessons.com/

- *Site* em língua inglesa com biografias de personalidades mundiais e atividades baseadas nesse gênero textual, que auxilia a ampliar a compreensão de textos e o vocabulário. Esse recurso pode ajudar no trabalho com perfis pessoais desenvolvido na unidade *What's your talent?*

Online Newspapers

http://www.onlinenewspapers.com/

- Portal que dá acesso a jornais de todo o mundo, em diferentes línguas, incluindo a inglesa, sendo, portanto, uma fonte de textos autênticos com temas atuais. Pode ser usado para pesquisa e prática adicional de leitura e compreensão de texto. A coletânea de jornais poderá servir de apoio para o desenvolvimento da leitura e incentivar a busca por novas notícias em outros jornais internacionais.

Short Stories

http://www.eastoftheweb.com/short-stories/

- Com textos narrativos em língua inglesa, o *site* reúne, organiza e classifica contos por tipo (infantil, humor, ficção científica, terror, etc.), autor, avaliação de leitores, faixa etária e extensão. Também oferece jogos e guias de leitura, entre outros recursos. Com base nas estratégias de leitura apontadas no boxe *Hint,* ao longo desta obra, você pode fazer uso dos textos apresentados no portal para o desenvolvimento de leitura.

The Learning Network (The New York Times)

https://www.nytimes.com/section/learning

- *Blog* com ótimas referências de materiais de leitura e estudo da língua inglesa. Com base no conteúdo do jornal *The New York Times*, apresenta propostas interativas para compreensão e discussão de conteúdo.

COMPREENSÃO ORAL

Breaking News English

https://breakingnewsenglish.com/

- *Site* útil para aprimorar as estratégias de compreensão oral por meio de *podcasts* baseados em notícias recentes. Há planos de estudo com exercícios de compreensão e dicas de respostas para as atividades sugeridas.

English Listening Lesson Library Online

http://www.elllo.org/

- Oferece atividades *on-line* de *listening*, com opção de legenda e transcrição, exercícios de múltipla escolha (compreensão), jogos e atividades com imagens e vídeo. Inclui áudios de falantes de diversas nacionalidades.

English Listening Lounge

https://www.esl-lounge.com/

- *Site* especializado no estudo da língua inglesa, com conteúdo gratuito organizado em tópicos e por grau de dificuldade. Cada item contém uma rápida descrição do conteúdo do áudio, além do tempo de duração, a velocidade e o sotaque. Conta, ainda, com exercícios de múltipla escolha com gabarito e transcrição.

Randall's ESL Cyber Listening Lab

https://www.esl-lab.com/

- Apresenta arquivos de áudio organizados por grau de dificuldade e temas, acompanhados de atividades de compreensão auditiva (incluindo *pre-listening*, exercícios de *listening* com resposta automática, atividades de vocabulário, *post-listening*) e transcrições.

TalkEnglish.com

https://www.talkenglish.com/

- Nesse *site*, você tem acesso a diversas aulas gratuitas para praticar a fala em língua inglesa. Elas são planejadas de modo a trabalhar também as habilidades de leitura e compreensão oral, de maneira integrada. É possível acessar aulas organizadas em torno de estruturas gramaticais, assuntos e funções. Além disso, há lições de língua inglesa para negócios, expressões idiomáticas e dicas sobre como se preparar para uma entrevista de emprego nessa língua.

Tandem Partners

https://www.tandempartners.org/en

- Esse portal tem o objetivo de promover a interação entre pessoas de todo o mundo que desejam aprender uma língua estrangeira. Nesse caso, os dois lados se beneficiam da aprendizagem da respectiva língua estrangeira com a ajuda de um falante nativo.

PODCASTS

All Ears English

https://www.allearsenglish.com/episodes/

- Nesse *podcast*, as professoras Lindsay, Michelle e Jessica falam sobre assuntos culturais atuais e explicam expressões idiomáticas e novas palavras que podem ampliar seu repertório linguístico. Além disso, dão dicas motivacionais para que você se mantenha conectado com a língua inglesa, de forma a prosseguir engajado na rotina de estudos. Há episódios preparatórios para o exame IELTS e sobre língua inglesa para negócios.

Aprenda inglês com música

https://teachermilena.podigee.io/

- Em cada episódio desse *podcast*, a professora Milena apresenta uma música em língua inglesa, analisando seu vocabulário, estruturas gramaticais e pronúncia. É possível fazer o *download* de um documento em PDF de cada aula, com todos os pontos abordados no respectivo episódio. As músicas são sempre relacionadas a algum tema ou data comemorativa. Nesse canal, você pode encontrar mais oportunidades para aprender com músicas, assim como na seção *Turn on the jukebox!* deste livro.

English Experts

https://www.englishexperts.com.br/english-podcast/

- Nesse *podcast*, você poderá encontrar bate-papos semanais sobre temas relacionados à aprendizagem de línguas. Os episódios destacam e explicam cenas de filmes e séries em língua inglesa, gírias e expressões idiomáticas, estratégias de aprendizagem, entre outros aspectos, sempre em tom bem descontraído. O *podcast* é comandado por um *host* brasileiro, que convida experts para debater questões sobre a língua inglesa. Assim, essa é uma boa oportunidade para aprendizes iniciantes, que podem ter acesso à explicações também em língua portuguesa.

Espresso English Podcast

https://www.podbean.com/podcast-detail/xmuz2-342eb/Espresso-English-Podcast

- O *Espresso English* apresenta miniaulas (de cinco a dez minutos cada) bastante descontraídas sobre gramática, vocabulário, gírias, expressões idiomáticas, etc. As lições podem ser ouvidas a qualquer hora e em qualquer lugar, o que torna esse recurso ideal para você se manter em contato com a língua inglesa por mais tempo durante a semana, aumentando suas oportunidades de compreensão oral propiciadas pela seção *Let's listen!*

VÍDEOS

EnglishCentral

https://pt.englishcentral.com/videos

- Nesse *site*, você pode assistir a vídeos, com ou sem legendas, e gravar/praticar a fala usando o microfone do computador. Usando tecnologia de reconhecimento de voz, sua pronúncia é avaliada e você recebe um *feedback* imediato, podendo praticá-la e aprimorá-la. O *site* usa vídeos em língua inglesa do mundo todo, sobre diversos assuntos, e organiza as atividades em níveis de proficiência e categorias, como Inglês na mídia, Inglês para jovens, Pronúncia, Comunicação, etc. A diversidade de *corpus* de pronúncia favorece a compreensão da língua inglesa em diversos contextos e amplia o conhecimento da diversidade cultural sobre os falantes e suas culturas. Como o *site* está em língua portuguesa, mesmo os estudantes iniciantes poderão tirar muito proveito dele!

English in Brazil, by Carina Fragozo

https://www.youtube.com/carinafragozo

- O canal da professora Carina Fragozo, doutora em Linguística pela Universidade de São Paulo, busca democratizar o ensino da língua inglesa e desmistificar questões relacionadas à aprendizagem de idiomas. Nos vídeos, a professora fala sobre pronúncia, gramática, vocabulário, dicas de estudo, cultura, viagem, curiosidades e faz bate-papos com convidados. Nas *playlists* do canal, você pode encontrar, ainda, dicas para o Enem e praticar habilidades trabalhadas nas avaliações de larga escala aplicadas em sala de aula. O canal conta com perfis nas principais redes sociais, nas quais são postados atualizações, desafios e informações sobre aulões.

engVid – Learn English

https://www.youtube.com/watch?v=YjGSgKmOxt8

- Esse vídeo, publicado no portal engVid Learn English – Lessons with Adam, apresenta explicações acerca das variações das palavras *hood*, *like*, *wise* e *some,* que podem ser usadas como sufixos; por exemplo, *-hood* (*neighborhood*), *-like* (*childlike*), *-wise* (*clockwise*), and *-some* (*awesome*). Apresenta, ainda, as palavras *able*, *phobia* e *ware*, que também podem ser usadas como sufixos; por exemplo: *acceptable, xenophobia, software*. Esse material pode ampliar o conhecimento sobre sufixos apresentado em uma das seções *Let's focus on language!* deste Livro do Estudante.

mmmEnglish

https://www.youtube.com/channel/UCrRiVfHqBIlvSgKmgnSY66g/

- Esse canal pode contribuir com seu desenvolvimento de habilidades e confiança para se expressar em língua inglesa, de modo a engajar-se em boas conversações. Os vídeos disponíveis versam sobre tópicos gramaticais, questões de pronúncia, adequação vocabular, gírias e expressões, entre outros assuntos. Além disso, há *playlists* temáticas que podem orientar a experiência de navegação pelo canal.

Rachel's English Trifle — Learn English with Friends TV Show, by Rachel's English

https://www.youtube.com/watch?v=RjDtShxr9Uc

- Esse vídeo, publicado no canal Rachel's English no YouTube, contribui para o desenvolvimento da pronúncia de forma contextualizada, com base em episódios de séries de TV. O vídeo detalha os diálogos desses episódios, a pronúncia de sons e a entonação em língua inglesa estadunidense, o que pode auxiliá-lo a compreender aspectos de entonação e *word stress* nesse idioma. O vídeo pode ser explorado após cada seção *Let's Listen!* e cada boxe *Pronunciation spot* desta obra didática.

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PARTE 1

ASPECTOS GERAIS

APRESENTAÇÃO DA OBRA

A Lei de Diretrizes e Bases da Educação Nacional (Brasil, 1996) estabelece, em seu Art. 35, as finalidades do Ensino Médio.

> **Art. 35.** O Ensino Médio, etapa final da educação básica, com duração mínima de três anos, terá como finalidades:
>
> 1. a consolidação e o aprofundamento dos conhecimentos adquiridos no Ensino Fundamental, possibilitando o prosseguimento de estudos; 2. a preparação básica para o trabalho e a cidadania do educando, para continuar aprendendo, de modo a ser capaz de se adaptar com flexibilidade a novas condições de ocupação ou aperfeiçoamento posteriores; 3. o aprimoramento do educando como pessoa humana, incluindo a formação ética e o desenvolvimento da autonomia intelectual e do pensamento crítico; 4. a compreensão dos fundamentos científico-tecnológicos dos processos produtivos, relacionando a teoria com a prática, no ensino de cada disciplina.

Esta obra didática específica atende a todas as finalidades dispostas na legislação ao:

1. consolidar e aprofundar os conhecimentos de língua inglesa adquiridos no Ensino Fundamental;
2. auxiliar na preparação para a cidadania e o trabalho, reunindo temas que contribuem para a reflexão sobre a cidadania, o desenvolvimento de atitudes solidárias e afirmativas e o conhecimento acerca de profissões;
3. discutir temas e propor atividades que contribuem para o aprimoramento do educando como ser humano, incluindo a formação ética e o desenvolvimento da autonomia intelectual e do pensamento crítico;
4. contribuir para a compreensão dos fundamentos linguísticos associados à ação em práticas sociais mediadas pela linguagem, algo que ocorre, sobretudo, em atividades de produção escrita, nas quais os estudantes produzem gêneros textuais que circulam socialmente, sempre com finalidades de comunicação real. A frequência é superior em atividades de escrita, visto que os letramentos têm ainda maior enfoque no ensino formal público do que a oralidade, a qual, ainda assim, não deixa de ser contemplada na obra.

Partindo da perspectiva de que a aprendizagem da língua inglesa deve ser inserida nas diversas práticas sociais da linguagem (Paiva, 2016), estimulamos a busca por oportunidades para aprender e agir com a língua inglesa em experiências tanto dentro quanto fora da sala de aula. O material fomenta também a autonomia do estudante e a reflexão sobre sua própria aprendizagem ao disponibilizar um formulário de **(auto)avaliação** (*Time to reflect*) baseado nos **níveis** de desenvolvimento **A1** e **A2** do **Quadro Europeu Comum de Referências para Línguas** (Council of Europe, 2018), **dicas de aprendizagem** (*Learning tips*) e **projetos individuais** e **coletivos** (*Projects*).

A fim de criar oportunidades para o uso da língua, o material faz um diálogo constante com ferramentas digitais para ampliar o contato com o idioma e estimular a motivação e a criatividade dos estudantes. A obra incentiva a produção e a divulgação de textos em papel ou no ambiente digital. Dessa forma, o estudante não é apenas consumidor de textos produzidos por outrem, ele é também um produtor de linguagem multimodal relevante em seu contexto, contribuindo para a inserção digital e social, como indica a Base Nacional Comum Curricular (BNCC) ao discorrer sobre as tecnologias digitais de informação e comunicação (TDIC) (Brasil, 2018, p. 473-475).

Dentro do espírito de um ensino inovador, esta obra trabalha com questões interdisciplinares de forma que o estudante possa vivenciar experiências que não se limitam à aprendizagem da língua inglesa, mas que o motivam a se emancipar intelectualmente, refletindo sobre seu papel social e sua consequente participação na sociedade. A interdisciplinaridade é um item explorado de maneira mais específica nas atividades propostas na seção *Crossing boundaries*, porém esse conceito permeia toda a obra já a partir da seleção dos temas abordados e da maneira com que são tratados, promovendo trabalhos interdisciplinares que levam em conta, inclusive, o entorno da escola. Essas atividades podem ser desenvolvidas em conjunto com outros professores da escola, cabendo a cada professor, a partir das oportunidades e restrições de seu contexto, estabelecer a dimensão dessa colaboração.

Esta obra didática certamente contribuirá para um projeto pedagógico comprometido com um ensino inovador e acolhedor das juventudes na medida em que: estimula ações artístico-culturais e a aprendizagem criativa; favorece a construção de conhecimento que supera a memorização por meio da interdisciplinaridade e da contextualização de conhecimentos; incentiva a valorização da leitura e do letramento crítico com a inclusão de textos diversos; promove o reconhecimento da existência de várias identidades, ensinando a conviver com a diversidade; estimula o protagonismo e a autoria de modo a orientar os estudantes na construção do seu projeto de vida; propõe tarefas voltadas à participação da cultura digital e ao desenvolvimento do pensamento computacional, com a mediação das Tecnologias Digitais de Informação e Comunicação (TDIC); fomenta "a consolidação e o aprofundamento dos conhecimentos adquiridos no Ensino Fundamental"; favorece "a preparação básica para o trabalho e a cidadania" de maneira ativa, responsável e adaptável à mudanças constantes; incentiva o "aprimoramento do educando como pessoa humana", com formação ética, autônoma e crítica; fomenta "a compreensão dos fundamentos científico-tecnológicos dos processos produtivos, relacionando a teoria com a prática" (Brasil, 2018, p. 464-475).

OBJETIVOS GERAIS

Os objetivos desta obra, listados a seguir, foram estabelecidos com base nas orientações dos documentos nortea-

dores do Ensino Médio no Brasil, em especial, a Base Nacional Comum Curricular (Brasil, 2018). São eles:

- Desenvolver competências que tornem os estudantes aptos a se engajarem em atividades de uso da linguagem para compreender melhor o mundo em que vivem e dele participar criticamente.
- Desenvolver, de modo integrado e contextualizado, as habilidades linguísticas (compreensão oral e escrita, produção oral e escrita), a fim de que os aprendizes possam utilizá-las em práticas sociais diversas.
- Levar os estudantes a reconhecer e a usar a língua inglesa como instrumento de acesso a informações, grupos sociais e culturas de diferentes partes do mundo.
- Desenvolver nos estudantes a consciência linguística e a consciência crítica dos usos que se fazem da língua que estão aprendendo, trabalho que é realizado com maior ênfase nas atividades de compreensão e produção escrita, mas que se faz presente também nas atividades de compreensão e produção oral, ainda que com menor destaque, pelas razões apresentadas no bloco introdutório deste texto.
- Levar o estudante a reconhecer as variações linguísticas (regionais, de classe social, gênero, registro, etc.) e a questionar possíveis preconceitos a elas relacionados.
- Promover, a partir de temas que permitem trabalhos interdisciplinares, a articulação entre a língua inglesa e as outras áreas do conhecimento, de modo a contribuir para um currículo abrangente e integrado.
- Desenvolver estratégias de aprendizagem variadas, incluindo aquelas relacionadas à aprendizagem colaborativa, com vistas à formação de cidadãos autônomos e solidários.

Os objetivos específicos relativos a cada seção que compõe o Livro do Estudante e a cada unidade serão apresentados mais adiante, na seção *Descrição das unidades e seções* deste Manual e quando do detalhamento das unidades, respectivamente.

CONCEITO DE LINGUA(GEM) E AÇÃO COM LINGUA(GEM)

Para atingir todos esses objetivos, trabalhamos com o pressuposto de que língua e linguagem são elementos inseparáveis de um mesmo fenômeno. Adotamos, assim, o uso do termo "lingua(gem)", entendido como um sistema semiótico complexo que compreende processos biocognitivos, socio-históricos e político-culturais e que, como já dizia Saussure (1995), pertence ao domínio individual e ao domínio social. A língua, como um sistema complexo, não é apenas um conjunto de estruturas linguísticas, mas um sistema vivo e dinâmico em constante evolução e mudança, e que se auto-organiza na produção de texto/sentido. Vale lembrar que os conceitos de Saussure dos quais lançamos mão são revisitados, em consonância com as novas teorias sociais de aprendizagem de línguas.

Complexa, a lingua(gem) é um sistema aberto e novos componentes vão se agregando, fazendo com que mude e se auto-organize constantemente. Daí, a importância de mostrarmos aos estudantes mudanças e variações linguísticas. Nesse processo dinâmico e auto-organizativo, a lingua(gem) nos constitui como sujeitos sociais, revela nossas identidades e nos permite vivenciar nossa subjetividade, nossos papéis sociais, além de nos fornecer elementos para refletirmos sobre a sociedade e nela agirmos.

Agir na sociedade implica, necessariamente, o uso de gêneros textuais. Como afirma Bazerman (2006, p. 19), "gêneros não são somente formas textuais, mas também formas de vida e de ação". Ele ainda acrescenta que "[a] abordagem social do gênero transforma-o em uma ação social, e assim em uma ferramenta de agência". Adotamos, nesta obra didática, a definição de gênero segundo Bazerman (2006, p. 23):

> Gêneros são formas de vida, modos de ser. São *frames* para a ação social. São ambientes para a aprendizagem. São os lugares onde o sentido é construído. Os gêneros moldam os pensamentos que formamos e as comunicações através das quais interagimos. Gêneros são os lugares familiares para onde nos dirigimos para criar ações comunicativas inteligíveis uns com os outros e são os modelos que utilizamos para explorar o não familiar.

Os trabalhos propostos com os diversos gêneros orais e escritos têm por objetivo criar ações comunicativas, ou seja, levar o estudante a agir no mundo que o cerca. Além dos gêneros tradicionais, o material estimula o aprendiz a ler e a produzir textos multimodais e digitais, incluindo, entre outros, as mensagens do tipo *texting* e as mensagens criativas para redes sociais.

As atividades propostas motivam os estudantes a agir, a usar a língua em práticas sociais da linguagem. Estimulam também a reflexão pessoal, a comunicação e a interação, o divertimento, o prazer estético, enfim, o estar no mundo mediado pela lingua(gem). Os textos não serão instrumentos para o ensino artificial de estruturas gramaticais. Ao contrário, a gramática estará sempre a serviço de uma situação de ação com a linguagem, o que não significa que o estudante não tenha oportunidade, esporadicamente, de ter contato com algum exercício de natureza mais formal, o qual, ainda assim, estará sempre vinculada ao tema da unidade ou da parte em questão.

Orientados pelos princípios da complexidade (Larsen-Freeman, 1997; Paiva, 2005, 2019; Larsen-Freeman, Cameron, 2008), como mencionado, compreendemos a aprendizagem como um sistema complexo. Por isso, não descartamos as demais teorias, pois acreditamos que cada uma delas nos apresenta a visão de um aspecto da aquisição. Assim, a noção de aprendizagem que serve de suporte à nossa obra aposta:

1. na capacidade inata para aprender uma língua;
2. na importância de hábitos automáticos, como no caso do uso de algumas expressões formulaicas e na aprendizagem de elementos sonoros;
3. na importância do insumo linguístico obtido por meio da exposição a práticas sociais da linguagem autênticas, contextualizadas e socialmente significativas;
4. na importância da interação, da lingualização (*output*) e da negociação de sentido, presente, de maneira mais recorrente, na seção de produção escrita, na qual os estudantes têm um público claro para o qual escrevem e precisam negociar o tipo de linguagem e que registro utilizar;
5. no papel das conexões neurais;
6. na relevância da construção da identidade;
7. na necessidade da mediação social, ideia que é explorada, principalmente, nos boxes *Beyond the lines...*, momento em que os estudantes são convidados a refletir criticamente sobre aspectos sociais presentes nos temas abordados nos textos;
8. na aprendizagem situada em comunidades de prática, etc.

Nossa proposta se apoia em uma visão de aprendizagem como um sistema dinâmico, um organismo em movimento que alterna momentos de estabilidade e de turbulência e que muda constantemente. A aprendizagem, nessa perspectiva, não pode ser vista como produto, mas como processo dinâmico, em permanente evolução.

Como os estudantes e seus contextos são diferentes, também serão diversos seus processos de aquisição, não sendo possível prever como será a rota de cada um. No entanto, cabe a nós professores estimulá-los a manter seus processos de aprendizagem sempre em movimento, com desafios frequentes e uso da língua de forma significativa.

Seguindo a Base Nacional Comum Curricular (Brasil, 2018), esta obra traz o ensino de leitura, prática escrita e comunicação oral contextualizado, sem perder de vista o papel educacional do ensino de uma língua adicional.

CONCEITO DE AQUISIÇÃO DE LINGUAGEM

Conforme a proposta de Paiva (2009, p. 36), entendemos aquisição como:

> um sistema não linear e dinâmico, composto de inter-relações entre elementos biológicos, psicológicos, sociais e tudo o que o social implica, tais como aspectos históricos, econômicos, culturais e políticos. São essas interconexões que nos fazem pensar e agir através da linguagem.

Entendemos, também como Paiva (2009, p. 43), que:

> a aprendizagem é, também, uma experiência identitária porque transforma quem nós somos e o que podemos fazer. Não é apenas uma questão de hábitos automáticos ou de acúmulo de informações metalinguísticas, mas um processo de transformação, de mudança.

Ao adotar o conceito de aquisição de conhecimento como um sistema complexo, admitimos não apenas a existência de estruturas mentais inatas, mas também a importância da criação de hábitos automáticos, da interferência das identidades e interações, do *input* linguístico e da produção de linguagem, assim como o papel das redes neurais e também das redes sociais como mediadores de outros participantes no processo de aprendizagem.

Assim como a língua, a aquisição também é um sistema dinâmico, que muda ao longo do tempo e que alterna momentos de estabilidade e de turbulências, sendo estas essenciais para a sua evolução.

Entendemos também que as experiências de aprendizagem são diferentes mesmo em face de contextos muito semelhantes e que o papel do material didático é apresentar atividades criativas, e também incentivar a autonomia do estudante para que ele possa buscar novas experiências, dinamizando assim seu desenvolvimento.

A ABORDAGEM

A abordagem proposta nesta obra didática pode ser denominada complexa, pois não se limita ao ensino da língua para a comunicação; mas também para reflexão e ação na sociedade, como é possível observar, por exemplo, nas questões propostas nos boxes *Beyond the lines...* e nas orientações da seção *Let's act with words!,* as quais, muitas vezes, se relacionam com o entorno da escola. Uma abordagem complexa inclui também a reflexão metalinguística, proposta nas seções *Let's focus on language!*.

Como explicam Borges e Paiva (2011, p. 350), com base em Larsen-Freeman e Cameron (2008), uma abordagem complexa deve:

> (1) propiciar o desenvolvimento da competência ecológica (conectividade mente-corpo-mundo) dos estudantes; (2) organizar-se na base da dinamicidade da linguagem e dos demais componentes de sala de aula; (3) enfatizar a negociação de sentidos e os processos de mudança (coadaptação); (4) centrar-se no processo de aprendizagem e de desempenho dos estudantes.

Além disso, Borges e Paiva (2011, p. 350-351) acrescentam, entre outros pressupostos, que uma abordagem complexa deve:

a) tomar a *lingua(gem)* e *a aquisição de língua como SACs*[1] [...];

b) entender a *natureza do ensino/aprendizagem como multifacetada* [...];

c) conceber o *professor como um dos elementos que dá dinamicidade ao sistema de ensino e de aprendizagem* e não como mero reprodutor passivo de métodos e técnicas [...];

e) [...] entender *as práticas sociais da lingua(gem)* [...], incluindo, aqui, também, o letramento digital, *como elementos essenciais no processo de aquisição* [...];

g) [...] considerar que "o ensino e a interação professor-aluno constroem e restringem as *affordances*[2]" (Larsen-Freeman & Cameron, 2008, p. 199), ou seja, o processo de se perceberem os objetos permeados de valoração na aprendizagem. A noção de *affordance* traz à tona, ainda, uma percepção importante da interdependência do aprendiz com o ambiente [...].

AS QUATRO HABILIDADES LINGUÍSTICAS E O CONCEITO DE MULTILETRAMENTOS

Tradicionalmente, o ensino de língua inglesa tem se organizado com base em quatro habilidades linguísticas: compreensão escrita e compreensão oral, produção escrita e produção oral. Essas habilidades, entretanto, não ocorrem de modo isolado nas práticas sociais. Ao contrário, na era digital em que vivemos, a integração hipertextual de texto escrito, imagem e som torna ainda mais evidente a conexão entre essas diferentes habilidades.

Para denominar os usos heterogêneos da linguagem em que formas de leitura e escrita interagem em práticas socioculturais, pode-se recorrer ao termo "letramento" ou "letramentos" (no plural para dar conta de diferentes tipos, como "visual", "digital", etc.) e até mesmo ao conceito de multiletramentos, proposto por Cope e Kalantzis (2000), para designar a multiplicidade de usos da linguagem e de habilidades envolvidas nesse novo contexto multimodal, os quais constituem um processo mais complexo de (re)criação e de negociação de sentidos.

Nesta obra, seguindo a tradição, fazemos referência a essas quatro habilidades linguísticas, sem perder de vista os multiletramentos necessários para o estudante agir e interagir com o mundo. Dessa forma, buscamos desenvolver essas habilidades, considerando seus usos em diferentes contextos socioculturais e suas possíveis formas de integração. Embora, por razões didáticas, haja seções no Livro do Estudante que se referem a apenas uma das quatro habilidades, não queremos sugerir que seja possível compartimentalizá-las na prática social. Isso explica o motivo pelo qual, ao longo da obra, optamos frequentemente por criar seções que integram duas ou mais habilidades linguísticas.

Incluímos, nesta obra didática, informações sobre ferramentas digitais gratuitas, de forma que a aprendizagem da língua inglesa esteja também associada ao letramento tecnológico. Com a utilização dessas ferramentas, o estudante passa a ser também produtor de textos digitais e multimodais, e não apenas consumidor de conteúdo em língua inglesa na *web*.

Na sequência, descrevemos como cada uma das quatro habilidades linguísticas é trabalhada ao longo desta obra.

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[1] SACs é um acrônimo para Sistemas Adaptativos Complexos. Os SACs são sistemas compostos por elementos em interação e que estão sempre em mudança porque são sensíveis à experiência e ao *feedback*.

[2] *Affordances*, nesse contexto, podem ser entendidas como as oportunidades de aprendizagem.

A COMPREENSÃO ESCRITA

Em consonância com a visão de linguagem e com a abordagem de ensino de línguas aqui adotada, e também com as orientações na Base Nacional Comum Curricular para o ensino de língua inglesa no Ensino Médio, esta obra didática específica desenvolve estratégias de leitura e de compreensão de texto e a reflexão crítica do leitor. A escolha de textos, sempre autênticos e variados, prioriza temas de interesse dos estudantes e que promovam uma reflexão sobre a sociedade e a ampliação da visão de mundo, conforme previsto na BNCC (Brasil, 2018) e detalhado nas orientações acerca dos **Temas Transversais Contemporâneos** (Brasil, 2019a; 2019b). As atividades de leitura, na seção *Let's read!,* estimulam a construção de sentido a partir do texto, conduzindo o estudante a ir além, estabelecendo conexões com seu conhecimento de mundo e com seu contexto, de forma a se posicionar criticamente. Com o intuito de auxiliar estudantes de diferentes perfis a atingir sistematicamente o nível inferencial nos processos de leitura, incluímos, ao longo desta obra didática, o boxe *Hint,* com estratégias de leitura. Tais estratégias visam compensar possíveis limitações léxico-gramaticais e apresentar caminhos para viabilizar a interação dos estudantes com os textos. Nessa mesma linha, as atividades de leitura contam com uma subseção intitulada *Before you read...*, que tem por objetivo ativar o conhecimento anterior sobre o assunto do texto, favorecendo o processo inferencial inerente às tarefas de leitura em língua estrangeira.

Além de explorar as informações veiculadas e inferidas nos textos, as atividades de leitura conduzem o estudante para além do texto, estimulando-o a fazer uma leitura crítica. Essas questões aparecem, prioritariamente, na seção intitulada *Beyond the lines*....

A COMPREENSÃO ORAL

Para o desenvolvimento das atividades de compreensão oral, esta obra didática (tanto o Livro do Estudante quanto o Manual do Professor) é acompanhada por uma coletânea de áudios, conforme mencionado na descrição dos componentes da obra (mais adiante). Essa coletânea contém o áudio dos textos orais usados nas seções *Let's listen!* e naquelas que integram a habilidade de compreensão oral a outras, como *Let's listen and talk!* e *Let's read and listen!*. E traz ainda áudios de músicas utilizadas na seção *Turn on the jukebox!*.

Assim como nas atividades de leitura, também utilizamos, para o desenvolvimento da habilidade de compreensão oral, textos orais autênticos de diferentes gêneros. No caso de alguns textos originais mais longos, optamos por fazer pequenos cortes, a fim de construir trechos de tamanho adequado às atividades pedagógicas propostas, mas sem alterar as principais características do gênero em foco e sem soarem artificiais. Além disso, incluímos a subseção *Before you listen...* como uma forma de preparar os estudantes para a compreensão dos textos orais.

À exceção das músicas da seção *Turn on the jukebox!* e de algumas atividades em que o estudante deve completar o texto após ouvi-lo, as transcrições dos textos orais apresentados na coletânea de áudios se encontram ao final do Livro do Estudante. Assim, o estudante pode perceber que é capaz de desenvolver aos poucos sua habilidade de compreensão auditiva sem precisar, necessariamente, de um suporte escrito. No caso das músicas, as letras estão transcritas para que, depois da atividade de compreensão e reconhecimento de sons, os estudantes possam acompanhá-las enquanto cantam.

A PRODUÇÃO ORAL

A pesquisa sobre narrativas de aprendizagem tem revelado que muitos aprendizes de língua inglesa relatam sua frustração por não terem tido a oportunidade de participar de atividades de fala em língua inglesa na sala de aula (Paiva, 2007) e também se lembram com carinho dos professores que se empenharam em ajudá-los a desenvolver essa habilidade. Nesse sentido, considerando que vários estudos (cf. revisão em Gomes Junior; Puccini, 2019) apontam para uma relação produtiva entre produção oral e tecnologias digitais, os professores podem conseguir um bom engajamento dos estudantes em tarefas que envolvam *websites*, aplicativos e jogos digitais.

Esta obra procura atender ao anseio dos aprendizes que querem aprender a falar a língua inglesa, oferecendo oportunidades de práticas orais mais livres, bem como de expressão da própria opinião, com o auxílio do professor.

A seção *Let's listen and talk!*, ou as seções que integram a fala a outra(s) habilidade(s), apresenta atividades de produção oral relacionadas, de alguma forma, ao tema desenvolvido na unidade. Essa relação temática promove a utilização de vocabulário, estruturas linguísticas e outros conteúdos já estudados e discutidos pelos estudantes ao longo da unidade, proporcionando-lhes mais confiança para se expressarem, sem perder o foco no sentido. Além disso, ao integrar a atividade de fala a outras habilidades, como a compreensão oral, o material oferece aos aprendizes amostras da língua em uso, de forma que eles possam perceber as variações linguísticas orais e escritas. Um exemplo disso é a linguagem da internet. O professor deve também lembrar aos estudantes as variações coloquiais na interação oral, como o uso de *Yep* e *Nope*, em vez de *Yes* e *No*. É importante que o aprendiz perceba que, em contextos informais, é possível usar essas outras formas. A propósito, a obra apresenta boxes de *Useful language* contendo palavras e expressões formulaicas de funções comunicativas típicas como concordar, discordar educadamente, dentre muitas outras, cujo objetivo é oferecer subsídios para que os estudantes, de variados níveis de proficiência, se comuniquem nas tarefas de produção oral.

A obra apresenta também atividades de pronúncia e entonação vinculadas à habilidade de produção oral, nas quais, depois de perceber e reconhecer determinados sons, sequências de sons e ritmo em palavras e/ou frases, os estudantes têm a oportunidade de repeti-los, tornando-se mais seguros para falar alguns termos e frases em língua inglesa que costumam trazer mais dificuldade para os falantes da língua portuguesa. Além dessas atividades, há indicações de páginas da internet em que o estudante pode encontrar mais recursos para praticar a pronúncia e a entonação.

No entanto, ressaltamos que o objetivo das atividades de fala não é formar falantes que se assemelham aos nativos; o sotaque deve ser visto como uma característica identitária típica de qualquer falante de uma língua estrangeira. O objetivo é ajudar o aprendiz a desenvolver a capacidade de se expressar em língua inglesa em situações sociais adequadas à sua idade de forma compreensível.

É relevante observar que, aprender a falar um idioma, implica agir discursivamente e que isso vai além do domínio de estruturas sintáticas e de vocabulário. É por esse motivo que nenhuma das atividades orais nesta obra demanda dos estudantes, por exemplo, respostas completas, pois uma das regras conversacionais prescreve que se forneça apenas a informação solicitada.

➤ A pronúncia

A obra contém atividades de pronúncia vinculadas a seções de compreensão e/ou produção oral. Essas atividades têm por objetivo focar determinados sons e servem de apoio para as atividades de produção oral.

As atividades do boxe *Pronunciation spot* visam chamar a atenção para os principais problemas de pronúncia que afetam falantes brasileiros de língua inglesa e oferecer ferramentas de compreensão e de prática desses aspectos. Aconselhamos o professor interessado em investir mais no ensino de pronúncia consultar duas obras brasileiras sobre o tema:

> Silva, T. C. *Pronúncia do inglês:* para falantes do português brasileiro. São Paulo: Contexto, 2012.
>
> Zimmer, M.; Silveira, R.; Alves, U. K. *Pronunciation Instruction for Brazilians:* bringing theory and practice together. New Castle upon Tyne, UK: Cambridge Scholars Publishing, 2009.

A PRODUÇÃO ESCRITA

Nossa proposta de produção textual se baseia em uma abordagem que associa a escrita ao trabalho com gêneros.

Na abordagem da escrita como processo, conforme alerta Raimes (1983, p. 10), "o aluno não escreve sobre um determinado tópico, durante um tempo definido, e entrega a redação para o professor 'corrigir' – o que, geralmente, significa encontrar erros". Na abordagem com foco no processo, o estudante produz um gênero textual e tem a oportunidade de fazer muitas revisões no texto produzido, as quais são suportadas por diferentes tipos de *feedback*: do próprio produtor do texto e de seu primeiro leitor, dos colegas e do professor.

Tendo em vista que, além de produzir um texto, é necessário fazê-lo circular, associamos a abordagem da escrita como processo à perspectiva dos gêneros, adotando o conceito de gênero como prática social, como propõe Miller (1994). Para ela, "os gêneros servem como chaves para a compreensão de como participar das ações de uma comunidade" (p. 39). Não é por coincidência que as atividades de produção textual ao final de cada unidade se intitulam *Let's act with words!*. Entendemos que escrever é agir e, para isso, oferecemos oportunidades diversas de ação que incluem, dentre outras atividades, fazer um *script* e gravar uma mensagem de áudio, tuitar, criar pôsteres, linhas do tempo, etc.

A abordagem dos gêneros focaliza a compreensão e a produção de textos que circulam na sociedade. Privilegia-se o texto em sua totalidade, e não como conjunto de unidades frasais em uma dada sequência. O foco recai na língua em uso, em ações comunicativas, e não em formas gramaticais isoladas. A gramática passa a ser entendida como um componente a serviço de uma organização discursiva. O contexto, incluindo o propósito da escrita, adquire grande importância nessa abordagem.

No trabalho com gêneros, é importante expor os estudantes a amostras do gênero em estudo em seu contexto cultural, explicando que sua estrutura é relativamente estável e que não existe uma fórmula única. Antes de iniciar as atividades didáticas com um gênero específico, aconselha-se o professor a verificar se existem publicações sobre esse gênero em questão, pois esse estudo preliminar pode ajudar no desenvolvimento das atividades didáticas. O estudo dos gêneros textuais oferece oportunidades para que os estudantes de diferentes perfis desenvolvam o **pensamento computacional** na medida em que os orienta, de forma metódica e sistemática, por meio de diferentes processos cognitivos (analisar, compreender, definir, modelar, resolver, comparar e automatizar problemas e suas soluções), a tomar consciência da estrutura composicional de cada gênero. Na produção escrita, por exemplo, tal orientação inclui a análise das condições de produção do texto para compreender sua estrutura (gênero, propósito, tom, contexto, escritor, público-alvo), a definição dos passos do processo de escrita, a modelagem de versões sucessivas do texto a partir de *feedback* dos colegas e reescrita, e a solução de demandas comunicativas em diversas práticas sociais, como escrita de carta ao editor, mensagens/postagens em fóruns, *review* de eventos, *flyers*, *cover letters,* etc.

Com base nos estudos de Paltridge (2004) e naqueles organizados por Abreu-Tardelli e Cristóvão (2009) e Cristóvão e Nascimento (2005), propomos quatro etapas para o desenvolvimento do trabalho de produção escrita a partir do conceito de gênero: (1) seleção do *corpus*; (2) observação da situação de ação de linguagem em que esse gênero é produzido; (3) análise do *corpus*; e (4) produção do texto.

Na etapa 1, o trabalho de seleção e análise do *corpus*, ou seja, de diferentes textos do gênero em foco, pode ser feito pelo professor em conjunto com os estudantes, para que todos se familiarizem com o texto a ser produzido. Cada unidade apresenta exemplares do gênero em foco, mas seria interessante que se ampliasse esse *corpus*.

Na etapa 2, os estudantes são levados a refletir sobre a linguagem de produção do gênero trabalhado, observando os seguintes aspectos:

- o propósito comunicativo;
- quem é o produtor do texto e em que papel social se encontra;
- a quem se dirige e em que papel se encontra o leitor do texto;
- o grau de formalidade ou informalidade;
- o suporte que faz o gênero circular (jornal mural, *blog*, pôster, vídeo, etc.);
- o local onde o gênero circula (escola, comunidade, internet).

Essa reflexão deve ser orientada pelo professor a partir dos textos selecionados, na etapa 1, como possíveis exemplos de manifestação do gênero estudado. Deve-se levar em conta o contexto de cada estudante e suas necessidades, levando-os a refletir sobre o propósito comunicativo do que vai ser produzido.

Na etapa 3, observa-se o tipo de linguagem empregada nos textos do gênero em foco e procede-se à análise da organização estrutural, em que o professor, em conjunto com seus estudantes, analisa os conteúdos típicos do gênero; observa sua construção composicional; identifica os padrões de textualização ou características léxico-gramaticais, além de palavras-chave, presença ou ausência de pronomes pessoais de primeira e segunda pessoa, dêiticos[3], tempos verbais, modalizadores, níveis de formalidade e de informalidade, assim como as sequências textuais que caracterizam o gênero.

Como vimos na descrição da etapa 2, as atividades de produção textual envolvem o uso da língua em um contexto de produção que compreende quem escreve, para quem se escreve, com qual objetivo e em qual suporte o texto circulará. No início desta obra didática, sugerimos **ferramentas digitais** – *scrapbook*, *blog*, *portfolio*, *Padlet wall*, *electronic magazine* – que os estudantes podem usar individualmente, ou em grupo, para reunir suas produções em um **projeto** anual, agregando textos redigidos e/ou gravados por eles.

Cada atividade de produção textual é acompanhada de uma listagem de procedimentos de escrita, que envolvem a pesquisa de material, as escolhas linguísticas e multimodais, o uso de recursos adicionais (ex.: dicionário), a redação do primeiro rascunho, a revisão individual e em pares, a edição final e a publicação.

[3] Dêiticos são elementos linguísticos (pronomes pessoais, demonstrativos e advérbios de lugar e tempo) que fazem referência aos falantes, ao espaço e ao tempo.

A etapa de revisão prevê a participação de um colega ou da turma, além do professor. Para a fase de revisão, o professor poderá desenvolver com seus estudantes um conjunto de códigos para que eles mesmos façam as correções. Alguns exemplos são:

- *? = I don't understand*
- *sp = spelling*
- *wo = word order*
- *vt = verb tense*
- *^ = missing word*
- *p = punctuation*

As etapas do processo de produção textual não precisam ser lineares, e o estudante pode voltar a cada uma delas sempre que sentir necessidade, em um processo recursivo. Na fase de produção, por exemplo, os passos podem se repetir diversas vezes, com ou sem a participação do professor. Finalmente, cumpre destacar a necessidade de *feedback* para a produção realizada. Além do *feedback* dos colegas e dos leitores, os estudantes, certamente, têm a expectativa de ter uma avaliação do professor, que não se restrinja à correção de possíveis erros gramaticais, mas que, principalmente, considere o contexto de produção e as características do gênero em foco. O *feedback* deve acontecer, se possível, nas diversas etapas do processo de produção textual.

É importante também que o professor oriente os estudantes sobre o fato de que o *feedback* não deve ser dado apenas para a forma do texto em processo de produção, mas também sobre sua apresentação, criatividade, originalidade e inteligibilidade. Um bom *feedback* mostra falhas, sugere mudanças, mas também elogia. Assim, elencar pontos positivos contribui também para a formação de um cidadão crítico, pois ser crítico não é apenas achar problemas, mas também reconhecer qualidades.

Na última etapa, a da publicação, é importante que os textos criados pelos estudantes circulem fora da sala de aula, de forma a fazer com que eles, aos poucos, participem de uma comunidade discursiva que usa a língua inglesa. Caso os estudantes tenham acesso à internet, sugerimos que o professor os incentive a se engajar em situações autênticas de comunicação em língua inglesa, com o uso de plataformas colaborativas, postagem em redes sociais e criação de *blogs*, orientando-os a tomar precauções para não divulgar dados pessoais e para resguardar sua privacidade. Podem ser encontradas sugestões de atividades e conteúdos sobre esse assunto no portal *Internet Segura* (https://www.internetsegura.br/), indicado na *Webgrafia* deste Manual, e nas seguintes aulas sugeridas no *Portal do Professor* do Ministério da Educação: http://portaldoprofessor.mec.gov.br/fichaTecnicaAula.html?aula=28153; http://portaldoprofessor.mec.gov.br/fichaTecnicaAula.html?aula=3781 e http://portaldoprofessor.mec.gov.br/fichaTecnicaAula.html?aula=19830 (acessos em: 30 maio 2020).

LEARNING TIPS

Nas páginas iniciais do livro, o estudante vai encontrar uma seção intitulada *Learning tips*, que são dicas para a aprendizagem autônoma. Essas dicas não estão associadas a uma única unidade e podem ser úteis em qualquer fase do ano escolar. O professor pode explorar as sugestões apresentadas lá quando estiver trabalhando com alguma das habilidades linguísticas ou sempre que algum estudante em particular ou grupo de estudantes manifestar dificuldades de aprendizagem da língua.

ESTUDO DE VOCABULÁRIO

O trabalho com vocabulário, ao longo de cada unidade e na seção *Vocabulary corner*, perpassa o desenvolvimento das diversas atividades de compreensão e produção, tanto escritas quanto orais. Assim, os itens lexicais não são abordados de maneira isolada, mas, sim, de forma contextualizada.

Atenção especial foi dada ao vocabulário relacionado a profissões, e sugerimos que o professor estimule os estudantes a buscar, de forma autônoma, mais vocábulos sobre o tema.

Sugerimos também que o professor estimule os estudantes a expandirem seu vocabulário, criando glossários de termos específicos ou mesmo elencando amostras de uso de determinadas palavras.

GRAMÁTICA E ASPECTOS DISCURSIVOS

Na seção *Let's focus on language!* são apresentadas estruturas gramaticais da língua inglesa abordadas em cada unidade, sempre a partir de exemplos extraídos de textos autênticos. Dessa forma, a partir da observação e da análise de um trecho de linguagem em contexto de uso, os estudantes são levados a tirar suas próprias conclusões sobre as regras, utilizando-as adequadamente. Em outras palavras, o ensino da gramática se dá de forma contextualizada e integrada às práticas de linguagem; não acontece de maneira isolada nem antecipada a essas práticas. Sempre que necessário, o professor pode recuperar o contexto integral de onde o trecho foi retirado, pois aparece em textos de seções anteriores ou pode ser acessado na internet. Essa abordagem indutiva de percepção do uso da gramática constitui outra instância de desenvolvimento do **pensamento computacional**, estimulando os estudantes de perfis diferentes a adotarem um olhar metódico e sistemático aos insumos linguísticos e uma postura de autonomia em que eles aprendem a aprender.

Assim, as estruturas e as regras gramaticais apresentadas na seção *Let's focus on language!* também estão presentes em outras seções, com atividades de compreensão e produção da linguagem oral ou escrita.

Além disso, ao final do Livro do Estudante, a seção *Language reference* sistematiza os conteúdos gramaticais de cada unidade em forma de quadros com exemplos, oferecendo aos estudantes e ao professor mais um instrumento de consulta, referência e estudo.

Cumpre destacar que, nesta obra didática, a importância é dada ao uso da língua, e não à gramática descontextualizada.

AVALIAÇÃO

A avaliação não deve ser usada como ameaça ou punição, mas como instrumento para ampliar a aprendizagem. A aquisição de uma língua é um processo longo e não linear. Não podemos afirmar que, ao ensinar uma função linguístico-comunicativa, o aprendiz a compreenderá imediatamente. Aprender uma língua demanda tempo e vivência em práticas sociais da linguagem. Dessa forma, a avaliação não deve se limitar à atribuição de notas em função do produto apresentado pelos estudantes em resposta a testes e provas, mas deve valorizar o esforço de colocar essa língua em funcionamento. Inadequações fazem parte do processo de aprendizagem e o estudante pode aprender com elas. Dar mais valor à produção de sentido do que ao rigor das formas será um bom incentivo para que os estudantes não tenham medo de se arriscar.

Além disso, a avaliação deve incluir não apenas o ponto de vista do professor como o único capaz de falar sobre o processo de ensino-aprendizagem, mas de todos os corresponsáveis por esse processo, incluindo, portanto, a visão dos estudantes.

Quando o estudante se engaja efetivamente no processo avaliativo, ele desenvolve sua autonomia e passa a se sentir corresponsável pela aprendizagem. Sugerimos, portanto, que o professor crie oportunidades para que os estudantes reflitam sobre seu próprio processo de aprendizagem, posicionando-se sobre as práticas pedagógicas adotadas. Esse tipo de avaliação pode ser conduzido após cada unidade, oralmente (por meio de conversas individuais, em pequenos grupos ou com a turma toda) ou por escrito (por meio de questionários ou breves relatos).

Para auxiliar a participação do estudante no processo de avaliação contínua, incluímos, a cada dupla de unidades, a seção *Time to reflect*, por meio da qual o estudante poderá refletir sobre sua própria aprendizagem e apontar o que consegue fazer com facilidade (*I can do this easily.*), o que costuma conseguir fazer (*I can normally do this.*) e o que ainda é um desafio e precisa ser melhorado (*This is still a challenge.*). Cada unidade tem sua própria **rubrica de avaliação** baseada nos **níveis** de desenvolvimento **A1** e **A2** do **Quadro Europeu Comum de Referências para Línguas** (Council of Europe, 2018). A proposta é que o estudante faça a autoavaliação e depois peça que outra pessoa (um colega ou o professor) o avalie e lhe dê *feedback* sobre o que ele ou ela pode ou não fazer. Planejado e feito com cuidado, tal processo pode ajudar a criar um ambiente de confiança mútua e colaboração, com potencial de reduzir a ansiedade para o uso da língua inglesa em sala de aula e fora dela. É um momento também para incentivar a autonomia do aprendiz e levar o aprendiz a pensar sobre suas experiências de aprendizagem dentro e fora da sala de aula.

Uma estratégia para avaliar o desenvolvimento da aprendizagem da turma é reunir o que cada estudante produziu ao longo de um determinado período (mês, bimestre, semestre ou mesmo durante todo o ano) em um portfólio que pode incluir tarefas realizadas em aula ou em casa, resultados de projetos, anotações ou reflexões do estudante sobre o que e como aprendeu (como proposto na seção *Time to reflect*). O portfólio pode ser apresentado ao professor em uma pasta ou outra forma original de agrupar todas as produções.

O professor também pode optar por formas mais tradicionais, como a aplicação de testes e provas para a verificação da aprendizagem. Os testes podem ser curtos, aplicados após cada unidade, ou mais longos e elaborados, para aplicação ao final de um bimestre, por exemplo. Se, por um lado, esse tipo de instrumento de avaliação pode constituir uma medida de aprendizagem mais objetiva, por outro ele pode, muitas vezes, direcionar de forma indesejada o conteúdo das aulas que o precedem e o desempenho dos estudantes, que passam a se interessar apenas pelo que acreditam ser necessário para dar as respostas certas no teste ou prova.

Ao final deste Manual do Professor, disponibilizamos testes contendo questões que se assemelham às propostas no Enem e que, a critério do professor, podem ser usadas para avaliação. Essas questões foram elaboradas a partir dos textos estudados nas unidades desta obra didática e, portanto, podem ser utilizadas para a revisão do trabalho feito com aqueles textos, além da oportunidade de praticar a resolução de itens de múltipla escolha. É bom lembrar que, por ser um **exame de larga escala**, esses testes avaliam apenas a compreensão de textos escritos.

Incluímos ainda um conjunto de propostas de avaliações que podem ser utilizadas de diversas formas a critério do professor: individualmente ou em dupla, com ou sem consulta, como atividade diagnóstica para recuperação paralela, etc. O importante é que os estudantes as percebam como um processo de aprendizagem em si mesma (**avaliação formativa**), e não apenas como um meio de aferição da aprendizagem como produto. Elas podem inclusive ser corrigidas e comentadas com ampla participação dos estudantes, a fim de que todos discutam como chegar às respostas adequadas e aprendam com possíveis erros.

Em linha com a proposta de **educação integral** definida pela BNCC, sugerimos que o processo de avaliação seja variado e abrangente, incluindo: **diferentes instrumentos de avaliação** (testes escritos e orais, atividades, etc.) para checar conhecimentos linguísticos adquiridos; **tarefas individuais e em grupo** (trabalhos, apresentações, etc.) para mapear competências e habilidades desenvolvidas; **questionários reflexivos** (narrativas de aprendizagem, *quizzes*, etc.) feitos pelo professor (usando ferramentas como *Google Forms*) ou disponíveis *on-line* (como testes de estilos de aprendizagem, tipos de personalidade, etc., disponíveis em https://personalitymax.com/multiple-intelligences-test; acesso em: 9 set. 2020), para identificar as atitudes e os valores que os estudantes trazem de sua formação como indivíduos.

AVALIAÇÃO POR HABILIDADES

Um trabalho consistente, embasado em competências e habilidades, vai exigir a definição clara de critérios, descritores e procedimentos para a avaliação do uso da língua. Apresentamos, a seguir, um conjunto de sugestões de operacionalização da avaliação sob a perspectiva das habilidades linguísticas. As rubricas podem ser usadas pelo professor e pelos estudantes de maneira complementar ao proposto nas seções *Time to reflect,* de modo a subsidiar o trabalho de *feedback* qualificado para o desenvolvimento dessas habilidades.

Para a avaliação de cada produção oral, sugerimos a escala proposta por Harris e McCann (1994, p. 10):

5	*Speaks fluently*	*Almost no errors*
4	*Speaks quite fluently*	*Some errors*
3	*Some difficulty in speaking*	*Many errors*
2	*Difficult in speaking*	*Almost incomprehensible*
1	*Unable to use language*	*Incomprehensible*

Por fluência, os autores entendem a velocidade da fala e a quantidade de hesitação; porém, é bom lembrar que a hesitação faz parte da fala; em excesso, pode indicar dificuldade de expressão. Além disso, precisamos contextualizar a fluência no desempenho de determinada atividade, pois não se pode assumir que os estudantes tenham fluência em todos os gêneros orais. Outros pontos a serem avaliados, ainda de acordo com Harris e McCann (1994, p. 11), são: relevância e adequação da mensagem; precisão gramatical e escolha lexical; e pronúncia (sons, entonação e acento).

Quando pensamos na avaliação dessas produções, não estamos considerando necessariamente em nota, mas em um diagnóstico que permita ao professor proporcionar outras atividades e oportunidades para que o estudante desenvolva a fluência naquele item específico (por exemplo, fazer perguntas em uma entrevista).

Apresentamos critérios para a avaliação da habilidade de fala. Esses critérios poderão ser adaptados, e sugerimos que os estudantes sejam informados acerca desses aspectos. Para que o processo se torne mais autêntico, é interessante que os estudantes sejam avaliados quando do desenvolvimento de atividades em sala de aula. Em vez de marcar datas e horários para as avaliações orais, o professor poderá eleger uma ou duas semanas durante as quais todas as atividades orais serão avaliadas. Sugerimos também que os estudantes possam desenvolver atividades similares àquelas nas quais serão avaliados antes que efetivamente sejam.

ORAL LANGUAGE ASSESSMENT RUBRIC

Name: _____ Activity: _____

Assessment Criteria

Components	*Fluent (5.0)*	*Functional (4.0)*	*Hesitant (3.0)*	*Limited (2.0)*	*Minimal (1.0)*	*Score*
Pronunciation	Apresenta pronúncia clara e correta.	Apresenta pronúncia clara com erros esporádicos.	Apresenta dificuldades de pronúncia, mas consegue manter a comunicação.	Comete erros que comprometem a comunicação.	Apresenta problemas de pronúncia que tornam a comunicação incompreensível.	
Body language	Utiliza gestos, faz contato visual durante toda a interação.	Utiliza gestos, faz contato visual na maior parte da interação.	Utiliza gestos satisfatoriamente, mas faz pouco contato visual.	Utiliza gestos minimamente e não faz contato visual.	Apresenta grande dificuldade de fazer contato visual e utilizar gestos durante a interação.	
Accuracy	Utiliza as estruturas corretas com erros que não interferem na comunicação.	Comete poucos erros ao utilizar as estruturas.	Comete erros estruturais frequentemente durante as interações.	Apresenta muita dificuldade de articular as estruturas durante as atividades.	Demonstra mínima articulação das estruturas trabalhadas em sala de aula.	
Range	Utiliza variedade de vocabulário e expressões adequadas à atividade proposta.	Utiliza vocabulário e expressões, mas apresenta certa dificuldade de escolha lexical durante a atividade.	Apresenta dificuldades na escolha lexical.	Apresenta grande limitação de vocabulário no desenvolvimento das atividades.	Demonstra mínimo domínio de vocabulário.	
Fluency	Interage de forma espontânea e demonstra iniciativa para manter a interação.	Interage de forma satisfatória e sempre responde adequadamente ao interlocutor.	Apresenta algumas dificuldades em se manter na tarefa.	Apresenta muitas dificuldades em se manter na tarefa.	Apresenta fluência insatisfatória para se manter na tarefa.	
					Total score	

Para a escrita, Harris e McCann (1994, p. 13) propõem também cinco faixas de avaliação:

5	*Excellent writer*
4	*Good writer*
3	*Modest writer*
2	*Marginal writer*
1	*Poor writer*

De acordo com os autores, o "escritor excelente" é aquele que constrói enunciados gramaticalmente corretos, demonstra domínio de vocabulário e organiza o texto de forma coerente e sem erros de ortografia.

O "bom escritor" é aquele que constrói enunciados gramaticalmente corretos, mas com alguns erros gramaticais e, algumas vezes, escolhas lexicais inadequadas que não afetam a compreensão. Apresenta algumas dificuldades de organização textual e erros de ortografia.

O "escritor modesto" tem a compreensão do texto afetada por alguns erros de gramática e de uso de vocabulário e comete muitos erros de ortografia.

O "escritor marginal" é aquele cujo texto é difícil de ser entendido em razão dos problemas gramaticais e do uso de vocabulário inadequado.

O "escritor pobre" é aquele cujo texto é impossível de ser entendido em razão da quantidade de erros gramaticais, da incoerência de organização e dos erros de ortografia.

Para além dos aspectos léxico-gramaticais da língua, em uma perspectiva de linguagem como prática social, é essencial levar em conta as condições de produção do texto: tema ou assunto tratado, leitor pretendido, objetivo ou propósito, gênero textual adequado à situação de comunicação, suporte em que pode ser publicado, nível de formalidade, etc. Como tais condições não são rígidas, elas podem ser estabelecidas em conjunto com os estudantes por meio da análise de exemplares do texto a ser escrito. Durante o processo de produção escrita, os colegas e o professor podem dar *feedback* ao "escritor" dizendo se o texto "atende", "atende parcialmente" ou "não atende" às condições, garantindo a oportunidade de reescrita.

Para a avaliação das produções textuais, o professor pode usar os códigos sugeridos na página 328 para correção em pares.

Para a avaliação da compreensão oral, Harris e McCann (1994, p. 17) propõem outras cinco faixas de avaliação:

5	• Pode compreender mensagens complexas. • Pode compreender diferentes apresentações orais. • Pode distinguir entre informação explícita e informação implícita.
4	• Algumas vezes tem dificuldade com mensagens complexas. • Pode entender a maioria das apresentações orais. • Em geral, consegue distinguir entre informação explícita e informação implícita.
3	• Tem dificuldade em compreender mensagens complexas. • Tem dificuldade com algumas apresentações orais. • Em geral, não consegue distinguir entre informação explícita e informação implícita.

2	• Não consegue compreender mensagens complexas. • Tem dificuldade com a maioria dos tipos de apresentação oral. • Não consegue compreender mensagens complexas.
1	• Não consegue compreender mensagens simples. • Não consegue compreender nenhum tipo de apresentação oral.

Finalmente, para a habilidade de leitura, Harris e McCann (1994, p. 17) propõem as seguintes cinco faixas de avaliação:

5	Consegue compreender sem dificuldade todos os tipos de texto.
4	Tem dificuldades mínimas com diferentes tipos de texto.
3	Tem dificuldades consideráveis com diferentes tipos de texto.
2	Não consegue compreender diversos tipos de texto.
1	Não consegue compreender nenhum tipo de texto.

Outra alternativa, segundo os autores, é uma avaliação simples por gênero. Um exemplo seria:

- *Can understand informal letters?*

☐ *YES* ☐ *NO*

BNCC EM USO

A língua inglesa é mencionada explicitamente na habilidade **EM13LGG403** da BNCC quando o documento discute a competência específica 4 (área de Linguagem e suas Tecnologias), a qual estabelece "as línguas como fenômeno (geo)político, histórico, cultural, social, variável, heterogêneo e sensível aos contextos de uso" e como "formas de expressões identitárias, pessoais e coletivas" que permitem o "enfrentamento de preconceitos de qualquer natureza" (Brasil, 2018, p. 494). Segundo o texto dessa habilidade, os estudantes devem aprender a

> (EM13LGG403) Fazer uso do inglês como língua de comunicação global, levando em conta a multiplicidade e variedade de usos, usuários e funções dessa língua no mundo contemporâneo.

Para atender à essa demanda, a obra oferece atividades que promovem a interação dos estudantes com gêneros textuais multimodais de diferentes campos de atuação social e os estimulam a utilizar a língua para participar de práticas sociais locais, regionais e globais, favorecendo a vivência da língua inglesa como mediadora de sua expressão pessoal no mundo. Recorrendo a esse papel de mediadora, esta obra didática mobiliza a língua inglesa não apenas para atender à habilidade **EM13LGG403**, mas também para criar oportunidades para o desenvolvimento das competências gerais da Educação Básica e das competências específicas da área de Linguagens e suas Tecnologias, por meio do idioma.

Na prática, a obra se orienta pelo preceito de que as **competências gerais** consubstanciam pedagogicamente os direitos de aprendizagem e desenvolvimento mais amplos aplicados a todas as etapas e modalidades da Educação Básica (Brasil, 2018, p. 7-8). Dessa forma, elas são utilizadas como elementos agregadores dos conhecimentos, habilidades, atitudes e valores que são trabalhados ao longo das unidades.

As **competências específicas**, por sua vez, estabelecem objetivos de aprendizagem próprios das diversas áreas do conhecimento. Na área de Linguagem e suas Tecnologias, foram definidas sete competências específicas; nos termos da Base Nacional Comum Curricular (Brasil, 2018, p. 489):

> três delas definem aprendizagens relativas às especificidades e aos saberes historicamente construídos acerca das Línguas, da Educação Física e da Arte (competências específicas 4, 5 e 6, respectivamente), enquanto as demais contemplam aprendizagens que atravessam os componentes da área.

Assim, essas competências são usadas na obra para ajudar na definição dos temas explorados, para delimitar a seleção dos textos a serem trabalhados, para guiar as propostas de reflexão individual e discussão coletiva e para orientar a composição e articulação dos componentes Línguas, Educação Física e Arte por meio de conjuntos de tarefas propostos nas diversas seções do livro.

Por fim, as **habilidades**, consistindo de capacidades mais pontuais, práticas, cognitivas e socioemocionais (Brasil, 2018, p. 8) são mobilizadas na obra diretamente por intermédio das várias atividades didáticas (perguntas, reflexões, exercícios, etc.).

Com o intuito de demonstrar como trabalhamos com competências gerais, competências específicas e habilidades, citamos como exemplo a unidade 4, *Visual arts*. Como o título deixa claro, usamos essa unidade para levar o estudante a vivenciar um conjunto de experiências relacionadas à competência geral 3:

> Valorizar e fruir as diversas manifestações artísticas e culturais, das locais às mundiais, e também participar de práticas diversificadas da produção artístico-cultural.

Para tanto, todos os recursos (textos multimodais escritos e orais, pinturas, texto literário, esculturas) incluídos nas seções da unidade (*Lead-in, Let's read!, Time for literature, Let's listen and talk!*) foram cuidadosamente selecionados para permitir o trabalho com a competência especifica 6:

> Apreciar esteticamente as mais diversas produções artísticas e culturais, considerando suas características locais, regionais e globais, e mobilizar seus conhecimentos sobre as linguagens artísticas para dar significado e (re)construir produções autorais individuais e coletivas, exercendo protagonismo de maneira crítica e criativa, com respeito à diversidade de saberes, identidades e culturas.

Finalmente, exploramos o desenvolvimento da habilidade **EM13LGG601** por meio da leitura da (auto)biografia de artistas brasileiros e estrangeiros da atualidade, bem como de atividades de compreensão oral da biografia de Michelangelo; da habilidade **EM13LGG602** ao envolver os estudantes na apreciação de um poema baseado em uma xilogravura; da habilidade **EM13LGG603** ao propormos um trabalho interdisciplinar com o professor de Arte para que os estudantes produzam suas próprias releituras de obras de artes, além da produção escrita da biografia de um artista visual da comunidade ou região.

Na seção *Objetivos, justificativas, temas, BNCC em uso e sugestões por unidade* destacamos como as competências gerais, específicas e as habilidades são articuladas ao longo de cada unidade.

COMPONENTES E ESTRUTURA DA OBRA

Esta é uma obra didática específica em volume único, correspondente aos anos letivos que compõem o Ensino Médio. É composta de um Livro do Estudante, um Manual

do Professor e material digital. Esses componentes poderão ser usados conforme sugerido nas seções *Plano de Curso* e *Distribuição de Aulas* ou a critério do professor. A seguir, a estrutura geral de cada componente é detalhada.

LIVRO DO ESTUDANTE

O Livro do Estudante é composto de:

- **Quadro de competências e habilidades** da BNCC contendo informações sobre seu desenvolvimento nesta obra didática específica.
- Seção intitulada *Learning tips*, em que o estudante vai encontrar **dicas para a aprendizagem autônoma**. Essas dicas não estão associadas a uma única unidade e podem ser úteis em qualquer fase do ano escolar.
- Sugerimos, na seção *Projects,* algumas ferramentas que podem ser usadas para desenvolver **projetos de aprendizagem** individuais ou em grupo de estudantes. A ideia é usá-las para compor uma coletânea de tudo o que for produzido dentro e fora da sala de aula, de tal forma que possa ser apresentada aos familiares e amigos ou compartilhada entre os colegas.
- Uma unidade de abertura, promovendo uma discussão sobre linguagem em sala de aula e dando orientações iniciais, seguida de 18 unidades temáticas, com textos de várias áreas do conhecimento e propostas de atividades para o desenvolvimento das competências e habilidades a partir deste componente obrigatório da BNCC para o Ensino Médio: a língua inglesa (veja detalhamento da estrutura de cada unidade na seção *Descrição das unidades e seções*, neste Manual).
- Ao longo da obra, o estudante é levado a refletir sobre sua própria aprendizagem na seção *Time to reflect*, uma rubrica de **(auto)avaliação** baseada nos níveis **A1** e **A2** do **Quadro Europeu Comum de Referência para Línguas** e em competências e habilidades trabalhadas nas unidades didáticas. Essa seção pode ser utilizada ao final de cada unidade, bimestre, trimestre ou em qualquer outro momento, de acordo com as necessidades dos estudantes e do professor. Ao propor uma metodologia para reflexão orientada, análise baseada em critérios, avaliação objetiva, comunicação de resultados e resolução de problemas, acreditamos que o *Time to reflect* pode favorecer o desenvolvimento do pensamento computacional de forma sistemática pelos estudantes.
- Ao final das unidades didáticas, incluímos uma seção com **atividades** e **projetos interdisciplinares** intitulada *Crossing boundaries*. Como o título sugere, a proposta é cruzar a fronteira disciplinar e usar a língua inglesa como mediadora para estimular o **pluralismo de ideias** e a **investigação científica**, explorando **conhecimentos científicos** construídos em várias áreas, por meio de atividades, experiências e projetos de **pesquisa**.
- A obra traz na seção *Audio transcripts* a transcrição dos textos orais trabalhados nas unidades. O propósito é dar suporte para o desenvolvimento da habilidade de compreensão oral do estudante.
- Quadros e listas de referência sobre aspectos linguísticos, está organizado na seção chamada *Language Reference,* apresentada no final do Livro do Estudante.
- Ao final do volume, as seções *Referências Bibliográficas Comentadas* e *Referências Bibliográficas Complementares para Pesquisa e Consulta* oferecem uma lista de **sugestões bibliográficas** especialmente pensadas para os estudantes. São livros, *sites* e aplicativos acompanhados de comentários e resumos, visando a explicitar como tais recursos podem auxiliar na ampliação dos estudos.

MANUAL DO PROFESSOR

O Manual do Professor tem as seguintes características:

- apresenta os pressupostos teóricos e metodológicos que fundamentam a obra e indica as referências bibliográficas pertinentes;
- descreve a estrutura e a organização do material;
- descreve a estrutura e os conteúdos de cada unidade;
- oferece sugestões para o plano de curso e a distribuição de conteúdos por aula;
- explicita os **objetivos** e as **justificativas** gerais de cada unidade didática, bem como de objetivos específicos a serem alcançados;
- indica respostas possíveis (em azul) ao longo das atividades, sem supor que haja sempre uma única resposta correta;
- apresenta sugestões de estratégias e recursos de ensino para a realização e a ampliação das atividades (por meio de atividades extras) de acordo com os interesses dos estudantes e as possibilidades de cada contexto;
- oferece, na subseção *Comentários e sugestões*, informações culturais e linguísticas relacionadas aos conteúdos apresentados em cada unidade (a serem compartilhadas com os estudantes, a critério do professor), além de sugestões de atividades extras, incluindo propostas de natureza interdisciplinar;
- propostas de **avaliação formativa** e de preparação para **exames de larga escala,** as quais o professor pode usar quando e como melhor atender as suas necessidades e as dos estudantes;
- apresenta sugestões de materiais impressos e *websites* para uso dos estudantes e do professor, visando ao enriquecimento do processo de ensino-aprendizagem.

Destacamos que todas as sugestões apresentadas devem ser entendidas como possibilidades de ampliação do material e de ajustes à realidade de cada turma. Cabe ao professor fazer as escolhas mais adequadas aos seus estudantes. Ele pode, assim, descartar ou substituir atividades e, ainda, ampliar aquelas que considerar insuficientes.

MATERIAL DIGITAL

O material digital desta obra didática é composto por uma coletânea de áudios. Essa coletânea, que acompanha tanto o Livro do Estudante quanto o Manual do Professor, contém os áudios dos textos orais (de diferentes gêneros) usados nas seções com atividades de compreensão oral (*Turn on the jukebox!, Let's listen and talk!)* e noutras seções que conjugam atividades de compreensão oral com atividades envolvendo outras habilidades.

Conforme já mencionado neste Manual, ao longo da obra encontram-se amostras de diferentes variedades linguísticas, permitindo que o professor e os estudantes ouçam a pronúncia e a entonação da língua inglesa em diversas situações e com diferentes sotaques, incluindo aqueles de falantes do idioma inglês como língua estrangeira ou segunda língua. Dessa forma, pretendemos ajudar a diminuir possíveis preconceitos e inseguranças com relação à produção oral por parte de estudantes e professores que não têm a língua inglesa como língua materna. Além disso, espera-se que o professor possa, assim, contribuir para a formação de usuários da linguagem respeitosos com o outro e acolhedores da pluralidade e da diversidade linguística e cultural nos mais diversos contextos.

Com relação aos textos orais apresentados na coletânea de áudios, relembramos que o Livro do Estudante traz as letras das músicas (para que os estudantes possam acompanhar ao cantá-las) e, ao final, a transcrição do restante dos textos utilizados nas atividades de compreensão oral. Desse modo, pretendemos que os textos orais sejam apresentados aos estudantes na modalidade em que foram produzidos.

DESCRIÇÃO DAS UNIDADES E SEÇÕES

As unidades desta obra são bastante diversificadas e estão divididas em seções, cujos conteúdos e objetivos serão detalhados em um quadro adiante.

As seções presentes em todas as 18 unidades são: *Lead-in* (seção de abertura de cada unidade) e *Let's focus on language!* (espaço que focaliza os conteúdos linguísticos apresentados na unidade), além de seções que apresentam atividades para o desenvolvimento das quatro habilidades linguísticas (compreensão e produção oral: *Let's listen and talk!;* compreensão escrita: *Let's read!;* e produção escrita: *Let's act with words!*). Atividades relacionadas à pronúncia e/ou entonação estão incluídas em várias unidades, vinculadas a seções de compreensão e/ou produção oral. Em algumas unidades, há atividades com música sob o nome de *Turn on the jukebox!* e propostas que visam ao desenvolvimento de vocabulário de maneira contextualizada na seção *Vocabulary corner*.

Pedagogicamente, reconhecemos a necessidade de, em algumas situações, privilegiar o trabalho com uma das habilidades, mas também consideramos que a integração de habilidades seja bastante desejável por proporcionar contextos de uso da língua mais ricos e mais próximos do cotidiano. Vejamos um exemplo: lemos uma notícia no jornal (compreensão escrita), ouvimos uma entrevista sobre o mesmo assunto (compreensão oral) e, depois, conversamos com amigos sobre o tema (produção oral).

A seção *Profession spot* aparece em diferentes unidades e traz atividades que remetem a diferentes carreiras e profissões. O objetivo dessa seção é levar os estudantes a refletir sobre possibilidades para o futuro, de forma a auxiliá-los na elaboração de seu **Projeto de Vida**.

A seção *Time for literature* traz exemplos de obras literárias que circulam em suportes populares entre os estudantes, como *Instagram*, *Twitter* e *sites*, para que eles possam entrar em contato com textos literários produzidos em língua inglesa. A finalidade dessa seção é familiarizar o aluno com o texto ficcional por meio da experiência estética que essas produções artísticas e culturais oferecem. A leitura literária, além de contribuir para a aprendizagem da língua inglesa, tem uma importante função educacional, levando o estudante a refletir sobre a vivência humana. Nessa seção, trabalhamos com questões de compreensão e inferência das circunstâncias que nos levam a apreender os sentidos possíveis de cada texto, com características de personagens, tempo e lugar, variações linguísticas, diferenças contextuais das produções, interseção entre obras literárias e outras artes, levando o estudante a refletir sobre semelhanças e diferenças culturais. A inserção da literatura na obra aconteceu de forma orgânica, ou seja, sempre que o tema, uma atividade ou uma discussão permitia a interlocução com um texto literário que pudesse interessar os estudantes.

Conforme já mencionado, as seções que compõem as unidades desta obra didática encontram-se descritas no quadro a seguir, no qual apresentamos os objetivos específicos de cada uma. Incluímos ao final a descrição da seção *Crossing boundaries*, a qual pode ser usada ao longo do trabalho com as unidades a critério do professor.

Seção	Conteúdos	Objetivos
Lead-in	• Imagens e, em algumas unidades, trechos de textos relacionados aos temas da unidade, seguidos de diversos tipos de atividades.	• Ativar o conhecimento prévio do estudante sobre os temas abordados na unidade. • Introduzir vocabulário e algumas estruturas que serão apresentados e aprofundados ao longo da unidade. • Explorar a linguagem não verbal (fotos, ilustrações) e estabelecer relações com a linguagem verbal. • Favorecer um primeiro contato com as características de diversos gêneros discursivos.
Let's read!	• Textos de diversos gêneros sobre temas relevantes para o estudante e a sociedade, relacionados às diversas áreas do conhecimento, com atividades variadas de compreensão escrita (geral e/ou detalhada), incluindo atividades nas etapas de pré-leitura, leitura e pós-leitura.	• Expor o estudante a textos de diversos gêneros. • Desenvolver a habilidade de leitura para compreensão geral do texto e suas ideias principais, assim como para a identificação de informações específicas. • Abordar e discutir assuntos relacionados ao tema da unidade a partir da compreensão escrita. • Levar o estudante a estabelecer relações entre o(s) texto(s) lido(s) e sua vivência pessoal. • Levar o estudante a posicionar-se criticamente diante do texto, ponto contemplado, principalmente, nos boxes *Beyond the lines*.... • Trabalhar diferentes estratégias de leitura, dependendo do objetivo de compreensão escrita.
Let's focus on language!	• Apresentação contextualizada do(s) tópico(s) gramatical(is) da unidade. • Atividades para inferência de regras gramaticais. • Atividades para uso dos tópicos gramaticais apresentados.	• Promover o desenvolvimento do conhecimento sistêmico do estudante a partir da observação de situações de uso da língua. • Desenvolver a autonomia do estudante e sua capacidade de inferência das regras gramaticais. • Oferecer ao estudante oportunidades para empregar as regras gramaticais de forma contextualizada.
Let's listen and talk!	• Diferentes tipos de textos orais (diálogos, entrevistas, trechos de filmes e programas de TV, *podcasts*, trechos de palestras, etc.) e atividades variadas de compreensão oral (compreensão intensiva, extensiva e seletiva), incluindo atividades nas etapas de *pre-listening, listening e post-listening*. • Atividades de produção oral em variados contextos de uso, com diferentes graus de complexidade de interação.	• Oferecer oportunidades de compreensão oral e de fala da língua inglesa a partir de diferentes gêneros discursivos orais. • Desenvolver as habilidades de compreensão global e de compreensão de informações específicas de um texto oral (compreensão seletiva). • Trabalhar diferentes estratégias de audição, dependendo do objetivo de compreensão oral. • Abordar e discutir assuntos relacionados ao tema da unidade a partir da compreensão oral. • Proporcionar oportunidades de produção oral da língua inglesa em diferentes contextos de uso, com diferentes graus de complexidade de interação. • Trabalhar diferentes estratégias de fala, dependendo do objetivo da atividade e do contexto de uso. • Oferecer oportunidades de uso do vocabulário relacionado ao(s) tema(s) da unidade em um determinado contexto de uso.

Seção	Conteúdos	Objetivos
Vocabulary corner	• Itens lexicais abordados por meio de atividades que visam ao desenvolvimento de vocabulário de maneira contextualizada.	• Promover oportunidades de desenvolvimento do vocabulário relativo à unidade. • Desenvolver a capacidade do estudante de inferir o significado de palavras e expressões desconhecidas. • Construir sentidos de modo contextualizado, a partir da observação da língua em uso e do seu conhecimento de mundo.
Profession spot	• Atividades baseadas em textos sobre diferentes carreiras e profissões.	• Colaborar com o estudante na elaboração de seu Projeto de Vida. • Propiciar oportunidades de conscientização e discussão sobre diferentes carreiras e profissões. • Oferecer oportunidade de uso de vocabulário relacionado a diversas profissões. • Ajudar o estudante a refletir sobre possibilidades de carreira profissional.
Let's act with words!	• Atividades de produção escrita em gêneros textuais relevantes para o estudante, incluindo atividades nas etapas de *pre-writing, writing* e *post-writing.*	• Propiciar oportunidades de prática e reflexão sobre o uso da língua inglesa para comunicação escrita, utilizando gêneros textuais relevantes para o estudante. • Oferecer oportunidades de uso contextualizado das estruturas linguístico-discursivas e do vocabulário apresentados na unidade. • Levar o estudante a compreender a escrita como prática social e como um processo contínuo de avaliação e reescritura.
Crossing boundaries	• Trabalhos e projetos temáticos a serem desenvolvidos, preferencialmente, com os professores de outras disciplinas. Atividades sob a forma de leitura e/ou projetos investigativos de caráter experimental.	• Promover a articulação dos conteúdos estudados nas unidades com diferentes componentes curriculares, aprofundando a compreensão de questões relevantes ao estudante do Ensino Médio. • Estimular o pensamento científico e a capacidade de experimentação, com o objetivo de propiciar ao estudante vivências que o auxiliem a adquirir conhecimento científico ou tecnológico, intermediado pelo uso da língua estrangeira. • Permitir a articulação de conteúdos que sejam integradores para além do ensino da língua em si.

Além das seções aqui descritas, cumpre comentar também sobre os *boxes* inseridos ao longo do Livro do Estudante a fim de complementar e enriquecer os conteúdos apresentados. Para organizar os diferentes tipos de informação, utilizamos os boxes descritos a seguir.

- *Goals*: apresenta os objetivos e justificativas gerais de cada unidade.
- Competências e habilidades: destaca as competências gerais, as competências específicas e as habilidades articuladas na unidade.
- *Did you know...?*: apresenta curiosidades, informações culturais e vocabulário relacionados a uma atividade ou texto apresentado.
- *Pronunciation spot*: apresenta questões relacionadas à pronúncia e à entonação.
- *Beyond the lines...*: promove reflexões a partir dos temas dos textos com vistas a valorização do pluralismo de ideias e ao desenvolvimento do letramento crítico.
- *Hint*: sensibiliza os estudantes para a aplicação de estratégias de recepção e produção de textos orais e escritos.

PLANO DE CURSO

Considerando as unidades que compõem o Livro do Estudante e a possibilidade de planejamento bimestral, trimestral ou semestral pelas escolas, propõe-se a seguinte organização de conteúdos:

- Organização bimestral: 1 unidade e meia por bimestre
- Organização trimestral: 2 unidades por trimestre
- Organização semestral: 3 unidades por semestre

Nesse planejamento, devem-se incluir ainda, a critério do professor, as atividades de pesquisa, de avaliação (para as quais apresentamos sugestões neste Manual), de (auto) avaliação (distribuídas a cada dupla de unidades ao longo da obra didática) e aquelas de caráter interdisciplinar (três seções incluídas ao final da obra, além das sugestões dadas para o desenvolvimento das seções de cada unidade). Mais adiante, apresentamos sugestões de como fazer a distribuição de aulas ao longo do ano escolar.

DISTRIBUIÇÃO DE AULAS

A distribuição de aulas, sugeridas a seguir, tem por base uma escola regular de Ensino Médio com duas aulas de língua inglesa por semana – portanto, com uma média de oito aulas ao mês. A cada bimestre, recomendamos trabalhar uma unidade e meia e, conforme a agenda do professor, algumas atividades extras conforme sugestões oferecidas na seção de comentários para cada unidade a seguir, ou outra qualquer que o professor achar pertinente, seja para atender as necessidades dos estudantes ou os motivar a se engajarem no processo de aprendizagem da língua inglesa. Apresentamos também a distribuição de aulas por trimestre e semestre, para escolas que adotam esse tipo de planejamento.

Em nossa proposta, cada unidade é desenvolvida ao longo de seis tempos de aula, seguidos de dois tempos para atividades variadas, a critério do professor. Esses dois tempos podem ser dedicados às atividades da seção *Crossing boundaries*, às atividades extraclasse de escolha do professor e/ou às avaliações previstas (ver seção *Avaliação* neste Manual com sugestões de diversos instrumentos e procedimentos de avaliação). Dessa forma, cerca de 25% da carga horária bimestral (quatro aulas) são reservados de modo a garantir a flexibilidade necessária para imprevistos no calendário e, sobretudo, para o professor poder atender às necessidades de seus estudantes.

A seção *Let's act with words!* (última seção de cada unidade) traz uma atividade de produção escrita (ver seção *Produção escrita* neste Manual do Professor para maior detalhamento) e foi incluída no plano de curso a seguir, mas poderá ser utilizada pelo professor de acordo com as pos-

sibilidades e os interesses de cada turma, desenvolvida como trabalho de casa e também usada como um dos instrumentos de avaliação (ver sugestão dada na seção *Avaliação* deste Manual). Como alternativa, sugerimos que se utilize parte de uma aula para dar orientações aos estudantes sobre a atividade proposta na seção *Let's act with words!* e deixe parte de outra aula livre para que eles possam compartilhar suas produções e recorrer aos colegas para correção (*peer correction*).

As páginas da seção *Lead-in* de cada unidade buscam ativar o conhecimento prévio dos estudantes, preparando-os para os conteúdos que serão apresentados, e não consomem muito tempo em sala de aula. As páginas iniciais da obra (*Quadros de competências e habilidades*, *Learning tips* e *Projects*) não foram incluídas no plano de atividades. Elas podem ser utilizadas na última aula de cada bimestre para apresentação e discussão sobre estratégias de aprendizagem com toda a turma e como atividade de casa para que o estudante reflita sobre seu processo de aprendizagem (seção *Time to reflect*). Na seção *Avaliação* deste Manual do Professor, destacamos a importância dessa reflexão para o processo de avaliação contínua.

Unidade	Aula	Conteúdo	Cronograma		
Welcome	1	*Lead-in* *Let's read and talk!*	1º BIMESTRE	1º TRIMESTRE	1º SEMESTRE
Classrooms around the world	2	*Let's focus on language!* *Let's act with words!*			
1 ***What's your talent?***	1	*Lead-in*			
	2	*Let's read and talk!*			
	3	*Let's listen and talk!*			
	4	*Let's focus on language!*			
	5	*Vocabulary corner*			
	6	*Let's talk!*			
	7	*Let's act with words!*			
	8	LIVRE			
2 ***You've got the moves***	1	*Lead-in*			
	2	*Let's read!*			
	3	*Vocabulary corner*			
	4	*Let's listen and talk!*			
	5	*Let's focus on language!*	2º BIMESTRE		
	6	*Let's focus on language!*			
	7	*Let's act with words!*			
	8	LIVRE			
Time to reflect		A cada dupla de unidades ou a critério do professor			
3 ***Making connections***	1	*Lead-in*		2º TRIMESTRE	
	2	*Let's read!*			
	3	*Let's read!* *Pronunciation spot*			
	4	*Let's focus on language!*			
	5	*Let's focus on language!*			
	6	*Let's listen and talk!*			
	7	*Let's act with words!*			
	8	LIVRE			
4 ***Visual arts***	1	*Lead-in*	3º BIMESTRE		2º SEMESTRE
	2	*Let's read!*			
	3	*Let's listen and talk!* *Pronunciation spot*			
	4	*Let's focus on language!*			
	5	*Let's focus on language!*			
	6	*Profession spot*			
	7	*Let's act with words!*			
	8	LIVRE			
Time to reflect		A cada dupla de unidades ou a critério do professor			

Unidade	Aula	Conteúdo	Cronograma		
5 *On the waves of the radio*	1	*Lead-in*	3º BIMESTRE	3º TRIMESTRE	2º SEMESTRE
	2	*Let's read!*			
	3	*Let's read and listen!*			
	4	*Let's focus on language!*			
	5	*Let's focus on language!*	4º BIMESTRE		
	6	*Let's talk!*			
	7	*Let's act with words!*			
	8	*LIVRE*			
6 *Extra! Extra!*	1	*Lead-in*			
	2	*Let's read!*			
	3	*Let's focus on language!*			
	4	*Let's listen and talk!*			
	5	*Let's focus on language!*			
	6	*Vocabulary corner* *Pronunciation spot*			
	7	*Let's act with words!*			
	8	LIVRE			
Time to reflect		A cada dupla de unidades ou a critério do professor			
7 *Street art*	1	*Lead-in*	1º BIMESTRE	1º TRIMESTRE	1º SEMESTRE
	2	*Let's read!*			
	3	*Let's focus on language!*			
	4	*Let's listen and talk!*			
	5	*Let's focus on language!*			
	6	*Vocabulary corner* *Pronunciation spot*			
	7	*Let's act with words!*			
	8	LIVRE			
8 *Sing it out*	1	*Lead-in*			
	2	*Let's read!*			
	3	*Turn on the jukebox!*			
	4	*Vocabulary corner*			
	5	*Profession spot* *Let's focus on language!*	2º BIMESTRE		
	6	*Pronunciation spot*			
	7	*Let's act with words!*			
	8	LIVRE			
Time to reflect		A cada dupla de unidades ou a critério do professor			
9 *Strike a pose*	1	*Lead-in*		2º TRIMESTRE	
	2	*Let's read!*			
	3	*Let's focus on language!*			
	4	*Let's listen and talk!*			
	5	*Turn on the jukebox!*			
	6	*Let's focus on language!* *Time for literature* *Profession spot*			
	7	*Let's act with words!*			
	8	LIVRE			

Unidade	Aula	Conteúdo	Cronograma		
10 *Life in the countryside and in the city*	1	*Lead-in*	3º BIMESTRE	2º TRIMESTRE	2º SEMESTRE
	2	*Turn on the jukebox!*			
	3	*Let's read!*			
	4	*Let's listen and talk!* *Pronunciation spot*			
	5	*Let's focus on language!*			
	6	*Let's focus on language!*			
	7	*Let's act with words!*			
	8	LIVRE			
Time to reflect		A cada dupla de unidades ou a critério do professor			
11 *It's on TV*	1	*Lead-in*		3º TRIMESTRE	
	2	*Let's read!* *Vocabulary corner*			
	3	*Let's listen and talk!* *Pronunciation spot*			
	4	*Let's focus on language!*			
	5	*Let's focus on language!*	4º BIMESTRE		
	6	*Profession spot*			
	7	*Let's act with words!*			
	8	LIVRE			
12 *Festivals and parades*	1	*Lead-in*			
	2	*Let's read!*			
	3	*Let's read!*			
	4	*Let's focus on language!* *Pronunciation spot*			
	5	*Turn on the jukebox!*			
	6	*Profession spot*			
	7	*Let's act with words!*			
	8	LIVRE			
Time to reflect		A cada dupla de unidades ou a critério do professor			
13 *On the runway*	1	*Lead-in*	1º BIMESTRE	1º TRIMESTRE	1º SEMESTRE
	2	*Let's read and talk!*			
	3	*Let's focus on language!*			
	4	*Let´s focus on language!*			
	5	*Let's listen and talk!*			
	6	*Profession spot*			
	7	*Let's act with words!*			
	8	LIVRE			
14 *Going mobile*	1	*Lead-in*			
	2	*Let's read!*			
	3	*Let's listen and talk!* *Pronunciation spot*			
	4	*Time for literature*			
	5	*Let's focus on language!*	2º BIMESTRE		
	6	*Let's focus on language!*			
	7	*Let's act with words!*			
	8	LIVRE			
Time to reflect		A cada dupla de unidades ou a critério do professor			

Unidade	Aula	Conteúdo	Cronograma		
15 *You broadcast*	1	*Lead-in*	2º BIMESTRE	2º TRIMESTRE	1º SEMESTRE
	2	*Let's read!* *Vocabulary corner*			
	3	*Let's focus on language!*			
	4	*Let's focus on language!*			
	5	*Let's listen and talk!*			
	6	*Let's focus on language!*			
	7	*Let's act with words!*			
	8	LIVRE			
16 *Healthy eating*	1	*Lead-in*	3º BIMESTRE		2º SEMESTRE
	2	*Let's read!*			
	3	*Let's read!* *Vocabulary corner*			
	4	*Let's read and talk!*			
	5	*Let's focus on language!*			
	6	*Time for literature*			
	7	*Let's act with words!*			
	8	LIVRE			
Time to reflect		A cada dupla de unidades ou a critério do professor			
17 *Going green!*	1	*Lead-in*		3º TRIMESTRE	
	2	*Let's read!*			
	3	*Let's read, listen, and talk!*			
	4	*Let's focus on language!*			
	5	*Let's focus on language!*	4º BIMESTRE		
	6	*Profession spot*			
	7	*Let's act with words!*			
	8	LIVRE			
18 *Technology advances*	1	*Lead-in*			
	2	*Let's read!*			
	3	*Let's focus on language!*			
	4	*Let's focus on language!* *Vocabulary corner*			
	5	*Let's talk!*			
	6	*Let's listen!*			
	7	*Let's act with words!*			
	8	LIVRE			
Time to reflect		A cada dupla de unidades ou a critério do professor			

PARTE 2

OBJETIVOS, JUSTIFICATIVAS, TEMAS, BNCC EM USO E SUGESTÕES POR UNIDADE

Nesta seção, para cada unidade, indicamos: os objetivos e suas respectivas justificativas; as ações tomadas ao longo da unidade para a realização desses objetivos; o tema central e os Temas Contemporâneos Transversais articulados; as competências gerais e específicas trabalhadas; e, a fim de ampliar o repertório de conteúdos disponíveis, uma série de informações culturais e/ou linguísticas e conteúdos multimodais, a serem compartilhados com os estudantes a critério do professor. Em alguns casos, com base nessas notas, incluímos ainda sugestões para atividades extras, entre elas atividades de natureza interdisciplinar com outras áreas do conhecimento, sugestões de pesquisa para a iniciação científica dos estudantes e apontamentos de como as propostas pedagógicas podem orientar o desenvolvimento do pensamento computacional, destacando as habilidades que as atividades específicas podem permitir desenvolver.

De acordo com o Parecer CNE/CEB 15/2000,

> o uso didático de imagens comerciais identificadas pode ser pertinente desde que faça parte de um contexto pedagógico mais amplo, conducente à apropriação crítica das múltiplas formas de linguagem presentes em nossa sociedade, submetido às determinações gerais da legislação nacional e às específicas da educação brasileira, com comparecimento módico e variado.

Para saber mais, consulte o Parecer inteiro, especialmente a *Parte II – Voto do relator* (disponível em: http://portal.mec.gov.br/cne/arquivos/pdf/PCB15_2000.pdf. Acesso em: 6 jul. 2020).

WELCOME UNIT

CLASSROOMS AROUND THE WORLD

OBJETIVOS E JUSTIFICATIVAS

- Refletir sobre diferentes ambientes de sala de aula e usar esse conhecimento para fazer associações entre a linguagem verbal e não verbal;
- reconhecer palavras e expressões utilizadas em sala de aula para aumentar as oportunidades de participação do estudante;
- identificar comandos geralmente usados em atividades escolares para facilitar a interação do estudante com o livro didático;
- criar um glossário temático para registrar o vocabulário desenvolvido ao longo do ano letivo.

Para isso, a unidade propõe as seguintes ações:

a) descrever imagens de salas de aula em diferentes lugares do mundo;

b) identificar nomes de objetos e elementos característicos de salas de aula;

c) reconhecer elementos linguísticos e visuais para associar imagens e legendas;

d) ler e interpretar um verbete de um dicionário visual para explorar mais palavras relacionadas à sala de aula;

e) identificar expressões em língua inglesa utilizadas por professores e estudantes em sala de aula;

f) associar verbos em língua inglesa comumente utilizados em atividades e imagens;

g) iniciar a produção de um glossário para registrar as palavras e expressões aprendidas ao longo do ano letivo.

SOBRE O TEMA DA UNIDADE

Esta unidade trata do uso da língua inglesa em contexto de sala de aula e explora o tema contemporâneo transversal **Diversidade Cultural**.

BNCC EM USO

A unidade explora a **competência geral 5**, ao promover o uso de tecnologias digitais de forma crítica, significativa e reflexiva na prática escolar, na consulta a dicionários visuais *online* e na criação de um glossário temático. É trabalhada também a **competência específica 1**, ao propor o reconhecimento de expressões utilizadas em sala de aula para ampliar as formas de participação dos estudantes.

COMENTÁRIOS E SUGESTÕES

- **Página 25**
- ***Lead-in***

1. Nesta atividade, os estudantes deverão descrever as salas de aula apresentadas na abertura da unidade utilizando as palavras e expressões apresentadas no boxe. Verifique se os estudantes reconhecem as expressões *There is*, *There isn't*, *There are* e *There aren't* e, caso necessário, relembre o uso, a forma e o significado das expressões para indicar a existência de objetos, pessoas e conceitos.

2. As imagens da abertura fazem parte de um álbum de fotos elaborado pela rede de informação *CBS News*. No *link* a seguir, você pode ter acesso a outras 20 imagens, acompanhadas das devidas legendas em língua inglesa: https://www.cbsnews.com/pictures/students-and-classrooms-around-the-world/ (acesso em: 6 jul. 2020). Caso trabalhe com **grupos grandes** ou deseje **ampliar o escopo da atividade**, você pode utilizar também essas outras imagens para ativar o conhecimento prévio, aguçar a curiosidade dos estudantes sobre o tema e pedir que eles percebam semelhanças e diferenças entre as diversas salas de aula, etc. Você pode dividir a turma em grupos (ou pedir que se organizem) e sugerir que os estudantes comparem as imagens presentes no livro com as outras que compõem a série.

Andres Stapff/Reuters/Fotoarena

Professora Ana Dorrego com alunos na escola rural Agustin Ferreira, Minas, Uruguai, 2015.

Esta atividade foi elaborada com foco no tema contemporâneo transversal **Diversidade Cultural**.

Para explorar tal temática, bem como conduzir a associação entre imagens e legendas proposta na atividade, peça aos estudantes que observem como as diferentes representações culturais e os traços identitários se manifestam nas fotografias. Além disso, esta é uma oportunidade de utilizar a língua inglesa ao refletir sobre a diversidade como uma característica constitutiva das sociedades, reconhecendo e legitimando as experiências diversas de aprender em uma sala de aula de maneira situada e inserida em contextos socioculturais específicos. Algumas perguntas que podem ser feitas nesse momento são: *Where do you think these pictures were taken? What makes you say so? What are the differences among the classrooms? When reading the images, which elements of cultural diversity can you perceive? How do you recognize who the teacher is and who the students are? Based on your school experience, how familiar are you with these classroom settings and configurations?*.

➤ **Página 26**
➤ ***Let's read and talk!***

Você pode aproveitar a oportunidade desta atividade para apresentar aos estudantes **outras formas** de explorar o significado de palavras de maneira visual. Além do *site* do qual foi retirado o exemplo apresentado na atividade (http://visualdictionaryonline.com), há outras ferramentas disponíveis gratuitamente na internet, como: https://www.opdome.com/; https://www.memrise.com/course/54235/english-visual-dictionary/; https://visuwords.com/; https://www.snappywords.com/ e https://www.youtube.com/playlist?list=PLzBvnj9Rw7cDVN3yE7mscKmLcMmDTRDsM. Acessos em: 6 jul. 2020.

➤ **Página 27**
➤ ***Let's focus on language!***

Esta seção explora as habilidades **EM13LGG104** e **EM13LGG402** da BNCC e leva em consideração o funcionamento de diferentes linguagens para a compreensão e produção de discursos, bem como o uso adequado de variedades e estilos de linguagem adequados à situação comunicativa em sala de aula, seus interlocutores e gêneros do discurso.

2. Após a realização da atividade, você pode pedir aos estudantes que criem cartazes com as expressões de uso para fixá-los em uma parede da sala de aula. Outra alternativa, é a produção do cartaz como tarefa de casa, em papel ou versão digital, para que os estudantes possam inserir em seus cadernos ou portfólios.

➤ **Página 29**
➤ ***Let's act with words!***

Esta é uma boa oportunidade para desenvolver o **pensamento computacional**. Estimule os estudantes a pensar sobre os processos de *brainstorm*, reflexão, prospecção, análise e reconhecimento de padrões, que subjazem à elaboração de um glossário. Em outras palavras, para compor o glossário, os estudantes podem anotar todas as palavras novas que julgarem importantes, refletir sobre elas e sua importância, investigar e analisar seus usos e formas possíveis e reconhecer as regularidades que esses usos possuem.

Esta atividade possibilita **diferentes modos de implementação**. De acordo com seu contexto, você pode propor a produção individual ou colaborativa, usando mídias digitais ou impressas. Por exemplo, os estudantes podem tanto utilizar uma pasta portfólio para compilar seus glossários individuais, do grupo ou da turma, ou realizar essa tarefa por meio de uma ferramenta digital. Caso o seu contexto permita produções digitais, sugerimos o uso da ferramenta *Lexonomy* (Disponível em: www.lexonomy.eu. Acesso em: 4 jun. 2020), que permite a criação colaborativa e gratuita de glossários *online*.

Como essa atividade será realizada ao longo do ano letivo, você pode **avaliá-la de maneira formativa**, focando nas percepções dos estudantes sobre as etapas realizadas, as dificuldades encontradas e as maneiras de avançar, motivando-os, dessa forma, a dar continuidade à elaboração do glossário.

UNIT 1
WHAT'S YOUR TALENT?

OBJETIVOS E JUSTIFICATIVAS

- Refletir sobre tipos de talentos para identificar habilidades pessoais e reconhecer possibilidades de ação social;
- ouvir falantes não nativos de língua inglesa para refletir sobre a legitimidade das variações de pronúncia;
- cumprimentar as pessoas e fazer apresentações para usar a língua adequadamente em diferentes contextos;
- dar informações pessoais e sobre outras pessoas para interagir em situações formais e informais;
- produzir uma apresentação multimodal para descrever os talentos de uma pessoa.

Para isso, a unidade propõe as seguintes ações:

a) refletir sobre artistas brasileiros que utilizam a língua inglesa em seus contextos profissionais;
b) interpretar um texto oral sobre a participação da cantora Anitta em um festival internacional de música;
c) discutir elementos da pronúncia da língua inglesa relacionados a falantes não nativos;
d) interpretar textos sobre um concurso de projetos inovadores de *Design* para atingir os objetivos de desenvolvimento sustentável da ONU;
e) reconhecer estruturas linguísticas para se apresentar e cumprimentar pessoas em situações formais e informais;
f) reconhecer palavras e expressões para descrever talentos e interagir em situações formais e informais;
g) discutir sobre concursos de talentos e elaborar projetos para desenvolvê-los;
h) produzir uma apresentação dos talentos do estudante ou de outra pessoa.

SOBRE O TEMA DA UNIDADE

Esta unidade trata das diversas formas e expressões de talento e propõe a exploração integrada de temas contemporâneos transversais como **Educação Ambiental**, **Trabalho**, **Saúde**, **Educação Alimentar e Nutricional**, **Educação**

em Direitos Humanos e **Direitos da Criança e do Adolescente** por meio da proposição de ideias para atingir os objetivos de desenvolvimento sustentável da ONU.

BNCC EM USO

Por relacionar talentos e ação social, esta unidade trabalha a **competência geral 4**, pela articulação de diferentes linguagens (verbal, corporal, visual) para a produção de sentidos; e a **competência geral 6**, na medida em que valoriza a diversidade de saberes e suas relações com o exercício da cidadania e os projetos de vida dos estudantes. Ao longo das seções, são trabalhadas a **competência específica 1**, pela reflexão sobre a participação social de artistas brasileiros por meio da linguagem artística e outras práticas culturais em língua inglesa; a **competência específica 2**, pela valorização das diversas formas de talento para atingir os objetivos de desenvolvimento sustentável; a **competência específica 3**, pela elaboração de projetos para promover os Direitos Humanos, a consciência socioambiental e o consumo responsável; e a **competência específica 4**, pelo reconhecimento de variações na língua como formas de expressões identitárias, pessoais e coletivas de falantes não nativos.

COMENTÁRIOS E SUGESTÕES

- **Página 31**
- ***Lead-in***

1. Esta é uma boa oportunidade para **mapear as múltiplas formas de talentos** dos estudantes (artísticos, corporais, linguísticos, matemáticos, criativos, etc.) e associar a **cultura juvenil** aos **projetos de vida** dos estudantes, promovendo uma reflexão que associe seus talentos aos seus sonhos, desejos e futuras carreiras. Além disso, é um momento pertinente para explorar as habilidades **EM13LGG201**, **EM13LP20** e **EM13LP24** da BNCC, reconhecendo a diversidade da linguagem artística como fenômeno social, cultural, histórico, variável, heterogêneo e sensível aos contextos de uso. Esse mapeamento deverá ajudá-lo a propor tarefas significativas para seus estudantes na medida em que considera seus talentos e interesses.

Você pode pedir que os próprios estudantes façam uma pesquisa sobre os diferentes talentos dos colegas para que eles possam perceber os diversos talentos e identificar o quão multitalentosos são. Além disso, eles podem ser convidados a refletir sobre as possíveis **profissões** e **áreas de atuação** às quais seus talentos podem estar relacionados. Na internet, você encontra *quizzes* e testes em que os estudantes podem descobrir e refletir sobre seus talentos. Alguns exemplos de *sites*: https://www.littlebrowniebakers.com/teens/talent-quiz/; https://www.quizony.com/what-is-my-talent/index.html e http://quiz.metaskillsbook.com/. Acessos em: 6 jul. 2020.

- **Página 32**
- ***Before you read...***

Atualmente, a profissão de *designer* é bastante versátil, sendo abraçada por indivíduos que desejam ser desenvolvedores em diversas área do conhecimento. Algumas profissões que focam na questão do desenvolvimento de produtos e ideias são: *Designer* Gráfico (profissional que desenvolve peças gráficas para apresentar ideias), *Designer* de Interfaces (desenvolvedor de *sites* e interfaces para a *web*), *Designer* de Experiência do Usuário (profissional que pensa na usabilidade e no relacionamento entre um produto e seus usuários), *Designer* de Animação (responsável por criar filmes e animações a partir de imagens), *Designer* de Interiores (criador de soluções ergonômicas e estéticas para um ambiente), *Designer* de Moda (profissional que associa tendências, materiais e criatividade para elaborar roupas e acessórios), *Designer* de Projetos (responsável por elaborar projetos e orientar a execução de suas diversas etapas), *Designer* de Produto (responsável por criar produtos físicos para serem consumidos, pensando em suas formas e funções), dentre outros.

- **Página 32**
- ***Let's read and talk!***

Sugerimos a leitura prévia das perguntas com os estudantes, certificando-se de que eles as entenderam. Caso trabalhe com **grupos grandes**, você pode pedir que os estudantes se organizem em duplas ou trios, discutam e respondam às perguntas, ajudando uns aos outros. Ao checar a compreensão – se os estudantes responderam em língua materna –, aproveite a oportunidade para expandir o vocabulário em língua inglesa, registrando as respostas na lousa. Essa atividade explora a habilidade **EM13LP15** da BNCC.

- **Página 33**
- ***Text 2***

Ao explorar o texto 2, você pode chamar a atenção dos estudantes para como a elaboração dos objetivos de desenvolvimento sustentável da ONU está relacionada ao **pensamento computacional**, na medida em que decompõe um problema complexo em partes menores, permitindo que cada uma delas seja explorada com mais atenção. É uma oportunidade de conscientizar os estudantes da importância da decomposição para resolução de problemas, por nos permitir visualizar a complexidade de um problema e buscar maneiras de enfrentá-lo, promovendo mais confiança e menos medo.

Ao anunciar a atividade, aproveite para **mapear os conhecimentos da turma** sobre a Organização das Nações Unidas (ONU). Caso necessário, você pode pedir que os estudantes realizem uma pesquisa sobre a organização e o seu trabalho em prol da paz e do desenvolvimento mundiais. Você pode buscar mais informações no *site* oficial para encontrar mais informações que podem auxiliar o seu planejamento. Saiba mais em: https://nacoesunidas.org/conheca/. Acesso em: 20 jul. 2020.

- **Atividades 7 e 8**

Essas atividades exploram as habilidades **EM13LGG103** e **EM13LGG104** da BNCC, pois focam na análise do funcionamento de linguagens para a interpretação da multimodalidade para construir significados e produzir textos sobre o desenvolvimento sustentável. Informe aos estudantes que, ao criar composições, profissionais da área do *Design* Gráfico utilizam diversas estratégias para construir significados, como o *remix* (alteração de uma imagem original), a ligação (conexão de imagens), a combinação (ajuste e harmonização de objetos e cores), o pareamento (disposição de objetos no mesmo nível para estabelecer relações de semelhança) e a mesclagem (fusão de duas ou mais imagens em uma). Para facilitar a realização da atividade, analise uma imagem junto com os estudantes, mostrando os processos de composição utilizados e ouvindo deles quais efeitos de sentido percebem. Caso tenha um **grande número de estudantes** em sala, você pode dividir a turma em grupos e estimular que a percepção das estratégias de *design* e seus efeitos seja realizada de maneira colaborativa.

8. Respostas possíveis: 1: *connecting symbols of men and women of different sizes as if they were holding*

hands; creating a representation for Family; 4: *pairing a book and a pen at the same level; associating the importance of reading and writing for education;* 5: *blending Venus and Mars symbols, which are culturally associated to female and male organisms, and inserting the equals symbol in a central position; highlighting the equality of genders*; 7: *inserting the power button icon inside the symbol of the sun, creating a representation for solar energy;* 13: *inserting the symbol of planet Earth inside a representation of the human eye, as if we had to look at the planet through its own eyes and even that it is part of us;* 14: *inserting a big fish symbol below wavy lines, focusing on marine life;* 15: *combining the symbols of birds and a tree above a straight line, focusing on species that live above the terrestrial surface;* 16: *connecting the symbols of a dove and a hammer, associating justice and law.* (A folha se refere à história bíblica de Noé, que soltou uma pomba após o dilúvio para encontrar terra. Na história, a pomba voltou trazendo boas novas, carregando uma folha de oliveira fresca).

➤ **Página 34**

12. Esta é uma oportunidade para **planejar um projeto coletivo**, com **professores de diferentes áreas e componentes curriculares**. Você pode, com os professores de **Linguagens e suas Tecnologias – Arte**, promover um concurso para escolher os melhores trabalhos e expô-los na escola ou nas redes sociais.

Além disso, essa temática permite a integração de vários componentes curriculares, haja vista que, a partir dos objetivos de desenvolvimento sustentável propostos pela ONU, é possível explorar diversos temas contemporâneos transversais, como **Educação Ambiental, Trabalho, Saúde, Educação Alimentar e Nutricional, Educação em Direitos Humanos, Direitos da Criança e do Adolescente**. É uma oportunidade de desenvolver e implementar projetos educacionais integradores, associando os conteúdos explorados na escola com as questões contemporâneas de cidadania.

Esta obra didática apresenta uma proposta de projeto interdisciplinar sobre arte e sustentabilidade que mobiliza conhecimentos de **Linguagens e suas Tecnologias - Língua Inglesa, Ciências da Natureza e suas Tecnologias - Química** e **Biologia,** bem como **Ciências Humanas e suas Tecnologias - História**. Para saber o detalhamento do projeto, veja a seção *Crossing Boundaries 1* (*Sustainable Art!*).

➤ **Página 35**
➤ ***Let's listen and talk!***

Esta seção trabalha as habilidades **EM13LGG402** e **EM13LP16** da BNCC ao promover uma reflexão sobre o uso da variedade e do estilo de língua adequados à situação comunicativa, aos interlocutores e ao gênero do discurso. É importante chamar a atenção para o respeito a esses usos para não reproduzir o preconceito linguístico. Há algumas características de pronúncia que são importantes para a construção de sentido em um enunciado, tais como: ***connected speech*** (quando juntamos as palavras ao pronunciá-las); ***intonation*** (variação de altura e duração na emissão dos sons); ***rhythm*** (musicalidade e melodia própria da língua relacionadas a padrões de entonação e ênfase dos sons); ***speed*** (rapidez com que pronunciamos as palavras, que pode ocasionar omissões de sons e junção de palavras); ***stress*** (ênfase que damos a uma sílaba, palavra ou frase); e ***volume*** (magnitude de um som).

Hesitation particles

Na apresentação, Anitta e os demais participantes fazem uso de partículas de hesitação, que são pausas preenchidas por algum tipo de som durante uma conversa. Elas são comuns em nossa fala diária, mas é interessante levar o estudante a concluir que é preciso tomar cuidado para não usá-las exageradamente, visto que muitas partículas de hesitação em uma mesma fala podem torná-la menos "poderosa" e com menos credibilidade.

Alguns exemplos de partículas de hesitação na língua inglesa: *hmmm / oh / eh / uhm / um /er / ah / mmm.*

Algumas palavras que acompanham partículas de hesitação: *kinda / sorta / like / y'know / perhaps / so / actually / maybe*.

➤ **Página 37**
➤ ***Let's focus on language!***

5. Neste momento, você pode lançar mão de um **formato de apresentação e ordenação do conteúdo diferentes**, explorando primeiro o boxe ***Useful language***, na página 39, para que os estudantes tenham subsídio linguístico para completar a atividade.

➤ **Página 40**
➤ ***Let's talk!***

1. Mais uma vez, é importante **mapear o conhecimento prévio** dos estudantes sobre as **personalidades** presentes na atividade. Caso necessário, informe aos estudantes que Simon Cowell é um produtor musical inglês, criador de programas de talento, conhecido pelo modo rigoroso com que trata os candidatos. Camila Cabello é uma cantora cubana que participou do programa *X-Factor,* em 2012, e juntou-se ao grupo feminino *Fifth Harmony* como uma das vocalistas. Desde 2017, a artista possui uma carreira solo. Tal mapeamento deve servir de ponto de partida para a seleção de quaisquer informações extras que seus estudantes possam precisar para realizar as atividades.

Uma **forma diferente de implementar** a atividade é pedir aos estudantes que trabalhem em pares e criem uma apresentação formal e outra informal, usando o conteúdo do ***Vocabulary corner*** e de outras seções ao longo da unidade. Feitos os diálogos, as duplas devem selecionar um deles, praticar e apresentar para a turma. Ao ouvir os colegas, a turma deve dizer se a versão apresentada foi a formal ou a informal. Você pode utilizar o *Oral Language Assessment Rubric* sugerido neste Manual, na seção sobre avaliação, para dar *feedback* aos estudantes.

2. Esta atividade explora as habilidades **EM13LGG301** e **EM13LGG305** da BNCC, pois visa a participação dos estudantes em processos de criação colaborativa para atingir objetivos de desenvolvimento sustentável, explorando possibilidades de atuação social, política, artística e cultural para enfrentar desafios contemporâneos. Você pode chamar a atenção dos estudantes para como a linguagem pode ser utilizada para agir socialmente, ao associarmos princípios como criatividade, solidariedade e ética.

➤ **Página 41**
➤ ***Let's act with words!***

Sugerimos chamar a atenção dos estudantes para o fato de que, na apresentação de seus talentos, geralmente predominam o tempo presente e o verbo modal *can*, mas, ela pode incluir outros tempos, relacionados a experiências pas-

sadas. Na realização da atividade de escrita, você pode encorajar os estudantes a trabalhar em conjunto, desde a fase da organização de ideias até a da publicação do trabalho. Uma boa estratégia que pode ser recomendada aos estudantes para o planejamento de suas produções escritas é o mapa conceitual. Você pode sugerir que os estudantes criem mapas conceituais sobre seus talentos, inserindo palavras que poderão ser úteis tanto na organização das ideias quanto na realização da produção escrita. Para saber um pouco mais sobre mapas conceituais, acesse: http://penta2.ufrgs.br/edutools/mapasconceituais/. Acesso em: 20 jul. 2020. Caso julgue necessário, utilize os tutoriais a seguir para auxiliar os estudantes a usar o Voki: https://www.youtube.com/embed/3O4rQXcBrp4 ou https://www.youtube.com/embed/vMSKmVhakFE (acessos em: 17 abr. 2020).

UNIT 2
YOU'VE GOT THE MOVES

OBJETIVOS E JUSTIFICATIVAS

- Discutir questões relacionadas aos movimentos corporais para refletir sobre sua influência na saúde;
- falar sobre ações regulares para compartilhar rotinas e experiências pessoais;
- expressar a frequência de ações regulares para descrever atividades pessoais;
- criar um pequeno perfil para apresentar artistas ou atletas.

Para isso, a unidade propõe as seguintes ações:

a) refletir sobre diversas formas de movimentos corporais;
b) refletir sobre os benefícios de ser fisicamente ativo para o corpo e a mente;
c) reconhecer as partes do corpo humano em língua inglesa;
d) ouvir e interpretar o depoimento de uma atleta olímpica sobre sua rotina de exercícios;
e) identificar os sons aspirados /k/, /t/ e /p/;
f) usar o Presente Simples para falar sobre ações que acontecem regularmente;
g) usar advérbios para expressar a frequência de ações regulares;
h) fazer perguntas sobre rotinas de exercícios físicos;
i) produzir um perfil para apresentar um atleta ou artista da comunidade.

SOBRE O TEMA DA UNIDADE

A unidade trata de várias formas de movimentos corporais, como manifestações artísticas e esportivas, relacionando-as ao tema contemporâneo transversal **Saúde**.

BNCC EM USO

Na medida em que promove a reflexão sobre arte e esporte, a unidade explora a **competência geral 4**, ao trabalhar com diferentes linguagens para se expressar e produzir sentido; e com a **competência geral 8**, por proporcionar a reflexão sobre o cuidado com a saúde física e emocional. Ela também trabalha a **competência específica 1**, quando promove a reflexão sobre as práticas culturais que emergem dos universos artísticos e esportivos; a **competência específica 3**, ao explorar a maneira como artistas e atletas exercem seu protagonismo nas diversas práticas; a **competência específica 5**, por reconhecer as práticas corporais como formas de expressão de valores e identidades em uma perspectiva democrática e diversa; e a **competência específica 6**, ao mobilizar conhecimentos para apreciar produções artísticas e culturais, como danças e esportes, respeitando os múltiplos saberes, identidades e culturas.

COMENTÁRIOS E SUGESTÕES

➤ **Página 42**

Sugerimos **mapear o conhecimento** prévio da turma sobre as **atividades corporais** retratadas nas imagens. Você pode articular as habilidades **EM13LGG501** e **EM13LGG503** da BNCC, promovendo um debate que explore a seleção e o uso de movimentos corporais de forma consciente como forma de autoconhecimento, autocuidado com o corpo e com a saúde, socialização e entretenimento. Ao explorar as imagens com a turma, busque trabalhar também a habilidade **EM13LP20** da BNCC ao estabelecer relações de empatia e respeito às diferenças, promovendo uma **cultura de paz na comunidade escolar**.

Além de esportes, a abertura da unidade traz imagens de apresentações de dança, o que oferece oportunidades para trabalhar as habilidades **EM13LGG601** e **EM13LGG602**. De modo a apreciar e compreender essas manifestações como patrimônios artísticos de diferentes tempos e lugares, você pode perguntar aos estudantes se eles conhecem outras manifestações artísticas que envolvem movimentos corporais relacionados a outras culturas, aguçando, assim, a sensibilidade da turma para a questão da diversidade artística e cultural. Outro ponto importante que pode ser trabalhado neste momento de ativação de conhecimento prévio é a relação dos movimentos corporais com a qualidade de vida de crianças, jovens e idosos.

➤ **Página 43**
➤ ***Lead-in***

Esta unidade explora o tema contemporâneo transversal **Saúde** e oferece oportunidades para **planejamentos de projetos coletivos** com professores de **diferentes áreas e componentes curriculares** como **Ciências da Natureza e suas Tecnologias – Biologia** e **Linguagens e suas Tecnologias – Educação Física**. Por exemplo, os estudantes podem contar com o apoio dos professores para pesquisar sobre diferentes formas de exercício físico que podem ser realizados em diferentes espaços e contextos. Em seguida, eles podem buscar compreender as relações existentes entre as atividades físicas, os processos biológicos e os efeitos no corpo e na mente, tendo a oportunidade de discutir sobre questões de **saúde física** e **mental**. Como forma de compartilhar a pesquisa, os estudantes podem criar campanhas em prol de uma vida ativa e saudável, produzindo cartazes para serem afixados na escola ou *memes*, *flyers* e infográficos para serem compartilhados em mídias sociais. Essa atividade promove o trabalho com a habilidade **EM13LP33** da BNCC.

➤ **Página 44**
➤ ***Let's read!***

3. Para explorar o **nível inferencial no processo de leitura** e facilitar a realização da atividade, você pode sugerir aos estudantes que, durante a leitura do texto, tenham em mente tanto os seus conhecimentos prévios, como as discussões realizadas na seção anterior sobre exercícios físicos. Dessa maneira, eles poderão contar com elementos explícitos e implícitos para verificar suas hipóteses sobre o texto e responder às perguntas adequadamente.

➤ **Página 46**
➤ ***Vocabulary corner***

Ao fim da atividade, sugerimos que estimule os estudantes a pesquisar sobre a vida de pessoas da sua região ou comunidade que superaram a perda de membro(s) do corpo. Essas histórias podem ser contadas pelos estudantes oralmente como atividade extra ou como atividade avaliativa.

➤ **Página 48**
➤ ***Before you listen...***

Neste momento, pode ser importante **mapear os conhecimentos dos estudantes** sobre os esportes olímpicos. Caso trabalhe com **turmas grandes**, você pode pedir aos estudantes que se organizem em grupos e criem um mapa conceitual, com todos os esportes olímpicos, em língua inglesa, que eles conheçam. Em seguida, os grupos podem compartilhar seus mapas uns com os outros para que possam construir de maneira colaborativa um repertório de esportes olímpicos em língua inglesa. Se os esportes praticados pela atleta não forem mencionados, você pode informá-los aos estudantes, escrevendo os nome na lousa e focando na maneira como são pronunciados.

Bobsleigh

O *bobsleigh* consiste numa descida em trenó de duas ou quatro pessoas por uma pista de gelo estreita e com várias curvas. A modalidade tem origem suíça e faz parte do programa olímpico desde os Jogos em 1924. O trenó é movido pela gravidade e atinge 140 km/h. O piloto controla-o com as mãos por meio de mecanismo de direção debaixo do *cockpit*.

Adaptado de: http://comiteolimpicoportugal.pt/modalidades/bobsleigh/. Acesso em: 20 jul. 2020.

Athletics

As provas de atletismo são realizadas em estádios e atualmente o esporte é composto por seis provas oficiais: corrida, marcha, lançamentos, arremesso e lançamento, saltos e combinada.

Adaptado de: https://www.educamaisbrasil.com.br/enem/educacao-fisica/atletismo. Acesso em: 20 jul. 2020.

➤ **Página 49**
➤ ***Let's focus on language!***

Para iniciar esta seção, você pode recorrer ao **pensamento computacional** e pedir que os estudantes analisem os enunciados destacados e busquem reconhecer padrões semelhantes: quais são os elementos linguísticos em comum e qual a função que eles exercem no contexto. Nos enunciados em questão, os estudantes devem reconhecer que, em todos os casos, há verbos no Presente Simples para expressar ações regulares. Além disso, há dois exemplos de advérbios, entre o sujeito e o verbo, para expressar a frequência dessas ações.

➤ **Página 50**
➤ ***Let's Focus on Languague!***

6. Ao planejar essa atividade, tenha em mente que o jogo deve ser jogado duas vezes para que todos possam fazer perguntas e responder. Os estudantes devem começar todos ao mesmo tempo.

➤ **Página 53**
➤ ***Let's act with words!***

Para implementar esta atividade é importante explorar as habilidades **EM13LGG104** e **EM13LGG301** da BNCC, conscientizando os estudantes das diferentes linguagens que podem ser utilizadas de acordo com o tipo de perfil que será produzido. Converse com a turma e informe-a que, dependendo dos recursos disponíveis e do contexto em que o texto circulará, eles podem lançar mão de imagens, cores, formas, elementos tipográficos e outras linguagens para construir significado.

Você pode **mapear os conhecimentos** sobre o **gênero perfil** (*profile*), destacando, caso necessário, que seu objetivo, geralmente, é descrever uma pessoa de maneira sucinta. Como as propostas de produção apresentadas em todas as unidades desta obra didática são baseadas nos gêneros do discurso, esse mapeamento será essencial para garantir que os estudantes reconheçam as características dos diversos gêneros do discurso trabalhados nas atividades para conseguirem produzir os seus textos.

Dependendo do seu contexto, você pode **implementar a atividade de maneira diferente**. Para costumizar a atividade, você pode sugerir, por exemplo, que os estudantes criem suas produções escritas e as postem em mídias sociais. Caso isso ocorra, é importante avaliar tanto o processo (o trabalho feito em sala e/ou em casa) como o produto (o perfil postado na rede social). É sempre recomendável encorajar a turma a trabalhar de maneira colaborativa, lendo, revisando e dando sugestões nas produções uns dos outros. Caso você diagnostique que a produção digital não será possível em seu contexto, você pode pedir aos estudantes que utilizem mídias físicas, como sulfite A4, cartolina ou outro tipo de papel. Dessa maneira, os trabalhos podem ser expostos nos murais da sala e/ou da escola.

Para avaliar o perfil, sugerimos observar as percepções do estudante sobre o processo de produção do perfil, bem como se ele conseguiu pesquisar e sintetizar as informações, e se o estilo e a variedade da língua foram usados de acordo com o propósito comunicativo. Sugerimos informar aos estudantes os **critérios** que utilizará para a **avaliação da produção escrita**.

UNIT 3
MAKING CONNECTIONS

OBJETIVOS E JUSTIFICATIVAS

- Ler e escrever alguns tipos de correspondência para entender o funcionamento de interações escritas formais e informais;
- discutir sobre segurança na navegação na *web*, a fim de usar a internet de maneira crítica, ética e responsável;
- analisar artigos e mensagens instrucionais para aprender como dar conselhos, avisos, ordens, instruções e fazer recomendações;
- falar sobre coisas que sempre são verdadeiras e que ocorrem regularmente para expressar ideias como fatos, hábitos e atitudes, bem como a frequência de eventos;
- falar sobre ações temporárias e ações em andamento para reconhecer comportamentos e eventos em desenvolvimento.

Para isso, a unidade propõe as seguintes ações:

a) ler diversos tipos de correspondências;
b) reconhecer características de cartas comerciais;
c) discutir a influência das mídias sociais na forma como nos comunicamos;
d) refletir sobre segurança na navegação na internet;
e) aprender a usar o Imperativo para dar conselhos, instruções, sugestões, ordens e fazer recomendações;

f) praticar a pronúncia dos sons /ð/ e /θ/ em palavras e trava-línguas;
g) praticar o uso do Presente Contínuo para falar de comportamentos e ações em desenvolvimento;
h) praticar o uso do Presente Simples e dos advérbios de frequência para falar de fatos, atitudes e hábitos;
i) compreender um *podcast* sobre segurança nas mídias sociais;
j) gravar um *podcast* para compartilhar experiências sobre temas variados de *quizzes* de internet;
k) estudar a estrutura de correspondências formais;
l) produzir uma carta de apresentação.

SOBRE O TEMA DA UNIDADE

Esta unidade trata das relações que se estabelecem por meio de variados tipos de correspondências formais e informais, bem como em redes sociais e outros ambientes virtuais. A temática promove a conscientização sobre uma navegação segura na internet, uma habilidade essencial e extremamente relacionada às **culturas digital** e **juvenil**. A unidade explora os temas contemporâneos transversais **Ciência e Tecnologia**, ao levar a uma reflexão sobre segurança na internet, **Trabalho**, ao chamar a atenção para as características de correspondências formais e propor a escrita de uma carta de apresentação, e **Vida Familiar e Social**, ao promover uma discussão sobre navegação segura e uso responsável de mídias sociais.

BNCC EM USO

A unidade trabalha a **competência geral 1**, ao explorar tipos diferentes de correspondências e dicas de navegação segura na internet de forma a favorecer a compreensão e a mobilização desses conhecimentos, a **competência geral 5**, ao discutir questões de segurança e responsabilidade no acesso e disseminação de informações no meio digital, e a **competência geral 6**, ao recorrer às características de correspondências formais e à produção de uma carta de apresentação como recursos para o exercício da cidadania e a realização do projeto de vida dos estudantes. Ela também desenvolve a **competência específica 1**, ao promover uma análise do funcionamento de linguagens do mundo do trabalho e do mundo virtual para fomentar uma participação ativa em diferentes campos de atuação social, e a **competência específica 7**, ao mobilizar práticas de linguagem no universo digital por meio de dicas para uma navegação segura e responsável.

COMENTÁRIOS E SUGESTÕES

➤ **Página 56**

Em um primeiro momento, peça aos estudantes que observem a estrutura geral dos textos e infiram sua função social, os prováveis interlocutores e os tipos de informação presentes. Eles também podem fazer um *brainstorm* de palavras e expressões que imaginam que vão encontrar.

➤ **Página 57**

➤ ***Lead-in***

3. Caso os estudantes nunca tenham enviado um cartão-postal, seria interessante perguntar quais gêneros do meio digital podem ter substituído os cartões-postais. Incentive a reflexão sobre a função social de um texto qualquer, como o cartão postal, e faça um levantamento de outras manifestações do mesmo gênero em outros meios e suportes, o que pode favorecer a ampliação da compreensão dos processos de produção e circulação de discursos conforme indicam as habilidades **EM13LGG101** e **EM13LP05** da BNCC.
4. Utilizando um computador no laboratório da escola ou seus próprios *smartphones*, os estudantes podem buscar por exemplares de *commercial letters* na internet. Sugira que busquem por essa palavra-chave entre aspas na aba de imagens do navegador. Essa pode ser uma boa oportunidade para discutir sobre estratégias de busca na internet: palavras-chave, aspas, busca detalhada, imagens, etc. Analisar o funcionamento dos textos e discursos em diversos campos de atuação social é um desafio proposto pela habilidade **EM13LGG104**.

Para garantir o desenvolvimento do **pensamento computacional** pelos estudantes de forma metódica e sistemática, a obra articula certas competências e/ou habilidades de uma maneira gradativa ao longo das atividades da unidade. Por exemplo, com o intuito de explorar o tema contemporâneo transversal **Trabalho,** por meio do envolvimento da turma com cartas formais, esta unidade convida os estudantes a comparar diferentes tipos de correspondência e a analisar as características de cartas comerciais na seção *Lead-in*, a compreender o funcionamento de aspectos linguísticos típicos na seção *Let's focus on language!* a definir os elementos composicionais de correspondências comerciais na seção *Let's act with words!* e, finalmente, a modelar o que aprenderam por meio da produção de uma carta de apresentação, gênero fundamental para quando entrarem no mundo do trabalho.

➤ **Página 58**

Caso seja necessário, escreva na lousa uma lista de *Useful Language* que possa ajudar a turma. Por exemplo: *To keep my privacy and personal information safe, I...* (*use an antivirus/never save my passwords/...*), *I know how to protect myself because...* (*I read about it on the Internet/My friend told me/...*). Essa atividade favorece o trabalho com a habilidade **EM13LP19** da BNCC.

➤ ***Let's read!***

1. Recomendamos orientar os estudantes a, inicialmente, ler apenas o título e o subtítulo, bem como qualquer outro elemento em destaque ao longo do texto, com o intuito de ter uma compreensão geral. Caso necessário, ajude a turma com o vocabulário básico, mas oriente-os a não se esforçar para saber todas as palavras.

   Você pode aproveitar essa oportunidade para **mapear os conhecimentos da turma** sobre as maneiras de ter/promover a segurança na internet. Pergunte à turma quais mecanismos e comportamentos são essenciais para resguardar a privacidade e evitar golpes e crimes cibernéticos. Como uma forma de intervenção suscitada pelo mapeamento, você pode ainda ampliar essa atividade e pedir aos estudantes que produzam *memes*, *GIFs* ou outros textos multimodais que circulem na *web* para conscientizar os jovens. Há diversos recursos *online* gratuitos para a produção de *memes* e *GIFs*, como https://www.gerarmemes.com.br/, https://imgflip.com/memegenerator, https://makeameme.org/, https://giphy.com/create/gifmaker, https://ezgif.com/maker, https://gifmaker.me/ (acessos em: 10 set. 2020). É possível encontrar mais recursos gratuitos com uma busca na *web* usando as palavras-chave "criar meme" ou "criar *GIF*".

Caso você diagnostique que a produção digital não é possível em seu contexto, você pode pedir que os alunos criem panfletos ou cartazes utilizando papel A4, cartolina ou outro suporte físico. Isso, além de não prejudicar a atividade, pode despertar a criatividade da turma.

3. **Variação linguística**
Você pode mostrar aos estudantes que verbos que terminam em *-ize*, como o verbo *recognize*, que aparece no texto, podem ter duas grafias: com *-z* na variante estadunidense da língua, e com *-s* na variante britânica. Sugerimos mostrar outros exemplos.

4. Todas as opções da atividade são ideias que o Imperativo pode exprimir. A resposta dos estudantes dependerá da dica que eles focalizarem – isso pode ser esclarecido por você. *Be wary*, por exemplo, pode ser *warning*, enquanto *pause* e *expand* podem ser uma sugestão, recomendação, etc.

➤ **Página 59**
➤ ***Let's read!***

6. Sugerimos comentar com os estudantes que escrever uma sentença resumindo parágrafos pode ser uma excelente **estratégia de estudo**. Recomende que experimentem fazer isso quando forem estudar textos de **outros componentes**.

8. Após os estudantes trabalharem em duplas, você pode pedir que voluntários contem ao restante da classe qual foi o problema que tiveram e como o resolveram. Caso se sintam confortáveis, os estudantes também poderão falar de problemas que algum familiar ou conhecido teve. Esta é uma boa oportunidade para verificar o quanto já sabem sobre o assunto e assim determinar que temas da unidade podem ser priorizados. É possível também verificar se um dos estudantes é capaz de contribuir posteriormente com a exposição de algum item técnico envolvendo a internet.

Caso necessário, escreva na lousa uma lista de *Useful language* que possa ajudar a turma. Por exemplo: *Yes, I had a problem similar to the ones in the text. What happened was that.../No, I have never had this kind of problem because...*

➤ ***Pronunciation spot – sounds /ð/ and /θ/***

4. Sugerimos levar outros trava-línguas para o caso de os estudantes não conseguirem acessar a internet na hora da aula.

➤ **Página 60**
➤ ***Let's read!***

9. Aproveite a oportunidade para discutir com os estudantes sobre o **convívio social** em ambientes digitais. Explore questões como o *cyberbullying*, a privacidade em dispositivos e aplicativos móveis, os efeitos da anonimidade nas relações virtuais, os cuidados que podem ser tomados para garantir a segurança emocional, etc. Questões como respeito pela **história do outro**, **cultura de paz** nas comunidades presenciais e virtuais, **saúde mental**, convívio na comunidade escolar e na sociedade em geral podem ser incluídas nessa discussão. Peça aos estudantes que justifiquem suas respostas. Essa atividade favorece o trabalho com a habilidade **EM13LP20** da BNCC.

➤ ***Beyond the lines...***

Recomendamos sempre aproveitar cartuns e tirinhas para estimular uma reflexão que favoreça o desenvolvimento do letramento crítico dos estudantes. Explore elementos como intertextualidade, estereótipos, etc. Nesta oportunidade, explore com os estudantes a importância do **respeito à pluralidade de ideias** e seu impacto no **convívio social** da turma e da sociedade como um todo.

➤ **Página 61**
➤ ***Let's focus on language!***

2. e 3. Peça aos estudantes que criem suas perguntas para o *survey* e o hospedem *online*, pedindo a outras turmas que também o respondam. Sugestão de *site*: *Google Forms* - https://docs.google.com/forms/u/0 (acesso em: 21 jul. 2020). Como cada grupo vai produzir questões sobre tópicos diferentes, consequentemente, as respostas serão distintas. Esses dados podem ser posteriormente apresentados à turma ou a todas as turmas, mostrando o perfil dos usuários de internet da escola. Esta pode ser uma oportunidade de contato dos estudantes com a **iniciação científica** por meio da formulação de perguntas, utilização de ferramentas de coleta e análise de dados, etc. Os estudantes podem aprender ainda a transformar os dados da planilha de respostas gerada pelo *Google Forms* em gráficos de diversos formatos.

Para evitar desorganização, sugerimos pedir aos grupos que façam suas pesquisas um de cada vez. Por exemplo, na vez do grupo 1, os integrantes se levantam e conversam com diferentes colegas na sala, de modo que o grupo 1 obtenha informações de pelo menos 10 colegas da turma. Na vez do grupo 2, o procedimento se repete, e assim por diante. Caso julgue pertinente, incentive os estudantes a fazer mais perguntas para a enquete. Além disso, antes de circular pela sala, os grupos podem trocar as perguntas para correção em pares.

➤ **Página 62**
➤ ***Let's focus on language!***

5. Se necessário, escreva na lousa alguns exemplos de respostas possíveis, como: *A young woman is carrying some books. /A boy is reading a book./A young woman is texting./A young man is typing*.

Uma forma lúdica de praticar o *Present Continuous* é pedir aos estudantes que façam mímica de algumas ações e convidar o grupo para descobrir o que a mímica representa usando esse tempo verbal. Você pode trazer para a sala de aula algumas tirinhas de papel com ações para tornar a atividade mais dinâmica e promover a prática de um maior número de ações.

➤ **Página 62**
➤ ***Let's focus on language!***

6. Outra alternativa para esta atividade é pedir aos estudantes que copiem apenas as frases em que eles devem inserir as formas verbais. Isso pode ajudar na organização do tempo de aula e ser usado para outras tarefas.

➤ **Página 64**
➤ ***Let's focus on language!***

12. Esta atividade pode ser ampliada para incluir discussões relacionadas ao tema contemporâneo transversal **Vida Familiar e Social**. Os estudantes podem se basear em suas experiências de uso das redes sociais nos âmbitos da família, dos amigos e do trabalho para refletir sobre comportamentos destoantes com a proposta da imagem. A reflexão sobre o impacto das relações discursivas nessas redes digitais na formação do sujeito e em suas práticas sociais, e o uso crítico e ético no compartilhamento e na produção de informações permite desenvolver as habilidades **EM13LGG702** e **EM13LP43** da BNCC.

➤ **Página 66**
➤ ***Let's listen and talk!***

1. Caso as atividades de compreensão oral se mostrem desafiadoras para a turma, sugerimos usar **estratégias** que facilitem a interação dos estudantes com os textos orais, por exemplo: explorar o conhecimento de mundo do estudante quanto à temática do texto antes de ouvi-lo; passar o áudio uma vez com os livros fechados e explorar a ideia geral do texto; escrever na lousa palavras e expressões-chave de textos mais longos e complexos; orientar os estudantes a ler as questões relativas ao texto antes de ouvi-lo para concentrarem sua atenção na informação relevante; fazer perguntas extras que explorem o áudio em mais detalhes, se necessário, escrevendo-as na lousa.
3. Oriente os estudantes a ler as afirmativas antes de reproduzir o áudio. Explique que essa **estratégia** (*Scanning* – busca por informação específica) lhes permitirá que foquem sua atenção nas informações que precisam para realizar a tarefa.

Se achar apropriado, peça que os estudantes abram o livro na seção *Audio Transcript* para que ouçam uma última vez o texto. Como eles já terão feito as atividades de compreensão oral, peça que prestem atenção em outros elementos como pronúncia de sons e palavras, ligação entre palavras, entonação das sentenças, etc.

➤ **Página 67**
➤ ***Let's listen and talk!***

5. Sugerimos que os estudantes usem o celular para gravar o áudio, ou uma ferramenta digital como o *Vocaroo* https://vocaroo.com/ (acesso em: 21 jul. 2020). Caso as atividades de fala se mostrem desafiadoras para a turma, sugerimos usar estratégias que deem aos estudantes suporte para sua produção oral, por exemplo: escrever na lousa palavras-chave que eles possam utilizar; sugerir o planejamento e a organização das ideias antes da realização das atividades; enfatizar a importância de usarem os boxes de *Useful language* e ampliá-los na lousa caso seja necessário; encorajar os estudantes a usar a paráfrase para expressar uma ideia de maneira alternativa caso tenham dificuldade com vocabulário, contribuindo assim para o desenvolvimento da habilidade **EM13LP17** da BNCC. O uso de diferentes ferramentas (*apps* e *sites*) pode ajudar a atender estudantes com diferentes níveis de familiaridade com tecnologias digitais; o estudo de seus princípios e suas funcionalidades em diferentes contextos favorece o desenvolvimento da habilidade **EM13LGG701** da BNCC.

➤ **Página 68**
➤ ***Let's act with words!***

1. Assim como fizeram no *Lead-in*, os estudantes podem usar as palavras-chave *Personal correspondence* e *Commercial correspondence* para buscar outros exemplares dos gêneros na aba de imagem da ferramenta de busca. A conscientização sobre processos de pesquisa e busca de informação por meio de ferramentas de busca em navegadores como o *Google Chrome* favorece o desenvolvimento da habilidade **EM13LGG704** da BNCC, além de permitir a ampliação da exploração do tema contemporâneo transversal **Ciência e Tecnologia**.

➤ **Página 69**
➤ ***Let's act with words!***

A produção da *cover letter* pode ser realizada como um **projeto** maior **de pesquisa** em que os estudantes busquem, em *sites* de grandes empresas em que gostariam de trabalhar, informações sobre o processo seletivo. Essas informações podem ajudá-los a definir os dados pessoais que irão incluir em suas cartas de apresentação. Assim, a tarefa favorece ainda mais o desenvolvimento com o tema contemporâneo transversal **Trabalho.** Essa atividade favorece o trabalho com a habilidade **EM13LP24** da BNCC.

UNIT 4
VISUAL ARTS

OBJETIVOS E JUSTIFICATIVAS

- Discutir arte visual para participar de diferentes práticas relacionadas às artes e às produções culturais;
- aprender sobre artistas visuais para reconhecer e apreciar expressões culturais/artísticas locais e globais;
- estudar obras literárias e visuais, bem como (auto)biografias para (re)construir produções autorais de maneira crítica e criativa;
- aprender a falar sobre eventos passados para entender e produzir textos em vários campos da ação social;
- produzir biografias orais e escritas para praticar o uso da linguagem como meio de se expressar e compartilhar informações e experiências.

Para isso, a unidade propõe as seguintes ações:

a) apresentar diferentes tipos de artes visuais (locais, regionais e globais) e discutir o que as caracteriza;
b) ler a biografia de um artista nacional e a autobiografia de um artista internacional para ter um vislumbre de sua história e obra;
c) vivenciar a interação entre arte visual e literatura por meio da leitura de um poema baseado em obra de xilografia e da criação de releituras de obras artísticas;
d) reconhecer estruturas linguísticas do Passado Simples (foco em verbos regulares) para falar e fazer perguntas sobre eventos passados;
e) reconhecer os usos de preposições/advérbios *in*, *on* e *at* em expressões que descrevem períodos de tempo e localização no espaço;
f) compreender e produzir biografias orais curtas sobre personalidades e familiares;
g) perceber e praticar a pronúncia do sufixo *-ed* em verbos regulares no passado;
h) conhecer carreiras no campo das artes visuais;
i) produzir uma biografia escrita de artista visual local ou regional.

SOBRE O TEMA DA UNIDADE

Esta unidade trata das artes visuais e de temas relacionados, como diferentes expressões de arte visual, artistas, carreiras e relação das artes com a literatura. Explora os temas contemporâneos transversais **Diversidade Cultural** (ao discutir uma biografia de artista brasileiro e uma autobiografia de artista estrangeiro, e a relação entre artes visuais e literatura), **Educação para valorização do multiculturalismo nas matrizes históricas e culturais brasileiras** (ao trabalhar com artes e artistas visuais locais e

regionais de vários tipos) e **Trabalho** (ao explorar carreiras no campo das artes visuais).

BNCC EM USO

A unidade trabalha a **competência geral 3**, ao mobilizar várias manifestações artísticas e práticas de produção artístico-cultural, e a **competência geral 4**, ao utilizar as linguagens verbal (oral/escrita) e visual para partilhar informações e experiências artísticas. Ela também trabalha a **competência específica 1**, por meio da mobilização de conhecimentos sobre linguagens e práticas culturais na recepção e produção de gêneros textuais e literários, e a **competência específica 6**, ao envolver os estudantes na apreciação estética e autoria de criação artística.

COMENTÁRIOS E SUGESTÕES

➤ **Página 70**

Como uma maneira de ativar o conhecimento prévio e estimular a criação de um glossário colaborativo, peça aos estudantes que descrevam o que veem nas imagens. Você pode escrever palavras e expressões na lousa.

Sugerimos que a turma apresente outras formas de manifestações artísticas e outros artistas locais, regionais e nacionais, explorando o tema contemporâneo transversal **Educação para valorização do multiculturalismo nas matrizes históricas e culturais brasileiras**.

➤ **Página 72**
➤ ***Let's read!***

Lembre os estudantes de sempre utilizar as dicas do boxe *Hint*. Neste caso em específico, eles podem anotar palavras e expressões que remetam aos pontos principais de cada parágrafo do texto.

Caso os estudantes precisem, você podea indicar a **leitura em dupla,** de tal forma que um colega ajude o outra na realização da atividade.

➤ **Página 73**
➤ ***Let's read!***

As atividades de compreensão da biografia e da autobiografia podem favorecer o trabalho com a habilidade **EM13LGG103** por meio do estudo do funcionamento dos gêneros e **EM13LGG601** por explorar o patrimônio artístico de artista de lugares e gerações diferentes. Aproveite para perguntar aos estudantes se já leram (auto)biografias e peça que comentem sobre elas.

➤ **Página 74**

6. Esta atividade permite relacionar de forma eficaz o texto verbal com o não verbal. Peça aos estudantes que apontem detalhes em cada obra que justifiquem seu título. Essa atividade promove o trabalho com a habilidade **EM13LP14** da BNCC.

➤ **Página 75**
➤ ***Time for literature***

1. Esta seção promove o desenvolvimento das habilidades **EM13LGG602** e **EM13LGG105** ao levar os estudantes a apreciar esteticamente obras literárias e visuais em um trabalho de remediação, em que o poeta cria a releitura de uma xilografia. Pergunte aos estudantes se conhecem outros exemplos de releituras ou proponha uma **pesquisa interdisciplinar** envolvendo professores de **Linguagens e suas Tecnologias**.

2. A fim de **valorizar as culturas juvenis**, incluídas no tema contemporâneo transversal **Diversidade Cultural**, sugerimos permitir que os estudantes possam criar sua própria releitura, usando quaisquer obras de arte e mídias sociais que quiserem. Tal projeto permite trabalhar as habilidades **EM13LGG603, EM13LP47** e **EM13LP54** na medida em que preveem a criação autoral, envolvendo diferentes linguagens artísticas e suas intersecções.

Luz e cor são elementos importantes para os artistas visuais e podem ser utilizados em obras de maneiras diferentes para construir significado. Esta obra apresenta uma proposta de projeto interdisciplinar sobre o assunto e mobiliza conhecimentos de **Linguagens e suas Tecnologias – Língua Inglesa** e **Ciências da Natureza e suas Tecnologias – Física**. Para saber mais sobre o detalhamento do projeto, veja a seção *Crossing Boundaries 2* (*Lights & Colors*).

➤ **Página 76**
➤ ***Let's focus on language!***

Sugerimos apontar que há uma diferença entre verbos regulares e irregulares, explicando que, nesta unidade, o foco é os verbos regulares, enquanto os irregulares serão estudados na próxima unidade.

➤ **Página 77**
➤ ***Let's focus on language!***

Sugerimos que indique alguns dos livros e *sites* recomendados na *Referências bibliográficas comentadas* para que os estudantes possam consultar material extra e fazer mais atividades.

➤ **Página 78**
➤ ***Let's focus on language!***

8. Comente com os estudantes a variação na produção oral de datas. Chame a atenção para as palavras que normalmente não são escritas, mas são ditas oralmente. Explique a variação:

[the] 7th [of] June
June [the] 7th

Chame a atenção deles para o fato de que, em língua inglesa, usa-se números ordinais para se referir aos dias do mês. Recomendamos sugerir alguns dos *sites* apresentados na *Referências bibliográficas comentadas* para que os estudantes façam atividades sobre números ordinais e cardinais.

➤ **Página 79**

Os estudantes já tiveram um primeiro contato com os usos dos advérbios/proposições *in*, *on* e *at* e podem fazer atividades extras *online,* caso julgue necessário.

➤ **Página 80**
➤ ***Let's listen and talk!***

1. Sugerimos envolver outros professores de **Linguagens e suas Tecnologias**, como o do componente curricular **Arte**, em um trabalho colaborativo.

2. Sugira aos estudantes que instalem o *app Google Translate* nos seus *smartphones* e baixem os dicionários de língua portuguesa e língua inglesa para uso *offline*. Peça a eles que escrevam os nomes das obras de arte e ouçam a respectiva pronúncia. Isso deve ajudá-los a reconhecê-las na reprodução do áudio.

➤ **Página 81**
➤ ***Pronunciation spot – Final -ed***

Ressalte que: Pronúncia final /t/ com *voiceless sounds*, chamados de "sons surdos" na língua portuguesa, são sons produzidos sem a vibração das cordas vocais, ou seja, sons "secos". Na língua inglesa, isso é comum no final de palavras e, no caso dos verbos regulares, os mais comuns são os terminados em: *-k*, *-p*, e *-ce* –, verbos que exigem a pronúncia de /t/ no passado, por ser mais fácil pronunciar assim, por exemplo: *help – helped*/*dance – danced*.

Pronúncia final /d/ com *voiced sounds*, chamados de "sons sonoros" na língua portuguesa, são sons que produzem vibrações nas cordas vocais. A maioria dos verbos no passado regular entra nessa categoria. Nesses casos, deve-se pronunciar o passado com som de /d/ mudo, ou seja, sem pronunciar a letra *e*, por exemplo: *listen – listened* / *engage – engaged*.

Pronúncia final /ɪd/ – todos os verbos cuja forma básica termina em /t/ ou /d/, acrescido ou não de *"e"* precisam de uma sílaba extra para se pronunciar o passado, por exemplo: *rent* (1 sílaba) – *rented* (2 sílabas)/*decide* (2 sílabas) – *decided* (3 sílabas).

➤ **Página 82**
➤ ***Profession spot***

Como a lista de itens na primeira coluna é longa, sugerimos que você organize os estudantes em grupos para o intercâmbio de conhecimentos. Uma estratégia que costuma ser eficaz em atividades assim é listar primeiramente as palavras que parecem mais "fáceis", para ter mais tempo de classificar as mais "difíceis" depois. Essa seção permite o trabalho com a habilidade **EM13LP22** da BNCC.

➤ **Página 83**
➤ ***Let's act with words!***

Para avaliar as biografias, sugerimos verificar se os estudantes incluíram data e local de nascimento, principais fatos da vida do artista, uma breve descrição de seu trabalho e se usam a língua de forma adequada, sem erros de ortografia. Sugerimos informar aos estudantes os **critérios** que utilizará para **avaliação da produção escrita** – há recomendações nesse sentido na parte teórica no início deste Manual.

A parte de preparação é essencial para uma boa produção. Lembrá-los de que eles devem usar o tempo passado e advérbios de tempo para marcar temporalmente as ações da pessoa escolhida. Reforçamos a necessidade de promover o trabalho colaborativo, estimulando os estudantes a ler, revisar e dar sugestões nas produções uns dos outros, fazendo com que a produção seja reelaborada de maneira coletiva. Nesse processo, os estudantes terão a oportunidade de trabalhar as habilidades **EM13LGG101 e EM13LP15** da BNCC.

UNIT 5
ON THE WAVES OF THE RADIO

OBJETIVOS E JUSTIFICATIVAS

- Aprender sobre as maneiras com que o rádio é usado para poder entender seu papel na comunicação;
- aprender a descrever eventos no passado para se comunicar em diferentes situações;
- reconhecer as características de uma entrevista e aprender sobre esse gênero;
- criar uma entrevista para reconhecer e valorizar a experiência de vida dos idosos.

Para isso, a unidade propõe as seguintes ações:

a) reconhecer os diferentes usos do rádio na atualidade;
b) compreender a história do rádio;
c) reconhecer marcas de oralidade (*gap filler*, *reduction*, *pause*, etc.) em entrevistas;
d) reconhecer características do gênero entrevista;
e) aprender a fazer perguntas de conteúdo (*WH-*);
f) estudar o Passado Simples (foco em verbos irregulares) para contar e descrever eventos passados;
g) entender o funcionamento de verbos frasais;
h) aprender dicas sobre entrevistas;
i) produzir uma entrevista oral.

SOBRE O TEMA DA UNIDADE

Esta unidade trata da história do rádio e seus diferentes usos na atualidade. A unidade articula o tema contemporâneo transversal **Diversidade Cultural**, mobilizando assuntos voltados para a origem do rádio, o uso do rádio na atualidade e discussões voltadas para o universo musical.

BNCC EM USO

A unidade trabalha a **competência geral 1**, ao tratar de conhecimentos historicamente construídos sobre o rádio e sua inserção social, a **competência específica 1**, ao compreender diferentes linguagens utilizadas por meio do rádio e mobilizar notícias, músicas e outras produções de discursos para ampliar a participação social e o entretenimento, e a **competência específica 7**, ao envolver os estudantes na construção de produções autorais e no universo digital.

COMENTÁRIOS E SUGESTÕES

➤ **Página 87**
➤ ***Lead-in***

Sugerimos explorar a presença do rádio na vida dos estudantes. Pergunte-lhes se ouvem rádio com frequência, se estudam com música, etc. Explore também o uso do rádio como recurso de comunicação durante os desastres naturais.

Podcast é um arquivo em áudio ou vídeo, geralmente pertencente a uma série temática, que pode ser baixado da *web* para um aparelho de mídia ou para um computador. Disponível em: http://dictionary.reference.com/browse/podcast. Acesso em: 22 jul. 2020.

➤ **Página 88**
➤ ***Let's read!***

Essa seção colabora para o desenvolvimento da habilidade **EM13LP02** da BNCC. O boxe *Hint* nas seções de leitura podem dar apoio àqueles **estudantes de diferentes perfis** a atingir sistematicamente o nível inferencial nos processos de leitura.

➤ ***Did you know...?***

Os quilombos foram locais onde as pessoas escravizadas se refugiavam. Atualmente, essas organizações são símbolo de resistência do movimento negro. Se necessário, peça ajuda ao professor de **Ciências Humanas e suas Tecnologias – História** para explicar aos estudantes a **história e a importância dos quilombos**. Essa é uma oportunidade para desenvolver o tema contemporâneo transversal **Educação para valorização do multiculturalismo nas matrizes históricas e culturais brasileiras**.

Para expandir as atividades sobre a origem do rádio, sugerimos um **trabalho interdisciplinar** com o professor de **Ciências Humanas e suas Tecnologias – História,** no qual os estudantes vão pesquisar sobre as origens de outros dispositivos como o telefone, a televisão, o computador, etc. É importante que os estudantes possam expor sua produção na escola.

➤ **Página 90**
➤ ***Let's read and listen!***

Como uma forma de ampliar a atividade e o contato com a língua, sugerimos organizar um **trabalho interdisciplinar** com os outros professores de **Linguagens e suas Tecnologias**, de **Língua Inglesa**, **Língua Portuguesa**, **Língua Espanhola** ou outros componentes disponíveis, com o objetivo de promover um festival de música. Com a orientação dos professores, os estudantes interessados escolhem músicas nos idiomas, ensaiam e cantam em um espaço especialmente preparado para receber pais, responsáveis, amigos e, se possível, pessoas do entorno da escola.

Outra ideia possível é organizar um espaço semanal de confraternização em que os estudantes possam cantar, bem como apresentar outros trabalhos que envolvem música, desenvolvidos com professores de **Linguagens e suas Tecnologias – Arte**. Esse momento pode acontecer no intervalo do almoço e ser chamado de "Quarta (ou qualquer outro dia) Cultural", por exemplo.

As atividades propostas nesta seção contemplam a habilidade **EM13LGG103** da BNCC ao analisar o funcionamento de linguagens de diferentes semioses.

➤ **Página 92**
➤ ***Let's focus on language!***

Como os verbos frasais na atividade 6 foram escolhidos para possível uso no contexto estudantil, sugerimos listar novos verbos frasais que possam ser utilizados no dia a dia da escola.

➤ **Página 95**
➤ ***Let's talk!***

As habilidades **EM13LGG701, EM13LP17** e **EM13LP18** são contempladas nesta seção ao explorar tecnologias, no caso, a criação de um *podcast*.

➤ **Página 96**
➤ ***Let's act with words!***

Sugerimos chamar a atenção dos estudantes para o gênero entrevista, que geralmente é estruturado em forma de perguntas e respostas. Destaque que um bom entrevistador sempre estuda bastante o assunto da entrevista, bem como o entrevistado. Convide a turma a pensar em bons entrevistadores e cite as características que eles tenham. Lembre os estudantes que uma entrevista terá bastante ocorrências de perguntas com *WH-words* e verbos no Passado Simples. Encoraje o trabalho colaborativo, pedindo aos estudantes que leiam, levantem hipóteses e deem *feedback* das entrevistas uns aos outros. Essa seção desenvolve o trabalho proposto na habilidade **EM13LP16** da BNCC.

➤ **Página 97**
➤ ***Let's act with words!***

Caso necessário, anote na lousa exemplos de *hesitation noises, quotations, gap fillers,* etc. para ilustrar e facilitar o cumprimento da atividade. A entrevista espontânea se caracteriza como uma conversa. As perguntas podem até ser pensadas previamente, mas as respostas são, em geral, planejadas localmente, em tempo real. Ou seja, quem é entrevistado tem de pensar no que vai dizer e falar ao mesmo tempo. É natural, portanto, que ocorram hesitações, pausas e falsos começos (*false starts*) e também frases incompletas. Falsos começos são inícios de frases que são abandonadas pelo falante e substituídas, em seguida, por outras opções. As hesitações são marcadas por sons (*hesitation noises*) denominados sons paralinguísticos, tais como *uh*, *um*, *errr* para evitar o silêncio. As pausas também são marcadas por preenchedores de silêncio (*gap fillers*), tais como *well, I mean, um, you know, you see*.

As atividades propostas nesta seção contemplam a habilidade **EM13LGG104** da BNCC ao utilizar diferentes linguagens para produzir discursos em diversos campos de atuação.

UNIT 6
EXTRA! EXTRA!

OBJETIVOS E JUSTIFICATIVAS

- Interagir com textos de jornais impressos e *online* para reconhecer as características de notícias jornalísticas;
- analisar notícias jornalísticas para entender como os fatos são reportados nesse contexto;
- falar sobre ações concluídas e progressivas no passado para reportar diferentes situações;
- aprender a escrever manchetes para chamar atenção dos leitores.

Para isso, a unidade propõe as seguintes ações:

a) contextualizar a temática por meio de percepção e análise das partes de uma notícia jornalística e as diversas partes em que elas podem aparecer em jornais impressos e *online*;
b) ler e interpretar notícias de um jornal voltado para o público adolescente sobre o uso excessivo da tecnologia digital;
c) contrastar os usos do Passado Simples e do Passado Contínuo com base em excertos de notícias jornalísticas;
d) ouvir e interpretar noticiários sobre usos de tecnologia digital e listar os prós e contras desses usos em áreas da vida do estudante;
e) ler manchetes e analisar cinco formas eficientes de produzir esse gênero;
f) reconhecer o uso de sufixos para a formação de substantivos, adjetivos e verbos;
g) reconhecer a pronúncia adequada do som /s/ em posição inicial;
h) produzir manchetes com base no conteúdo da *strapline*;
i) produzir uma notícia para informar sobre um fato ocorrido na comunidade do estudante.

SOBRE O TEMA DA UNIDADE

Esta unidade trata do universo dos jornais e tangencia o tema contemporâneo transversal **Ciência e Tecnologia**, pois foca em questões de linguagem que emergem das mídias impressas e digitais (jornais impressos e *online*).

BNCC EM USO

Por abordar o jornalismo, a unidade trabalha a **competência geral 1**, por valorizar e utilizar os conhecimentos como historicamente construídos para entender e explicar a realidade; e a **competência geral 7**, por estimular a argumentação com base em fatos, dados e informações confiá-

veis. Ela também articula a **competência específica 1**, quando promove a reflexão sobre a linguagem jornalística em mídias impressas e *online*; a **competência específica 3**, ao propor a produção de uma notícia jornalística para exercer o protagonismo e a autoria na vida do estudante e em sua comunidade; e a **competência específica 7**, ao mobilizar práticas de linguagem do universo digital, considerando as dimensões técnicas e práticas, para a produção de manchetes efetivas.

COMENTÁRIOS E SUGESTÕES

➤ **Página 98**
➤ ***The Future May Be Online, but Many Will Slip Through the Net***

A leitura detalhada do texto não é essencial para o desenvolvimento da unidade. Sugerimos utilizá-lo para exemplificar as partes de uma notícia de jornal. No entanto, caso deseje **ampliar o seu planejamento**, você pode elaborar questões para explorar a compreensão do texto e das características do gênero ao final da unidade.

Esta é também uma oportunidade de trabalhar **planejamentos de projetos coletivos** com professores responsáveis pelo componente curricular de História. Os estudantes podem, por exemplo, pesquisar sobre a história e evolução das mídias jornalísticas, bem como sobre o impacto político e social que essas mídias causam no mundo.

➤ **Página 99**
➤ ***Lead-in***

Para refletir sobre a organização de uma notícia jornalística e sua classificação em um jornal, explore as habilidades **EM13LGG101**, **EM13LGG102**, **EM13LGG103** e **EM13LGG104** da BNCC. Chame a atenção dos estudantes para o processo de produção de uma notícia, que envolve escolhas lexicais e estilísticas e, muitas vezes, pode evidenciar interesses pessoais e coletivos. Ao propor uma leitura crítica que aguce o olhar do estudante para detectar diferentes visões de mundo, conflitos de interesse, preconceitos e ideologias, destaque como diversas semioses (visuais, verbais, sonoras) podem ser utilizadas para construir notícias sobre diferentes assuntos para jornais impressos e *online*. Essa seção também desenvolve as habilidades **EM13LP01** e **EM13LP02** da BNCC.

4. Antes de iniciar a atividade, aproveite para **mapear os conhecimentos** dos estudantes sobre **jornais**. Você pode perguntar à turma quais jornais eles têm contato em seus cotidianos, se costumam acessar jornais *online*, se percebem diferenças estruturais e estilísticas em jornais *online* e impressos, se percebem diferenças ideológicas em jornais diferentes, etc. Além disso, aproveite a oportunidade para promover uma discussão sobre o futuro dos jornais (tema presente no texto da abertura da unidade).

➤ **Página 100**
➤ ***Let's read!***

1. Para estimular que **diferentes perfis de estudantes** atinjam o **nível inferencial no processo de leitura**, antes de iniciar a atividade, explore o significado da palavra *temptation*. Você pode escrevê-la na lousa e perguntar aos estudantes de que forma ela está relacionada ao texto. Peça que eles analisem as figuras e escaneiem o texto em busca de palavras cognatas e formulem hipóteses sobre o texto. Em seguida, peça aos estudantes que leiam o texto, confirmem suas hipóteses e respondam à pergunta da atividade *Who is the article addressed to?*

Este momento oferece uma boa oportunidade para explorar as habilidades **EM13LGG302** e **EM13LGG303** da BNCC, ao estimular um debate que destaque as visões de mundo presentes no texto, levando em conta seus contextos de produção e de circulação. Ao debater sobre a questão do uso excessivo de tecnologia digital na vida dos jovens, os estudantes podem analisar argumentos e opiniões para formular, negociar e sustentar suas posições em relação ao tema, de modo a desenvolver a habilidade **EM13LP31** da BNCC.

➤ **Página 102**
➤ ***Let's focus on language!***

b) Depois que os estudantes terminarem a atividade de foco gramatical, você pode conduzir uma discussão sobre as distrações presentes no texto. Caso trabalhe com **turmas grandes**, você pode organizar os estudantes em grupos e pedir que discutam com os colegas se compartilham das mesmas distrações que acabaram de ler, em que medida isso os afeta e quais são suas estratégias para evitá-las, caso isso os incomode. Você pode também sugerir aos estudantes que experimentem as estratégias relatadas no texto e depois contem aos colegas o que aconteceu.

➤ **Página 105**
➤ ***Let's listen and talk!***

1. Sugerimos que escreva as palavras-chave de cada *podcast* na lousa para ajudar os estudantes, se necessário. Caso as atividades de compreensão oral se mostrem desafiadoras para a turma, sugerimos usar estratégias que facilitem a interação dos estudantes com os textos orais. Por exemplo: explorar o conhecimento prévio do estudante quanto à temática do texto antes de ouvi-lo; passar o áudio uma vez com os livros fechados e explorar a ideia geral do texto; registrar na lousa palavras e expressões-chave de textos mais longos e complexos; orientar os estudantes a ler as questões relativas ao texto antes de ouvi-lo para concentrarem sua atenção na informação relevante; fazer perguntas extras que explorem o áudio em mais detalhes, se necessário, escrevendo-as na lousa.

4. Caso as atividades de fala se mostrem desafiadoras para a turma, sugerimos que use estratégias que deem aos estudantes suporte para sua produção oral, por exemplo: escrever na lousa palavras-chave que eles possam utilizar; sugerir o planejamento e a organização das ideias antes da realização das atividades; enfatizar a importância de usarem os boxes *Useful Language* e ampliá-los na lousa caso seja necessário; encorajar os estudantes a usar a paráfrase para expressar uma ideia de maneira alternativa, caso tenham dificuldade com vocabulário.

➤ **Página 106**
➤ ***Let's focus on language!***

Uma **forma diferente de implementar a atividade** é conscientizar os estudantes da importância de perceber as partes das orações em uma *headline*. Não é necessário que eles saibam classificar sintaticamente essas partes, mas é interessante que eles percebam essas unidades naturais de sentido. Você pode explicar que uma *headline* é geralmente composta por *phrases* (expressões ou um pedaço de uma oração) e *reduced sentences* (sentenças em que algumas palavras são omitidas para fins de simplificação da estrutura). Você pode levar notícias atualizadas para a aula e pedir que os estudantes percebam a composição das *headlines* e *straplines*.

➤ **Página 108**
➤ ***Let's act with words!***

Essa atividade trabalha com a habilidade **EM13LGG703** da BNCC, pois estimula o uso crítico de uma ferramenta digital para a produção de um projeto autoral, uma notícia jornalística. Você tem **autonomia sobre como implementar a atividade**: em sala ou em casa (parcial ou totalmente). Caso você diagnostique que o seu contexto impede a produção em uma mídia digital, proponha a produção de uma notícia impressa. Se achar pertinente, você pode delimitar um contexto menor e sugerir aos estudantes que se limitem a produzir o *headline*, o *strapline* e o *lead*. De toda forma, aproveite a oportunidade para explorar a habilidade **EM13LGG702** e convide os estudantes a perceberem o impacto das tecnologias digitais da informação e comunicação (TDIC) nas práticas de leitura e produção de notícias jornalísticas.

É importante chamar a atenção dos estudantes para o gênero reportagem, que geralmente possui um tom mais formal e imparcial, e cujo objetivo é levar o fato ao conhecimento dos leitores. Ressalte a importância de uma boa manchete e frise que, em uma reportagem, a probabilidade de frases sobre o passado aparecerem é grande. Como a reportagem é essencialmente um texto mais longo, enfatize a grande importância do planejamento, que também poderá também ser discutido entre os colegas.

Para avaliar o recorte de jornal, você pode verificar se o estudante utilizou a língua de forma adequada, se preservou o caráter informativo do gênero, se manteve o tom formal, se o texto não apresenta erros de ortografia e se criou uma manchete adequada ao conteúdo da notícia. Sugerimos informar aos estudantes os **critérios** que utilizará para a **avaliação da produção escrita**.

UNIT 7
STREET ART

OBJETIVOS E JUSTIFICATIVAS

- Refletir sobre arte de rua para apreciar esteticamente produções locais, regionais e globais;
- explorar tipos de arte de rua para reconhecer a presença dessa manifestação cultural no cotidiano;
- expressar habilidades e possibilidades para falar sobre a recepção e a criação da arte de rua;
- desenvolver um projeto de arte de rua para chamar a atenção para uma causa de forma criativa.

Para isso, a unidade propõe as seguintes ações:

a) contextualizar a temática por meio da apreciação de obras de arte de rua com foco em seus efeitos artísticos, políticos e estéticos;
b) ler e interpretar um texto sobre o grafite e sua (i)legalidade, explorando os argumentos utilizados a favor e contra essa representação artística;
c) reconhecer tipos de arte de rua com base em suas formas, definições, materiais e representações visuais;
d) usar o verbo modal *can* para expressar (im)possibilidade relacionada à arte de rua;
e) ouvir e interpretar um tutorial sobre grafite com musgo e discutir sobre outras possibilidades de expressão artística;
f) reconhecer padrões de sílabas tônicas em Língua Inglesa e classificar palavras de maneira adequada;
g) elaborar um projeto de arte de rua para defender uma causa política ou social.

SOBRE O TEMA DA UNIDADE

Essa unidade trata de questões relacionadas à arte de rua, como suas diversas formas de expressão e materiais, fazendo uma associação com o tema contemporâneo transversal **Vida Familiar e Social** por meio da reflexão em torno do caráter de (i)legalidade e espaços públicos.

BNCC EM USO

Ao abordar a arte de rua, a unidade explora a **competência geral 3** ao possibilitar a apreciação dessa manifestação artística e cultural, com foco em produções locais e globais; e a **competência geral 4**, por mobilizar a linguagem artística para a produção de sentido. A unidade trabalha também a **competência específica 1** quando promove a reflexão sobre a recepção e a produção de discursos na arte de rua; a **competência específica 2** ao estimular a reflexão sobre processos identitários, conflitos e relações de poder que permeiam essa manifestação artística; a **competência específica 3** ao destacar questões sobre autoria e consciência socioambiental no grafite; e a **competência específica 4**, reconhecendo múltiplas expressões identitárias, pessoais e coletivas e suas possibilidades de acordo com os contextos de uso.

COMENTÁRIOS E SUGESTÕES

➤ **Página 112**

Aproveite a temática da arte de rua para explorar as habilidades **EM13LGG101**, **EM13LGG102**, **EM13LGG103**, **EM13LGG104** e **EM13LGG105** da BNCC. Você pode fazer isso ao estimular a reflexão sobre os modos como as intervenções artísticas podem servir de espaço para uma crítica da ação do homem no seu meio. Promova uma discussão sobre como os exemplos de arte de rua podem manifestar a opinião do artista e estimular a identificação dos que circulam na cidade. Estimule os estudantes a perceber quais são os materiais, técnicas e temáticas que mais se destacam em produções artísticas nas ruas em que eles circulam e de que maneira elas evidenciam ideologias e visões de mundo. Pode-se destacar como os artistas utilizam e combinam cores, materiais e outras linguagens para produzir sentido, e chamar a atenção para a remidiação da arte de rua, que ultrapassa os muros da cidade e passa a estampar outros suportes, como roupas, quadros, propagandas, dentre outros.

Disponível em: https://artsandculture.google.com/project/street-art. Acesso em: 12 set. 2020.

Para saber mais, visite a página do projeto *Google Arts & Culture* dedicada à arte de rua e que discorre sobre seu histórico, criadores, ativismo social, além de oferecer exposições *online* gratuitas com obras de diversos lugares do mundo.

➤ **Página 113**
➤ ***Lead-in***

Antes de iniciar a unidade, aproveite para **mapear o conhecimento** dos estudantes sobre as **manifestações**, **expressões e técnicas de arte de rua**. Estimule-os a pensar

sobre as manifestações artísticas que encontram nas ruas de sua cidade. Mapeamentos como esse devem ser de grande interesse dos estudantes, uma vez que colaboram no reconhecimento e na valorização da **cultura juvenil**.

Para explorar as habilidades **EM13LGG201**, **EM13LGG202**, **EM13LGG203** e **EM13LGG204** da BNCC, você pode **planejar um projeto coletivo** com os professores responsáveis pelo componente curricular Arte e pedir que os estudantes façam uma pesquisa para descobrir mais exemplos de arte de rua. Você pode estimulá-los a observar, também, as motivações e os efeitos das obras de arte de rua.: *O que faz uma obra ser considerada arte de rua? O que move os artistas? Como suas perspectivas de mundo são representadas artisticamente? De que maneira as obras de arte dialogam com o espaço urbano e com as pessoas que nele circulam? Quais efeitos a arte de rua pode causar? De que maneira a arte de rua está relacionada aos Direitos Humanos, tais como os direitos à liberdade, à liberdade de opinião e expressão, ao trabalho?* O projeto pode ter como resultado uma exposição, física ou virtual, com a curadoria artística dos próprios estudantes.

➤ **Página 114**
➤ ***Let's read!***

Os textos oferecem oportunidades valiosas de explorar o tema contemporâneo transversal **Vida Familiar e Social**. Por meio da temática, você pode trabalhar as habilidades **EM13LGG301**, **EM13LGG302**, **EM13LGG303**, **EM13LGG304**, **EM13LGG305** e **EM13LP03** da BNCC. Em grupos, peça que os estudantes debatam a respeito da diferença entre vandalismo e arte de rua e; sobre como essa manifestação artística pode promover momentos de apreciação estética, reflexão, identificação cultural e representatividade social e cultural. Convide os estudantes a se posicionarem criticamente sobre como a arte em lugares públicos pode impactar nossa vida social, lançando mão de diferentes argumentos para sustentar suas posições. Estimule-os a pensar em propostas sobre como a arte de rua poderia ser apreciada, tendo em mente questões contemporâneas, como a sustentabilidade, a consciência socioambiental e a equidade social, entre outras. Aproveite as conexões que os estudantes podem criar com o tema para incentivar o uso do vocabulário explorado na unidade.

➤ **Página 116**
➤ ***Vocabulary corner***

2. Essa atividade foi elaborada para englobar e legitimar a **multiplicidade de opiniões e afiliações** artísticas e estéticas da turma. Por isso, incentive os estudantes a justificar suas respostas, utilizando a língua inglesa para criar associações entre suas vidas e as diversas expressões, emoções e mensagens que a arte de rua pode proporcionar. Essa proposta contribui para o desenvolvimento da habilidade **EM13LP14** da BNCC.

➤ **Página 122**
➤ ***Let's listen and talk!***

Essa seção explora a habilidade **EM13LP19** da BNCC.

➤ ***Pronunciation spot – Word stress***

É importante destacar que *word stress* refere-se à ênfase que damos a determinada sílaba de uma palavra. Assim, a sílaba que recebe o *stress* é sempre mais longa e com som mais alto que as demais. Informe aos estudantes que, muitas vezes, é o *stress* adequado que imprimimos numa palavra que garante a compreensão por parte do interlocutor. Do contrário, pode haver conflitos de interpretação e mal-entendidos na linguagem. Você pode levar enunciados para ilustrar as múltiplas interpretações que o *stress* pode causar, ou pedir aos estudantes que pensem em situações em que a ênfase adequada pode ser essencial para a compreensão.

➤ **Página 123**
➤ ***Let's act with words!***

Essa seção explora as habilidades **EM13LGG401**, **EM13LGG402**, **EM13LP47** e **EM13LP54** da BNCC, já que estimulam os estudantes a analisarem criticamente e criarem projetos de arte de rua enquanto produções culturais sensíveis aos contextos de uso. Chame a atenção da turma para as variedades e os estilos dessa situação comunicativa, como o uso de mensagens breves, geralmente com poucas palavras e tons vibrantes e coloridos. Lembre os estudantes de que o leitor de um grafite deve entendê-lo rapidamente. Sendo assim, na produção escrita, eles devem pensar em como chamar a atenção de seus futuros e possíveis leitores. Lembre-os de trabalhar em grupo, lendo e revisando, com sugestões e *feedback,* as produções uns dos outros. Você pode escolher alguns temas que promovam o **combate a todos os tipos de violência**, especialmente a intimidação sistemática (*bullying*), além das diversas formas de preconceito, exploração e abuso, cuja proposta explora a habilidade **EM13LP20** da BNCC. Outra ideia é pedir que os estudantes escolham os temas livremente.

UNIT 8
SING IT OUT

OBJETIVOS E JUSTIFICATIVAS

- Interagir com textos autênticos sobre eventos musicais para reconhecer as características de *flyers*;
- refletir sobre música para perceber temas e linguagens geralmente presentes em canções;
- fazer perguntas para conhecer mais sobre os interesses musicais dos colegas de turma;
- criar um *flyer* para praticar o uso de elementos multimodais e seus efeitos em um texto.

Para isso, a unidade propõe as seguintes ações:

a) contextualizar a temática com excertos de músicas, enfatizando seus elementos linguísticos e estéticos na produção e na recepção musicais;
b) ler e interpretar *flyers* sobre eventos musicais atentando para a forma e a função desse gênero;
c) ouvir e interpretar uma música para reconhecer estruturas características de discursos informais;
d) perceber o som do sufixo *-y*;
e) identificar os nomes de instrumentos musicais em língua inglesa;
f) identificar profissões relacionadas ao universo musical em língua inglesa;
g) reconhecer as estruturas utilizadas para fazer perguntas em língua inglesa (*Yes or No/Wh-Questions*)
h) ouvir e interpretar o áudio de um vídeo sobre ritmos musicais brasileiros;
i) produzir um *flyer* para a apresentação de um(a) cantor(a) ou banda.

SOBRE O TEMA DA UNIDADE

Essa unidade trata do mundo da música e faz relações com o tema contemporâneo transversal **Educação para valorização do multiculturalismo nas matrizes históricas e culturais brasileiras**.

BNCC EM USO

A unidade explora a **competência geral 3** ao possibilitar a apreciação dessa manifestação artística e cultural, com foco em produções musicais locais e globais; e a **competência geral 4**, por destacar a música como forma de expressar experiências e sentimentos. A unidade trabalha também a **competência específica 1** quando promove a reflexão sobre o universo musical e o funcionamento de práticas culturais que emergem desse contexto; **a competência específica 6** ao mobilizar conhecimentos para (re)significar e (re)construir produções artísticas individuais e coletivas exercendo protagonismo de maneira crítica e criativa; e a **competência específica 7** ao explorar dimensões técnicas, críticas, criativas e estéticas do universo digital para o engajamento em práticas autorais e coletivas.

COMENTÁRIOS E SUGESTÕES

- **Página 125**
- ***Lead-in***

1. Ao lidar com as perguntas dessa atividade, sugerimos que, por ora, apenas auxilie os estudantes com vocabulário novo. Isso porque uma apresentação mais completa desse campo lexical será feita na seção *Vocabulary corner*. Aproveite a abertura da unidade para explorar as habilidades **EM13LGG602** e **EM13LGG603** da BNCC. Promova a fruição e apreciação estética das músicas apresentadas de modo a aguçar continuamente a sensibilidade, a imaginação e a criatividade. Você pode também pedir que os estudantes apresentem mais exemplos de letras de música, de modo a articular os contextos local e global. Além disso, eles podem integrar outras linguagens artísticas e referências estéticas e culturais, apontando filmes, seriados, novelas, romances, entre outros, que se debrucem sobre o universo musical. Essa proposta também explora a habilidade **EM13LP03** da BNCC.

5. Essa atividade visa também estimular a **investigação científica**. Para guiar esse processo, você pode sugerir aos estudantes que sigam os seguintes passos: (1) observação e identificação de exemplos; (2) elaboração de pergunta(s) de pesquisa; (3) busca de uma hipótese, tese ou fenômeno a ser aprofundado; (4) análise e/ou comprovação por meio da reunião e observação dos dados; (5) exposição dos resultados encontrados.

6. Dependendo do seu contexto, você pode **implementar a atividade de maneiras diferentes**. Você pode encorajar os estudantes a usar os recursos e tecnologias disponíveis para fazer a pesquisa. Eles poderão fazê-lo até mesmo durante a aula, caso a escola disponibilize computadores com acesso à internet ou rede Wi-Fi. Nessa hipótese, poderão realizar a pesquisa em duplas ou em pequenos grupos, para que possam executar a pesquisa com maior atenção. Dependendo do envolvimento dos estudantes, outros itens poderão ser acrescidos à pesquisa, como dados biográficos dos artistas, nome do álbum em que essas faixas estão incluídas, etc.

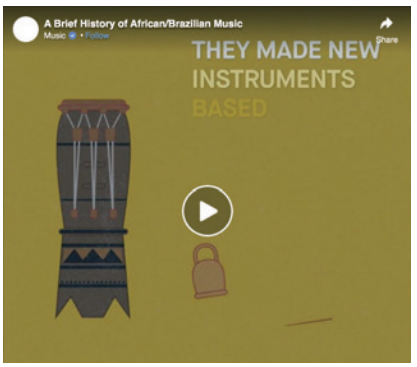
- **Página 126**
- ***Let's read!***

Explore as habilidades **EM13LGG101** e **EM13LP06** da BNCC e estimule os estudantes a analisarem o processo de produção e circulação de um *flyer*, focando nas diferentes linguagens que podem ser utilizadas nesse gênero. *Flyers* (folhetos, volantes ou filipetas) são textos multimodais: utilizam formatos diversos de letras, cores variadas, fundo colorido, imagens (desenhos ou fotos dos artistas ou de instrumentos musicais). As informações mais importantes aparecem em destaque (nome do evento, data, local). Além disso, aproveite para articular a habilidade **EM13LGG105**, propondo que a turma perceba de que maneira os *flyers* sofrem modificações na medida em que são produzidos para diferentes modos de participação social e em diferentes mídias (impressas e digitais).

- **Página 130**
- ***Vocabulary corner***

Essa é uma oportunidade para **ampliar o seu planejamento** e explorar o tema contemporâneo transversal **Educação para Valorização do Multiculturalismo nas Matrizes Históricas e Culturais Brasileiras**. Em sala de aula, convide a turma a pronunciar o nome dos instrumentos musicais e apontá-los na ilustração. Você pode perguntar aos estudantes se eles conhecem ritmos e instrumentos musicais presentes em nosso cotidiano que têm heranças africanas. Os ritmos maxixe, samba, choro e até mesmo o *funk* carioca foram bastante influenciados por ritmos e instrumentos musicais africanos, principalmente os de percussão, que ressoam os tambores africanos. Há muitos *sites* em língua inglesa que disponibilizam materiais sobre essa questão. Sugerimos que você visite o *site* do projeto *RedBull Music*, que conta a história decomo a cultura africana influenciou a música brasileira com diversos recursos multimídia. Os vídeos são bem dinâmicos, atraentes e com linguagem simples, o que pode engajar os estudantes. Essa atividade explora a habilidade **EM13LP13**.

colonga123456/Shutterstock.com/ID/BR



Disponível em: https://www.redbull.com/ng-en/music/the-influence-of-africa-on-brazilian-music. Acesso em 12 set. 2020

Você também pode **planejar um projeto coletivo** com os professores responsáveis por **diferentes áreas** e **componentes curriculares**, como **Linguagens e suas Tecnologias - Arte** e **Ciências Humanas e suas Tecnologias - Sociologia**, **História** e **Geografia**. Seria uma oportunidade de promover o uso da língua inglesa para acessar, relacionar e divulgar conhecimentos, bem como reconhecer a questão multicultural de nossa cultura.

- **Página 131**
- ***Profession spot***

2. Peça aos estudantes que pronunciem os nomes referentes aos *band members*. Caso os estudantes se interessem por música, converse com eles sobre o tema, introduzindo mais vocabulário.

- **Página 134**
- ***Let's listen and talk!***

Essa seção explora a habilidade **EM13LP20** na medida em que os estudantes devem compartilhar gostos musicais

e interesses e práticas culturais, identificando afinidades e interesses comuns e valorizando diferenças.

➤ **Página 135**
➤ ***Let's act with words!***

Essa atividade trabalha com as habilidades **EM13LGG701, EM13LGG703** e **EM13LP18** da BNCC, pois estimula o uso responsável de funcionalidades de ferramentas digitais gratuitas para a produção de um projeto autoral, um *flyer* de um evento musical. Você tem **autonomia sobre como implementar a atividade**: em sala ou em casa (parcial ou totalmente). Caso o seu contexto não favoreça a produção em uma mídia digital, proponha a produção de um *flyer* impresso, explorando composições *off-line*.

Para avaliar o *flyer*, você pode verificar se o estudante conseguiu atingir o objetivo da atividade, se a utilização de imagens e elementos gráficos se adequa à proposta, se a língua inglesa foi usada de forma correta e se o texto não apresenta erros de ortografia. Sugerimos informar aos estudantes os **critérios** utilizados na **avaliação da produção escrita**. Para explorar as habilidades **EM13LP53** e **EM13LP54** e estimular a produção dos estudantes, você pode promover um concurso de *flyers*. Caso isso ocorra, você pode organizar uma exposição na escola com os *flyers* mais votados. Para conduzir o processo de maneira formativa, estimule a colaboração dentro e fora da sala de aula, encorajando os estudantes a trabalhar em conjunto, lendo, revisando e dando *feedback* nas produções dos colegas.

UNIT 9
STRIKE A POSE

OBJETIVOS E JUSTIFICATIVAS

- Aprender a ler capas de revista criticamente para levar em consideração diferentes visões sobre um dado tópico;
- aprender a diferenciar fato de opinião para distinguir o que é baseado em observação e o que é baseado em presunção;
- aprender sobre *limerick* para criar uma conscientização sobre o gênero e discutir esse tipo de poema criativo;
- escrever uma carta ao editor para expressar opiniões sobre artigos de revista.

Para isso, a unidade propõe as seguintes ações:

a) ler criticamente capas de revistas;
b) reconhecer características do gênero capa de revista;
c) aprender a expressar opiniões;
d) aprender a distinguir fatos de opiniões;
e) reconhecer e distinguir os sons /ɪ/ e /i/;
f) reconhecer o gênero *limerick*;
g) aprender diferentes profissões que atuam na edição de revistas;
h) reconhecer características do gênero carta para o editor;
i) produzir uma carta para o editor e incluí-la no portfólio.

SOBRE O TEMA DA UNIDADE

Essa unidade aborda o tema *revista* e algumas de suas características; e discute temas contemporâneos transversais como a **Educação Financeira** ao propor discussões sobre o custo de itens de vestuário no orçamento familiar, e **Trabalho** ao apresentar possíveis carreiras voltadas para a edição de revistas.

BNCC EM USO

A unidade trabalha a **competência geral 4** quando promove oportunidades de reconhecimento do gênero capa de revista, que utiliza diferentes linguagens para expressar e compartilhar informações; e a **competência geral 7** ao discutir a diferença entre fato e opinião. Também trabalha a **competência específica 1** ao compreender diferentes linguagens utilizadas em capas de revista e cartas para o editor; e a **competência específica 3** ao envolver os estudantes na construção de produções autorais.

COMENTÁRIOS E SUGESTÕES

➤ **Página 139**
➤ ***Lead-in***

Como a unidade visa à leitura crítica de capas de revista e ao reconhecimento de características desse gênero, sugerimos que você chame a atenção dos estudantes sobre elementos visuais e tipográficos das capas reproduzidas nessa seção. Esse pode ser um bom momento para explorar com os estudantes algumas questões: *Qual é o público alvo da revista? Que elementos visuais são utilizados para atingir esse público? Quais são as* storylines *apresentadas? O que elas nos dizem sobre a edição da revista?* As atividades dessa seção mobilizam as habilidades **EM13LGG103**, **EM13LP05** e **EM13LP06** da BNCC ao analisar o funcionamento de linguagens de diferentes semioses.

A fotografia é um tema bastante abordado nessa unidade devido à sua importância para a composição visual em revistas. Esta obra apresenta uma proposta de projeto interdisciplinar que mobiliza conhecimentos de **Linguagens e suas Tecnologias - Língua Inglesa** e **Ciências da Natureza e suas Tecnologias - Física** para a elaboração de uma câmera fotográfica *pinhole*. Para saber mais sobre o detalhamento do projeto, veja a seção *Crossing Boundaries 3* (*Pinhole Photography*).

➤ **Página 140**
➤ ***Let's read!***

Recomendamos perguntar aos estudantes quais elementos eles acreditam indicar que as frases são fatos ou opiniões, como, por exemplo, uso de verbos de estado ou opinião, presença de dados ou percepção subjetiva, etc. As atividades dessa seção exploram a habilidade **EM13LP42** da BNCC.

➤ **Página 141**
➤ ***Beyond the lines...***

Sugerimos levar para a aula outras capas de revistas locais, folhetins, etc. e explorar os estilos de vida que elas vendem, se reforçam estereótipos, etc. Caso a escola conte com laboratório de informática, leve os estudantes para pesquisar essas e outras capas na internet.

Sugerimos chamar a atenção dos estudantes para as roupas e os acessórios das modelos das capas de revistas e do material extra consultado e propor uma discussão a partir dos seguintes pontos voltados para a **Educação Financeira**: a) desenvolver uma enquete sobre roupas e acessórios adquiridos pelos estudantes; b) com o suporte dos professores de **Matemática e suas Tecnologias**, desenvolver, em grupos, uma planilha de custos para observar o impacto desses itens no orçamento familiar dos participantes do grupo; c) a partir desses resultados, problematizar e refletir sobre o papel de veículos de informação e publicidade no consumo familiar e propor medidas de redução de consumo.

➤ **Página 144**
➤ ***Let's listen and talk!***

Caso as atividades de compreensão oral se mostrem desafiadoras para a turma, sugerimos usar estratégias que facilitem a interação dos estudantes com os textos orais. Por exemplo: explorar o conhecimento de mundo do estudante quanto à temática do texto antes de ouvi-lo; apresentar o áudio uma vez, com os livros fechados, explorar a ideia geral do texto e escrever na lousa palavras e expressões-chave de textos mais longos e complexos.

Ao discutir questões voltadas para a inclusão da mulher em carreiras voltadas para a edição de revistas, as atividades nessa seção também analisam visões de mundo e preconceitos presentes em discursos de diferentes mídias, contemplando, dessa forma, a habilidade **EM13LGG102**.

➤ **Página 145**
➤ ***Turn on the jukebox!***

Caso essa atividade seja desafiadora demais para os estudantes, sugerimos abordar a tarefa de forma que eles consigam realizá-la. Por exemplo: pedir que identifiquem os sons na letra antes de ouvir a música; dar dicas de quantos sons de /i/ e /ɪ/ há em cada parágrafo; tocar a música várias vezes, etc.

➤ **Página 147**
➤ ***Time for literature***

O *limerick* faz uma crítica ao consumismo e pode ser uma oportunidade para aprofundar as discussões propostas no ao tema contemporâneo transversal **Educação Financeira**. Uma possibilidade é pedir aos estudantes que criem *limericks* a partir das ideias e medidas de redução de consumo sugeridas em *Beyond the lines*. As atividades dessa seção incentivam os estudantes a se posicionarem criticamente diante de diversas visões presentes nos discursos de diferentes linguagens, mobilizando, dessa forma, a habilidade **EM13LGG302.**

Como esse gênero literário favorece a expressão de conflitos e inquietações, sugerimos explorar essas questões com os estudantes. As expressões de inquietação na adolescência, as dúvidas e angústias relativas a desafios pessoais ou a algum tema social poderão gerar discussões que promovam o bem-estar do estudante e a construção de um contexto em que a **pluralidade de ideias** seja reconhecida como valor social.

➤ **Página 148**
➤ ***Profession spot***

Essa seção é voltada para o tema contemporâneo transversal **Trabalho** e foi criada para estimular o estudante a ampliar seus conhecimentos sobre carreiras na área correspondente à temática da unidade e suas possíveis **relações com o mercado de trabalho**.

Essa pode ser uma boa oportunidade para que os estudantes pesquisarem as profissões listadas na seção e outras relacionadas à área editorial. Uma **pesquisa** sobre as vantagens e os desafios de se inserir nessa área pode ser um ponto de partida. Uma pesquisa sobre jovens talentos do setor e as oportunidades de trabalho também poderão auxiliar os estudantes a pensar em questões para compor seu **projeto de vida** no que diz respeito à sua futura escolha profissional.

➤ **Página 149**
➤ ***Let's act with words!***

Sugerimos chamar a atenção dos estudantes para o gênero carta ao editor, que tem o objetivo de expressar a opinião do leitor em relação a uma notícia ou reportagem de jornal ou revista. O texto avalia o que foi lido, apresentando elogio(s) ou crítica(s), reclamações, questionamento(s) ou sugestões de temas para reportagens futuras. Lembre os estudantes de que, ao dar *feedback* aos seus pares, eles devem observar se o autor da carta se identificou. A identificação é um elemento essencial desse gênero e, geralmente, isso é explicitado nas normas dos jornais e revistas. Peça à turma que pesquise cartas ao editor na web e estimule os estudantes a perceber as principais características do gênero.

Para **avaliar** a carta ao editor, sugerimos verificar se o estudante apresenta fatos, expressa sua opinião favorável ou contrária, se utiliza o estilo adequadamenteo e se usa a língua inglesa de forma correta.

As atividades dessa seção contemplam as habilidades **EM13LGG301** e **EM13LP43** ao propor a participação crítica dos estudantes em processos de produção.

UNIT 10
LIFE IN THE COUNTRYSIDE AND IN THE CITY

OBJETIVOS E JUSTIFICATIVAS

- Discutir sobre a vida urbana e a vida rural para conscientizar sobre as vantagens e desvantagens de cada uma;
- aprender como fazer comparações para falar sobre objetos, pessoas e lugares;
- aprender sobre questões ambientais para conscientizar sobre as mudanças causadas pela poluição;
- criar postagens de debate para se posicionar sobre um tópico.

Para isso, a unidade propõe as seguintes ações:

a) discutir questões voltadas para a vida no campo e a vida na cidade;
b) reconhecer sílabas;
c) reconhecer a variante *gonna*;
d) discutir sobre a produção de alimentos orgânicos;
e) estudar as estruturas linguísticas para formar adjetivos comparativos e superlativos;
f) estabelecer comparações em situações comunicativas;
g) produzir *posts* de debate.

SOBRE O TEMA DA UNIDADE

Essa unidade aborda questões voltadas para a vida no campo e a vida na cidade, além de oferecer a oportunidade de se discutirem os temas contemporâneos transversais **Vida Familiar e Social**, ao mobilizar questões voltadas para a vida no campo e na cidade, **Processo de Envelhecimento, Respeito e Valorização do Idoso**, ao problematizar a rotina, o lazer e a vida social do idoso no campo e na cidade, e **Educação para o Trânsito**, ao propor discussões sobre a educação no trânsito em áreas rurais e urbanas.

BNCC EM USO

A unidade trabalha a **competência geral 9** ao valorizar a diversidade da vida no campo e na cidade, bem como o bem-estar dos idosos nesses contextos. Ela também trabalha a **competência específica 1** ao mobilizar o uso de diferentes linguagens para criar linhas do tempo multimodais, e a **competência específica 7** ao envolver os estudantes na construção de produções autorais, como é o caso da criação de linhas do tempo.

COMENTÁRIOS E SUGESTÕES

➤ **Página 151**
➤ ***Lead-in***

A primeira página da unidade foi idealizada para promover oportunidades de discussão sobre vantagens e desvantagens de viver na cidade e no campo. A partir dessas questões, você poderá problematizar, por exemplo, a rotina, o lazer e o **bem-estar social dos idosos** na cidade e no campo, medidas educacionais sobre o trânsito nos dois contextos, bem como o lazer e vida social.

Ao trabalhar essa temática, você pode introduzir o conceito de migração (deslocamento de indivíduos no espaço geográfico em busca de outras condições de vida). Essa obra apresenta uma proposta de projeto interdisciplinar sobre o assunto e mobiliza conhecimentos das áreas e componentes curriculares **Linguagens e suas Tecnologias – Língua Inglesa** e **Língua Portuguesa**, bem como **Ciências Humanas e suas Tecnologias – História** e **Geografia**. Para saber mais sobre o detalhamento do projeto, veja a seção *Crossing Boundaries 4* (*Human Migration*).

➤ **Página 152**
➤ ***Turn on the jukebox!***

Taylor Swift é uma cantora e compositora estadunidense, ganhadora de prêmios Grammy, e uma das artistas mais importantes do mundo *pop*, tem raízes no mundo da música *country*. (Informação baseada em: http://www.biography.com/people/taylor-swift-369608. Acesso em: 23 jul. 2020.)

➤ **Página 154**
➤ ***Let's read!***

Sugerimos que você explore com os estudantes a marca linguística que a autora usa para concluir seu ponto de vista: *So, why should...* Pergunte quais são as opções, em língua portuguesa, para expressar a mesma ideia. (Sugestões: sendo assim, dessa forma, portanto, etc.)

Com base na leitura do texto, sugerimos ampliar as discussões dos temas apresentados anteriormente no *Lead-in* deste Manual. Os estudantes poderão ser divididos em grupos e cada grupo poderá aprofundar seus conhecimentos sobre questões voltadas para os temas contemporâneos transversais **Educação no Trânsito** e **Vida Familiar e Social** na cidade e no campo. Após esta pesquisa, os estudantes podem apresentar seus resultados para a turma. Caso a escola conte com **outros professores de Língua Inglesa**, vocês podem desenvolver um **planejamento coletivo e colaborativo** de forma que cada turma faça **pesquisa** sobre um desses temas contemporâneos e apresentem seus resultados para outras turmas. Essas questões podem ser reunidas em um debate entre turmas. Sugerimos que os estudantes tomem nota de palavras-chave dessas discussões, pois elas poderão ser úteis na atividade de escrita sobre debate, na seção *Let's act with words!*.

As atividades dessa seção contemplam as habilidades **EM13LGG101** e **EM13LP05** da BNCC por mobilizar questões voltadas para a compreensão de discursos argumentativos em função de interesses pessoais e coletivos.

➤ **Página 155**
➤ ***Beyond the lines...***

Recomendamos que ofereça aos estudantes o início de possíveis respostas para as perguntas. Por exemplo: *I think country life and city life in China are different/similar to life in Brazil, because...*; *Yes, in Brazil we can identify stereotypes when we talk about people who live in...*; *No, I don't notice any...*

b) Sugerimos que você conduza um debate com os estudantes de forma a desconstruir estereótipos e preconceitos e explorar a habilidade **EM13LP20**. Reforce a importância do **respeito à pluralidade de ideias** para um **convívio social** saudável e para o desenvolvimento de uma **cultura de paz** em todas as camadas da sociedade.

➤ **Página 156**
➤ ***Let's listen and talk!***

Caso as atividades de compreensão oral se mostrem desafiadoras para sua turma, sugerimos usar estratégias que facilitem a interação dos estudantes com os textos orais, por exemplo: reproduzir o áudio uma vez, com os livros fechados e explorar a ideia geral do texto e orientar os estudantes a ler as questões relativas ao texto antes de ouvi-lo.

➤ **Página 159**
➤ ***Let's listen and talk!***

Sugerimos que você desenvolva a atividade sobre criação de uma horta caseira de produtos orgânicos de forma sistematizada. Para isso, chame a atenção dos estudantes acerca da importância de seguir estas fases da atividade: i) levantamento de possíveis tipos de hortas; ii) troca de ideias entre os pares para compreender os itens necessários para a horta; iii) escolha do tipo de horta e justificativa dessa escolha; iv) argumentação e escolha dos tipos de sementes ou mudas a serem plantadas em determinado local da casa; e v) apresentação, para a turma, da horta criada. Esses passos são pautados no **pensamento computacional** por garantirem, de forma metódica, processos cognitivos tais como **compreender**, **comparar**, **definir** e **propor soluções**.

Caso as atividades de fala se mostrem desafiadoras para a turma, sugerimos o uso de estratégias que deem aos estudantes um suporte para sua produção oral, por exemplo: escrever na lousa palavras-chave que eles possam utilizar; sugerir o planejamento e a organização das ideias antes da realização das atividades; enfatizar a importância de usar os boxes *Useful language*, complementando-os na lousa, caso seja necessário. Encoraje os estudantes a usar a paráfrase para expressar alguma ideia de forma alternativa, caso tenham dificuldade com vocabulário.

A oportunidade de criar uma horta em casa poderá fazer parte de um projeto interdisciplinar que envolva outros professores de **Linguagens e suas Tecnologias** e também de **Ciências da Natureza e suas Tecnologias – Biologia** visando à pesquisa de diferentes tipos de vegetais que podem ser plantados em ambientes domésticos. Esse projeto pode propor **ações individuais de cada disciplina e coletivas** que reúnam as duas áreas, podendo, inicialmente, voltar-se ao plantio de horta em casa e, posteriormente, ampliado para a comunidade. O projeto pode incluir a criação de etiquetas com os nomes dos vegetais em **língua inglesa**, **língua portuguesa** e **outros idiomas** importantes na região, como **língua espanhola** em cidades de fronteiras, entre outras.

➤ ***Pronunciation spot – Syllables***

O exercício de separação de sílabas pode ser uma boa oportunidade para identificar as dificuldades de pronúncia por parte de falantes brasileiros de língua inglesa. Se os estudantes dizem, por exemplo, que palavras de uma sílaba têm duas sílabas, é importante que você os ajude a identificar o problema de pronúncia que levou a tal erro. Em casos assim, é possível que os estudantes tenham inserido sons indevidos nessas palavras. Sugerimos explicar que devemos pronunciar a palavra e contar as vogais fonéticas, não as ortográficas e/ou os grupos vocálicos, isto

é, ditongos fonéticos (lembrando que esse tipo de ditongo conta como uma unidade fonética).

➤ **Página 158**
➤ ***Let's focus on language!***

A análise de mapas da pandemia de Covid-19 pode ser expandida a partir de um diálogo com os professores de **Ciências Humanas e suas Tecnologias – Geografia**. O levantamento de dados da pandemia em outros países poderá ampliar essa atividade. Essa atividade contempla a habilidade **EM13LGG104** da BNCC ao propor a utilização de diferentes linguagens para a compreensão de textos de diferentes áreas de atuação.

➤ **Página 161**
➤ ***Let's act with words!***

Sugerimos chamar a atenção dos estudantes para o gênero *posts* de debate, que, geralmente, defendem uma ideia específica e utilizam argumentos para embasá-la e convencer o leitor. Encoraje a turma a trabalhar em grupos e estimule os estudantes a ler os trabalhos uns dos outros, fornecendo *feedbacks*. Você pode selecionar *posts* de debates na internet e mostrá-los aos estudantes para que estes percebam a linguagem utilizada e se inspirem para a elaboração da tarefa.

As atividades dessa seção contemplam a habilidade **EM13LGG703** ao propor o uso de mídias na produção autoral.

UNIT 11
IT'S ON TV

OBJETIVOS E JUSTIFICATIVAS

- Refletir sobre o futuro da televisão e aprender como fazer previsões a fim de usar o conhecimento disponível e fazer escolhas informadas para o futuro;
- aprender sobre previsão do tempo e para participar das práticas de recepção e produção que acontecem em diferentes mídias;
- discutir o futuro da televisão e fazer uma pesquisa de levantamento, em sala de aula, para promover a curiosidade, a análise crítica, a investigação e o relato cuidadoso de resultados;
- recorrer a práticas digitais de linguagem (TV, *websites*, dispositivos móveis) para expandir as formas de produzir sentido nos campos da ciência, da informação e do trabalho;
- utilizar tecnologias digitais para produzir um alerta meteorológico, escrito, para telas de TVs ou de dispositivos móveis.

Para isso, a unidade propõe as seguintes ações:

a) introduzir temáticas sobre televisão e previsão do tempo por meio da interpretação de cartuns;
b) ler textos multimodais em web*sites* voltados para a previsão do tempo;
c) desenvolver vocabulário relacionado à previsão do tempo;
d) discutir e fazer previsões sobre o futuro da televisão;
e) realizar pesquisa, em sala de aula, sobre uso da televisão, com apresentação oral dos resultados;
f) perceber e praticar a pronúncia do som /l/ em posição final;
g) reconhecer e usar a estrutura linguística do Futuro Simples para expressar decisão, consequência, previsão e promessa;
h) aprender sobre áreas e profissões associadas à televisão;
i) produzir um alerta digital para TV ou dispositivo móvel a respeito de emergência meteorológica.

SOBRE O TEMA DA UNIDADE

A unidade trata da televisão e seu futuro, bem como de mecanismos tradicionalmente usados para a divulgação da previsão do tempo, explorando, com isso, o tema contemporâneo transversal **Vida Familiar e Social**. Outros assuntos trabalhados incluem os temas contemporâneos transversais **Ciência e Tecnologia**, com discussão e pesquisa de levantamento sobre o futuro da televisão e a elaboração de alerta de emergência meteorológica para o meio digital, e **Trabalho**, com a apresentação de carreiras na televisão adequadas para jovens iniciantes no mundo do trabalho.

BNCC EM USO

A unidade trabalha a **competência geral 2** quando promove a pesquisa em sala sobre o futuro da TV; a **competência geral 5**, com o uso de tecnologias digitais para disseminar informações sobre emergências meteorológicas; e a **competência geral 6** quando estimula o levantamento e o uso de conhecimentos compartilhados para informar escolhas quanto ao futuro da vida pessoal e da vida profissional. Também trabalha a **competência específica 1** ao mobilizar conhecimentos socialmente construídos na recepção e na produção de discursos em diversas mídias; e a **competência específica 7** ao engajar os estudantes em práticas de linguagem digitais atinentes aos campos da ciência, da informação e do trabalho.

COMENTÁRIOS E SUGESTÕES

➤ **Página 164**

Recomende aos estudantes prestar atenção aos detalhes dos cartuns, tais como números e letras, legendas, expressões faciais e linguagem corporal, escolha de palavras, etc. Todos esses elementos são acionados e tem uma função na interpretação de textos multissemióticos de diversos campos de atuação social, conforme preconizam as habilidades **EM13LGG103**, **EM13LGG104** e **EM13LP04** da BNCC.

➤ **Página 165**
➤ ***Lead-in***

Sugerimos pedir aos estudantes que leiam e interpretem os cartuns individualmente antes de fazer as atividades. Isso pode ajudá-los a desenvolver uma atitude crítica pessoal em relação aos textos antes mesmo das "provocações" propostas pelas atividades. Essa seção explora a habilidade **EM13LP05** da BNCC.

➤ **Página 166**
➤ ***Let's read!***

Gênero "Previsão do Tempo" (*Weather Forecast*)

Para ativar o conhecimento prévio dos estudantes e chamar a atenção para o gênero previsão do tempo, sugerimos pedir que listem as palavras (em língua inglesa e língua portuguesa) que esperam encontrar nesse tipo de texto. Você pode, em seguida, perguntar aos estudantes quais foram as palavras listadas e registrá-las na lousa.

Grau Fahrenheit

O grau Fahrenheit (símbolo: °F) é uma escala de temperatura proposta por Daniel Gabriel Fahrenheit em 1724. Nessa escala, o ponto de fusão da água é 32 °F e o ponto de ebulição, 212 °F. Uma diferença de 1,8 grau Fahrenheit equivale à de 1 °C. Essa escala foi utilizada principalmente

por países colonizados pelos britânicos, mas, atualmente, seu uso se restringe a poucos países de língua inglesa, como os Estados Unidos e Belize.

Fórmulas de conversão de graus Fahrenheit

Conversão de	para	Fórmula
grau Fahrenheit	Celsius	°C = (°F – 32)/1,8
grau Celsius	grau Fahrenheit	°F = °C × 1,8 + 32
grau Fahrenheit	Kelvin	K = (°F + 459,67)/1,8
Kelvin	grau Fahrenheit	°F = K × 1,8 – 459,67

Adaptado de: http://pt.wikipedia.org/wiki/Grau_Fahrenheit. Acesso em: 23 jul. 2020.

➤ **Página 167**

➤ ***Vocabulary corner***

Como o tema tem vocabulário rico, sugerimos propor aos estudantes que elaboem um glossário em duplas. Peça que consultem as sugestões dadas na *Welcome Unit* e na seção *Learning Tips*, no início do Livro do Estudante.

➤ **Página 168**

➤ ***Let's listen and talk!***

Você pode pedir aos estudantes que identifiquem outras expressões que indicam *prediction*, aproveitando a oportunidade para mostrar que *going to* também pode ser usado em casos em que se tem certeza de que algo vai acontecer. Caso ache pertinente, pode esclarecer que o *going to* será objeto de estudo na próxima unidade.

1. Caso as atividades de compreensão oral se mostrem desafiadoras para a turma, sugerimos usar estratégias que facilitem a interação dos estudantes com os textos orais. Por exemplo: explorar o conhecimento de mundo do estudante quanto à temática do texto antes de ouvi-lo; passar o áudio uma vez, com os livros fechados, e explorar a ideia geral do texto; escrever na lousa palavras e expressões-chave de textos mais longos e complexos; orientar os estudantes a lerem as questões relativas ao texto antes de ouvi-lo, para concentrarem sua atenção na informação relevante; fazer perguntas extras que explorem o áudio mais detalhadamente, escrevendo-as na lousa, se necessário; e, até mesmo, recorrer aos *Audio Transcripts* no final do livro, em casos extremos.

4. Sugerimos explorar com os estudantes a entonação de perguntas em língua inglesa. Caso necessário, sugerimos relembrar a estrutura de perguntas e do *Simple Present* que os estudantes deverão usar para reportar as respostas dos colegas.

Caso as atividades de fala se mostrem desafiadoras para a turma, sugerimos usar estratégias que deem aos estudantes suporte para sua produção oral. Por exemplo: escrever na lousa palavras-chave que eles possam utilizar; sugerir o planejamento e a organização das ideias antes da realização das atividades; enfatizar a importância de usar os boxes *Useful Language*, ampliando-os na lousa, caso seja necessário; encorajar os estudantes a usar a paráfrase para expressar alguma ideia de maneira alternativa, caso tenham dificuldade com vocabulário.

Você pode aproveitar o tema da discussão para explorar mais o vocabulário sobre televisão. Para isso, pode solicitar aos estudantes que digam quais são seus programas favoritos e registrá-los na lousa. Em seguida, peça aos estudantes que agrupem os programas de acordo com categorias e os escreevam na lousa: *series*, *soap operas*, *talent shows*, *comedy shows*, *reality shows*, *talk shows*, *sport shows*, *newscast*, *cartoons* e *daily shows*. Por fim, pode pedir aos estudantes que completem as categorias com outros programas que conheçam.

A atividade é uma oportunidade para desenvolver habilidades relacionadas à **pesquisa científica**, tais como: elaboração de instrumentos de pesquisa (questionários, *survey*, entrevista), coleta de dados (pessoalmente ou por ferramentas *on-line*), análise e tabulação dos dados, apresentação dos resultados. A seu critério, a **tarefa pode ser ampliada** para incluir um número maior de informantes (familiares e amigos) e procedimentos de análise quantitativa dos dados, em um **projeto interdisciplinar** com o professor de **Matemática e suas Tecnologias**, de forma a explorar da habilidade **EM13MAT101**. A pesquisa pode ser de interesse da comunidade e ser apresentada na escola, como uma maneira de explorar a habilidade **EM13LGG101** da BNCC.

Couch potato

É uma gíria utilizada para designar uma pessoa sedentária e preguiçosa, que passa a maior parte do tempo sentada no sofá (*couch*) vendo televisão. A tradução literal seria "batata no sofá" e dá a ideia de alguém que fica "vegetando" em cima desse móvel.

➤ ***Beyond the lines...***

Caso seja necessário, sugerimos registrar na lousa uma lista de *Useful Language* que possa ajudar os estudantes. Por exemplo: *The most criticized behaviors are... (violence, corruption, ...)/I think TV influences bad behavior when it shows...* Ajude-os a usar palavras e expressões que os permita falar, responder à fala do outro e expor as próprias opiniões de maneira respeitosa.

➤ **Página 169**

➤ ***Pronunciation spot – The /l/ sound***

Sugerimos enfatizar a importância de pronunciar adequadamente o /l/ final em palavras e nas contrações com *will*: *I'll*, *he'll*, *youll*, etc. Recomendamos incentivar os estudantes a praticar a ligação de sons entre palavras que terminam com o som /l/ e palavras que começam com som de vogal, como ocorre nos exemplos, *will it* e *social aspects*.

➤ **Página 171**

Caso necessite aplicar mais atividades, sugerimos usar os livros e *links* da webgrafia na seção *Referências Bibliográficas Comentadas*, no final desta obra didática.

➤ **Página 172**

Pergunte aos estudantes quais das previsões de Villemard já se realizaram.

➤ **Página 173**

7. Explique que os governos de muitas cidades usam as TVs e as mensagens de texto de *smartphones* para comunicar aos cidadãos emergências meteorológicas. No Brasil, temos a Defesa Civil.

➤ **Página 174**

➤ ***Profession spot***

2. Esclareça que todas as profissões listadas poderiam ser exercidas pelos estudantes, pois são consideradas

de *entry level*. Explore a relação entre a descrições das profissões e as respectivas imagens.

➤ **Página 175**
➤ ***Let's act with words!***

É interessante sempre estimular o trabalho colaborativo. Você poderá propor aos estudantes que escrevam um roteiro colaborativamente para uma emergência meteorológica típica da região onde vivem. Lembre-os também de que, quando fazemos previsões, há uma grande tendência de usarmos o Futuro Simples, como *will*. Dada a simplicidade do gênero, sugerimos que essa atividade seja desenvolvida em sala, aproveitando a oportunidade para *feedback* imediato, seu e de colegas. A correção em pares em sala de aula poderá auxiliar o desenvolvimento da produção escrita. A mobilização de linguagens, mídias e ferramentas digitais diferentes, bem como o trabalho colaborativo e autoral, permite o desenvolvimento das habilidades **EM13LGG703** e **EM13LP22**.

UNIT 12
FESTIVALS AND PARADES

OBJETIVOS E JUSTIFICATIVAS

- Aprender sobre festivais e desfiles ao redor do mundo para experimentar e reconhecer diferentes produções artístico-culturais;
- reconhecer gêneros textuais usados nas tecnologias digitais para se comunicar, resolver problemas e desempenhar um papel ativo e crítico nas práticas sociais;
- aprender a falar sobre planos e arranjos futuros para participar da recepção e da produção de discursos relacionados ao futuro;
- planejar um festival na escola para desenvolver conhecimentos linguísticos, artísticos, matemáticos e científicos por meio de um projeto interdisciplinar.

Para isso, a unidade propõe as seguintes ações:

a) contextualizar o tema apresentando diversos festivais e desfiles ao redor do mundo;
b) introduzir o gênero *reviews* em *sites* de festivais internacionais;
c) interpretar texto de dicas de viagem para participação em festival internacional de filmes;
d) introduzir o gênero *comments* relacionado a artigos de *sites* e *blogs* de festivais e desfiles;
e) ler sobre festival de filmes voltado para adolescentes e falar sobre festivais regionais;
f) reconhecer e usar as estruturas linguísticas *going to* e Presente Contínuo para fazer previsões e falar de arranjos e planos futuros;
g) estudar vocabulário relacionado a festivais e paradas de diferentes tipos;
h) perceber e praticar a pronúncia dos sons /m/, /n/ e /ŋ/ com o apoio de animações;
i) planejar um festival na escola em colaboração com colegas e professores de várias disciplinas;
j) ouvir e discutir sobre música tradicional de festival internacional;
k) praticar o uso de estruturas linguísticas de arranjos e planos futuros por meio do jogo *The Parade Game*;
l) aprender sobre os profissionais envolvidos no Carnaval brasileiro;
m) escrever uma mensagem para ser postada em página de festival de música com o intuito de resolver problemas relacionados à participação no evento.

SOBRE O TEMA DA UNIDADE

Esta unidade aborda as tradições culturais de alguns festivais e desfiles no mundo. Ela favorece a discussão do tema contemporâneo transversal **Diversidade Cultural** por meio de textos escritos e orais de festivais e desfiles em vários países; oferece a oportunidade de explorar os temas contemporâneos transversais **Educação Financeira** e **Educação Fiscal** em um projeto interdisciplinar de organização de um festival na escola; e ainda colabora com a ampliação do tema **Trabalho** ao apresentar alguns dos profissionais envolvidos no Carnaval.

BNCC EM USO

A unidade explora festivais tradicionais diversos com o objetivo de atender às expectativas educacionais da **competência geral 3**; propõe um projeto interdisciplinar de organização de festival na escola para mobilizar o conhecimento linguístico, artístico, matemático e científico, favorecendo, assim, o desenvolvimento das **competências gerais 4** e **7**; além de apresentar gêneros textuais digitais como *reviews*, *comments*, *message* para comunicação e solução de problemas, com intuito de trabalhar a **competência geral 5**. A unidade mobiliza a **competência específica 1** ao explicitar o funcionamento da estrutura linguística para planos futuros e envolver os estudantes em práticas sociais correlatas, como planejamento de evento; a **competência específica 6** ao promover a apreciação de produções artístico-culturais locais, regionais e globais e propor a realização de evento local; e a **competência específica 7** pela mobilização de práticas de linguagem no universo digital para participação crítica e cidadã na vida coletiva.

COMENTÁRIOS E SUGESTÕES

➤ **Página 176**

Promova um *brainstorm* dos festivais e desfiles nacionais e internacionais que os estudantes conhecem. Uma discussão ampla sobre o patrimônio artístico-cultural de diversos lugares pode fomentar o desenvolvimento da habilidade **EM13LGG601** da BNCC.

➤ **Página 177**
➤ ***Lead-in***

3. Pergunte se os estudantes costumam ler ou escrever críticas postadas em *sites*, *blogs* e *apps*. Independentemente da resposta, pergunte "Por quê?", uma vez que o gênero *reviews* é um importante mediador da participação cidadã no ambiente digital, permitindo desenvolver aspectos das habilidades **EM13LGG101** e **EM13LGG704**.

➤ **Página 178**
➤ ***Let's read!***

Ajude os estudantes a ativar conhecimentos prévios sobre o assunto do texto perguntando quais dicas dariam para um familiar ou amigo que vai participar de um festival internacional.

➤ **Página 179**
➤ ***Let's read!***

5. Assim como feito no *Lead-in*, pergunte aos estudantes se eles deixam comentários em artigos ou *posts* que leem em *websites* ou redes sociais. Com o intuito de trabalhar a habilidade **EM13LGG701** da BNCC, pergunte quais seriam os possíveis propósitos de se fazer comentários em publicações alheias, quais tipos de reação costumam usar (*like*, estrela, etc.), como isso pode ser feito de modo ético e responsável, etc.

➤ **Página 180**

8. Divida a classe em duplas e acompanhe os diálogos, auxiliando quando necessário. Recorra às sugestões oferecidas na parte teórica deste Manual sobre **como avaliar a produção oral** dos estudantes. Naquela seção, incluímos uma **rubrica** que pode ser usada tanto por você, para auxiliar na avaliação objetiva da produção, quanto pelos estudantes, para conhecerem os **critérios dessa avaliação**.

➤ **Página 181**
➤ ***Vocabulary corner***

Recomende que os estudantes ampliem seu repertório de palavras e expressões utilizando as sugestões dadas na *Welcome Unit* e na seção *Learning tips* no início do Livro do Estudante.

➤ **Página 182**
➤ ***Pronunciation spot – sounds /m/, /n/ and /ŋ/***

Sugerimos chamar a atenção dos estudantes para a importância de articular adequadamente os sons. Mostre que, quando ocorrem no final de uma palavra seguida de outra que começa com um som de vogal, a ligação entre elas pode provocar confusão se não estivermos acostumados com a pronúncia adequada.

Como uma **prática extra**, escreva as seguintes expressões na lousa: *A ram is an animal*, *It ran away*, *I rang a small bell*. Peça que usem o *Google Translate* em seus *smartphones* para ouvi-las, prestando bastante atenção à ligação dos sons nos trechos sublinhados. Peça que as repitam depois de ouvir.

Como um **desafio**, escreva as seguintes sentenças na lousa: a) *My friend likes (Robin Banks/robbing banks).*; b) *They told me it was a (dumb/done) thing.*; c) *Tom (ran/rang) yesterday.*; d) *The (son warned/sun warmed) the people on the beach.*; e) *He wouldn't stop (sinning/singing).* Os estudantes devem escolher uma das opções nos parênteses e dizer a sentença com a pronúncia correspondente. O colega que acertar o maior número de sentenças ganha o desafio.

➤ **Página 183**
➤ ***Let's focus on language!***

4. O objetivo da atividade é que os estudantes pratiquem a estrutura *be going to*. A ideia da atividade é proporcionar oportunidades de uso da estrutura por meio de uma **tarefa real de negociação**. Em alguns momentos, eles precisarão mobilizar outros tipos de estrutura para fazer as discussões e negociar suas escolhas e orçamento. Por exemplo, precisarão expressar opiniões, concordar e discordar. Essas funções comunicativas são recorrentes em outras unidades da obra. Recomendamos que essa atividade seja menos controlada; porém, caso necessário, você poderá enfatizar outros *prompts* na lousa como: *I think.../Ok, but.../I agree with you.../I see your point, but....*

Para chegar ao orçamento final e calcular o preço do ingresso, os estudantes irão se envolver em pequenas contas matemáticas sobre quanto vão gastar com bebida por pessoa, aluguel de mesas, quantidade de comida, gerando oportunidades para trabalhar com cálculos em língua inglesa. Essa atividade poderá gerar também outras iniciativas de **trabalho interdisciplinar** e o envolvimento dos estudantes com questões da escola, podendo assumir um papel de corresponsabilidade pela organização desse e de outros eventos escolares, desenvolvendo trabalho com os professores de **Matemática e suas Tecnologias** para cálculo de custos, com os professores de **Linguagens e suas Tecnologias – Língua Inglesa**, **Língua Portuguesa** e **Arte** para a escrita de cartas endereçadas à diretoria e à prefeitura pedindo autorização para o evento, segurança, alvará e iluminação, fazendo as peças de divulgação, assim por diante.

A organização de um festival na escola envolverá os estudantes com questões e problemas cujas soluções demandam um raciocínio metódico e sistemático, oferecendo inestimáveis oportunidades para o desenvolvimento do **pensamento computacional**.

➤ **Página 184**
➤ ***Turn on the jukebox!***

Gostaríamos de destacar que o tratamento que damos a festividades como Carnaval e Mardi Gras é sempre de natureza cultural, como expressão de um povo. Portanto, convém estar atento a estudantes que porventura não apreciam esse eventos, por quaisquer razões, **evitando** expô-los a **situações desconfortáveis** na aula.

Sugerimos que, ao fim dessa atividade, você proponha uma **tarefa interdisciplinar** com os outros professores de **Linguagens e suas Tecnologias – Arte** e **Música**, quando houver. A ideia é que os estudantes pesquisem e construam máscaras e adereços típicos dos carnavais do Rio, de Veneza e de Nova Orleans. Material reciclável pode ser a matéria-prima para esses adereços. Uma exposição dos adereços pode ser montada na escola, com legendas/descrições em língua inglesa, contendo os materiais usados. Essas atividades podem gerar oportunidades para trabalhar as habilidades **EM13LGG602**, **EM13LGG604** e **EM13LP47**.

➤ **Página 185**

Se necessário, ajude os estudantes no reconhecimento dos objetos no jogo: *scuba mask/snorkel, Venetian/pierrot/harlequin mask, pacifier, fan's foam finger/hand, cheerleading poms, heart baloons, Mardi Gras bead necklaces, party air horn, umbrella, electric bug zapper/racket, superhero costume, colorful assorted confetti, smartphone/tablet, carnival hat, whistle, mineral water bottle.*

➤ **Página 187**
➤ ***Let's act with words!***

Sugerimos chamar a atenção dos estudantes para o gênero "mensagem" em página de contato, que tem a função de dar aos leitores possibilidade de resolver problemas e expressar suas opiniões na internet. Uma boa mensagem utiliza argumentos consistentes na formulação da ideia defendida, evidenciando a questão a ser resolvida e o posicionamento de quem escreveu. Lembre a turma de dedicar especial atenção à etapa de planejamento, listando no caderno os argumentos e ideias a serem utilizados na argumentação. Encoraje a turma a trabalhar de maneira colaborativa, fazendo com que os estudantes leiam e revisem os trabalhos dos colegas, participando de eventual reelaboração. Essa atividade permitirá aos estudantes trabalhar a habilidade **EM13LGG104** da BNCC.

UNIT 13
ON THE RUNWAY

OBJETIVOS E JUSTIFICATIVAS

- Refletir sobre tratamento ético de animais, moda e consumismo para conscientizar-se sobre responsabilidade ambiental;
- discutir sobre estereótipos da moda para reconhecer a diversidade humana, estimular a resiliência individual e respeitar as emoções das pessoas;
- aprender a descrever ações em andamento e expressar ideias como obrigação, possibilidade, proibição, para aplicar na recepção e na produção de diferentes discursos;
- estudar as características de campanhas de conscientização e infográficos para questionar e defender pontos de vista por meio de práticas linguísticas multimodais.

Para isso, a unidade propõe as seguintes ações:

a) refletir acerca de campanhas de conscientização sobre abuso de animais e sobre moda e consumo;
b) reconhecer as características do gênero textual multimodal infográfico;
c) aprender vocabulário relacionado a roupas e acessórios;
d) interpretar texto de campanha de conscientização sobre abuso de animais;
e) analisar e falar sobre texto e infográfico relacionados a moda e consumo;
f) reconhecer e usar verbos modais para expressar habilidade, possibilidade, probabilidade, dedução, obrigação e proibição;
g) usar o Presente Contínuo ao descrever desfiles de moda;
h) ouvir mulheres que vestem manequins de diversos tamanhos dizendo o que elas usam para se sentir confiantes;
i) descrever oralmente ações em andamento por meio de jogo de adivinhação e atividade de organização de desfile de moda;
j) aprender sobre algumas profissões relacionadas à moda;
k) produzir um infográfico sobre moda, tratamento ético de animais ou consumo consciente.

SOBRE O TEMA DA UNIDADE

Esta unidade explora o mundo da moda e temas pertinentes a esse universo, como o uso de peles, a preocupação excessiva com o peso, o consumismo, etc. Os temas contemporâneos transversais mobilizados são **Educação Ambiental** por meio da reflexão sobre o tratamento ético de animais; **Educação para o Consumo** com a discussão sobre consumismo e o conceito de *slow fashion;* e **Trabalho** com a apresentação de carreiras na moda.

BNCC EM USO

A unidade trabalha a **competência geral 7** ao promover uma discussão de ideias que promove a consciência socioambiental e o consumo responsável nos âmbitos local, regional e global; as **competências gerais 8** e **9** ao reconhecer e respeitar a diversidade humana, estimulando a empatia, o respeito e a autoconfiança em relação ao próprio corpo; e a **competência geral 10** ao promover uma ampla reflexão sobre o agir pessoal e coletivo, com responsabilidade, resiliência, ética. Também trabalha a **competência específica 1** ao mostrar o funcionamento das linguagens na recepção e na produção de discursos variados; a **competência específica 3** ao usar diversos gêneros do discurso como instrumentos de ação social para defender pontos de vista via linguagem; e a **competência específica 5** ao usar os desfiles de moda para questionar estereótipos e valorizar a diversidade corporal.

COMENTÁRIOS E SUGESTÕES

➤ **Página 190**

Estimule os estudantes a refletir sobre a quebra de estereótipos e padrões físicos. Solicite outros exemplos de pessoas que ocupam espaços antes reservados a apenas um grupo privilegiado. Essas reflexões possibilitarão o trabalho com as habilidades **EM13LGG102** e **EM13LGG502** da BNCC.

➤ **Página 191**
➤ ***Lead-in***

5. É interessante enriquecer essa atividade mostrando aos estudantes outros exemplos de campanhas com base nos quais as características possam ser exploradas. Isso pode ser feito com recortes de revistas usadas ou mesmo com uma apresentação de *slides* feita em computador, quando então um maior número de imagens pode ser mostrado. Além das características citadas na atividade, podem ser apresentadas outras, como: *The message is persuasive.*; *The goal is to change beliefs, attitudes, and behaviors.*; *The basic idea is to catch one's attention.*; *There is an effort to address readers in their individuality.*; *There is an effort to make us feel we are willing to participate.*

6. Explore ao máximo as características de um infográfico, solicitando aos estudantes que apresentem outras que percebem no gênero. Se possível, oriente-os a **pesquisar** outros exemplares de infográficos para **analisarem** seus **elementos composicionais**. Tal estudo desse gênero multimodal poderá estimular o desenvolvimento da habilidade **EM13LGG103**.

Para garantir o desenvolvimento do **pensamento computacional pelos estudantes**, esta unidade articula certos conhecimentos de maneira gradativa. Por exemplo, com o intuito de preparar os estudantes para a produção de uma campanha de conscientização relacionada aos temas contemporâneos transversais **Educação Ambiental** e **Educação para o Consumo**, a unidade promove: a percepção das características de campanhas e infográficos por meio das atividades nas seções *Lead-in* e *Let's read and talk!*; a compreensão do funcionamento de aspectos linguísticos típicos de tais gêneros na seção *Let's focus on language!*; e a consolidação do conhecimento sobre os elementos composicionais de infográficos a fim de modelar o que aprenderam por meio da produção de um infográfico sobre moda, tratamento ético de animais ou consumo consciente, na seção *Let's act with words!*.

➤ **Página 192**
➤ ***Let's read and talk!***

O propósito dessa atividade de interpretação é explorar as habilidades **EM13LGG303** e **EM13LGG304** por meio da problematização de questão polêmica para elevar a consciência socioambiental nos âmbitos local, regional e global. Recomendamos perguntar aos estudantes sobre outros aspectos igualmente relevantes que precisam ser discutidos na sociedade. Essa seção também mobiliza a habilidade **EM13LP05** na medida em que propõe que os estudantes analisem a questão discutida e se posicionem sobre ela recorrendo aos mecanismos linguísticos necessários.

➤ **Página 193**

5. Como preparação para essa atividade de fala, os estudantes podem listar roupas e acessórios que poderiam compor seu "guarda-roupa cápsula" pessoal. Eles podem inclusive ser estimulados a pensar em lugares alternativos para adquirir as peças de que precisarão, como brechós, e o que farão para se desfazer daquelas de que não vão mais precisar; isso mobilizará a habilidade **EM13LGG305**.

➤ **Página 194**

➤ ***Let's focus on language!***

3. Variação linguística

Essa seção explora as habilidades **EM13LP07** e **EM13LP27**. Se necessário, explique aos estudantes que a palavra *labour* é a variante da língua inglesa britânica. Na língua inglesa estadunidense, a variante é *labor*.

➤ **Página 196**

8. Sugerimos aproveitar a riqueza de vocabulário dessa etapa para propor uma **atividade de ampliação** e consolidação mais lúdica: a criação colaborativa de dicionário de figuras. Os estudantes podem usar imagens de revistas ou da internet ou, ainda, tirar fotos deles mesmos e compor legendas detalhadas para todas as peças de roupa e acessórios que as pessoas estão vestindo. Essa atividade pode ser utilizada como preparação para a atividade oral que virá na seção *Let's Listen and talk!*.

➤ **Página 198**

➤ ***Let's listen and talk!***

O áudio escolhido e as atividades propostas podem permitir discussões relacionadas às habilidades **EM13LGG301** e **EM13LGG503** da BNCC.

2. O jogo *Guess Who* é bastante conhecido e possui várias versões, inclusive gratuitas, nas lojas virtuais nos *smartphones*. Sugerimos pedir aos estudantes que procurem e instalem uma versão do jogo a partir da *Play Store* para que possam aprender de maneira lúdica outras formas de descrever pessoas.

➤ **Página 199**

➤ ***Let's listen and talk!***

5. Essa atividade pode ser feita em pares ou em grupos, e até mesmo como discussão com toda a turma. Fica a seu critério pedir que preparem as respostas por escrito em casa ou na sala de aula, ou fazer apenas oralmente.

6. Oriente os estudantes a trazer peças de roupa e acessórios diferentes para o desfile e a pesquisar o nome e a pronúncia de cada item antes do desfile. Se forem muitos estudantes e o tempo for escasso, cada grupo pode escolher apenas um ou dois colegas para desfilar; os outros ficam responsáveis pela narração. O desfile pode ser dividido em mais de uma aula (um grupo em cada dia). **Outra opção** é solicitar que os estudantes filmem a atividade em celulares e compartilhem o vídeo com você e os colegas.

Sugestão de avaliação para a seção: nessa atividade, você pode avaliar os seguintes aspectos: a) a correção gramatical das descrições feitas; b) a pronúncia das palavras relativas às vestimentas e dos adjetivos usados nas descrições; c) a adequação da entonação ao gênero proposto, expressando entusiasmo e ênfase em alguns adjetivos, etc.

➤ **Página 200**

➤ ***Profession spot***

Careers in fashion

1. Sugerimos deixar que os estudantes explorem livremente a imagem. O vocabulário pode ser incorporado ao dicionário de figuras ou ao glossário pessoal do estudante.

Esse pode ser um bom momento para discutir as estratégias e metas que um(a) jovem interessado(a) em fazer carreira na área de moda precisa ter em mente. Uma **pesquisa** sobre as vantagens e os desafios de se inserir nessa área pode ser um ponto de partida. A turma pode ser dividida em grupos e pesquisar questões voltadas às carreiras propostas. Uma pesquisa sobre jovens talentos nessa área e sobre as oportunidades de trabalho também pode auxiliar os estudantes a pensar em questões para compor seus **projetos de vida** no que diz respeito às suas futuras escolhas profissionais.

➤ **Página 203**

➤ ***Let's act with words!***

Sugerimos chamar a atenção dos estudantes para o gênero infográfico, que geralmente abusa de ilustrações, gráficos, cores e imagens. Lembre-os de que o objetivo de um infográfico é informar os leitores com abundância de elementos gráficos, e não com textos longos. Encoraje os estudantes a trabalhar em duplas ou grupos, dando *feedback* sobre os trabalhos dos colegas. Lembre-os de que podem utilizar recursos tecnológicos digitais, como o computador, por exemplo.

Let's create an infographic

Caso você diagnostique que a produção digital não será possível em seu contexto, peça aos estudantes que utilizem mídias físicas, como sulfite A4, cartolina ou outro tipo de papel. Dessa maneira, os trabalhos podem ser expostos nos murais da sala e/ou da escola. Para avaliar o infográfico, sugerimos verificar se o estudante conseguiu pesquisar e sintetizar as informações obtidas, se o trabalho é criativo, se existe equilíbrio entre as informações visuais e textuais, se o texto usa a língua inglesa de forma adequada e se não apresenta erros de ortografia. Essa proposta está relacionada às habilidades **EM13LGG101**, **EM13LGG304**, **EM13LP24** e **EM13LP44** da BNCC.

Sugerimos informar aos estudantes os **critérios** que utilizará para a **avaliação da produção escrita**. Essa atividade pode ser feita em casa ou em sala de aula e poderá ser incluída no sistema de avaliação.

UNIT 14
GOING MOBILE

OBJETIVOS E JUSTIFICATIVAS

- Explorar textos que circulam em mídias sociais para reconhecer os usos da língua que emergem nesse contexto;
- reconhecer usos da língua relacionados ao universo digital para compreender e produzir textos próprios desse contexto;
- falar sobre coisas que aconteceram em um momento não específico para reportar ações relacionadas à tecnologia;
- criar uma mensagem de texto para articular usos de linguagem comuns em ambientes digitais.

Para isso, a unidade propõe as seguintes ações:

a) refletir sobre mensagens de texto que circulam em ambientes móveis e reconhecer novas formas de comunicação que emergem nesses contextos;

b) ler e interpretar um texto sobre a linguagem da internet e sua (in)adequação em diferentes situações comunicativas;
c) reconhecer abreviações populares utilizadas em mensagens de texto em língua inglesa;
d) ouvir e interpretar mensagens de secretária eletrônica em língua inglesa e reconhecer suas características;
e) reconhecer a pronúncia da letra "e" em posição final;
f) explorar o uso e a função do Presente Perfeito por meio de situações relacionadas às redes sociais e à tecnologia móvel;
g) produzir uma mensagem de texto para interagir com um amigo e articular os usos da linguagem da internet.

SOBRE O TEMA DA UNIDADE

Essa unidade trata do uso de dispositivos móveis e da linguagem neles utilizada, explorando os temas contemporâneos transversais **Ciência e Tecnologia** e **Diversidade Cultural**.

BNCC EM USO

Por abordar a linguagem mediada por tecnologias digitais móveis para se expressar e produzir sentidos, a unidade explora a **competência geral 4**; e por proporcionar a compreensão de tecnologias digitais de informação e comunicação para diversos fins na vida pessoal e coletiva, **competência geral 5**. A unidade trabalha também a **competência específica 1** quando promove a reflexão sobre a linguagem da internet e o funcionamento de práticas culturais que emergem do contexto da mobilidade; **a competência específica 4** ao enxergar a língua como fenômeno social variável e sensível aos contextos de uso, reconhecendo as variedades da linguagem *on-line* como formas de expressão individuais e coletivas; e a **competência específica 7** ao considerar dimensões técnicas, críticas, criativas e estéticas do universo digital para o engajamento em práticas autorais e coletivas.

COMENTÁRIOS E SUGESTÕES

➤ **Página 203**
➤ ***Lead-in***

Aproveite as imagens da abertura para explorar as habilidades **EM13LGG103** e **EM13LGG104** da BNCC. Chame a atenção da turma sobre como diferentes modos semióticos (verbais e visuais) são utilizados para construir significados em mensagens de texto em ambientes móveis. Estimule os estudantes a refletir sobre as diferentes linguagens e seus funcionamentos, presentes nos discursos em questão.

Variação linguística

Aproveite a oportunidade para convidar os estudantes a reconhecerem as diferenças de pronúncia entre a variante da língua inglesa estadunidense e a da língua inglesa britânica para a palavra *mobile*, que aparece no título da unidade e em vários outros momentos. Na variante britânica, fala-se /ˈmoʊ.bəl/ e, na estadunidense, /ˈmoʊ.baɪl/.

➤ **Página 204**
➤ ***Let's read!***

Essa seção explora as habilidades **EM13LGG401** e **EM13LGG402** da BNCC, já que estimula os estudantes à análise crítica e à criação de mensagens de texto enquanto produções culturais sensíveis aos contextos de uso. Aproveite para explorar essa característica marcante das **culturas digital e juvenil**, chamando a atenção da turma para as variedades e os estilos dessa situação comunicativa, como o uso de abreviações, siglas, *emojis*, *memes*, textos curtos, etc. Além disso, é uma oportunidade para trabalhar a habilidade **EM13LGG403**, promovendo uma reflexão sobre os múltiplos usos, usuários e funções da língua inglesa como língua de comunicação global em contexto digital.

Caso julgue interessante e seja possível, você pode pedir aos estudantes que liguem os celulares e enviem mensagens para os colegas de sala. Após o recebimento das mensagens, chame a atenção para o gênero e suas características. Sugerimos que você lide com essas perguntas oralmente, pedindo aos estudantes que mantenham os livros fechados. As perguntas podem ser dirigidas à turma toda, e voluntários podem ser encorajados a escrever na lousa os exemplos de *texting abbreviations* que eles conhecem, em língua inglesa ou língua portuguesa.

Juntamente com os professores de **Ciências Humanas e suas Tecnologias – História** e **Geografia**, você pode planejar um **projeto coletivo** sobre a variação cultural dos significados dos *emojis*. Embora tenham sido criados por uma empresa japonesa, os *emojis* são utilizados em todo o mundo e adquirem outros significados pelos falantes de outras culturas. Exemplos são o *emoji* de *folded hands*, que também é utilizado para representar *high-five*; e o *OK hand gesture*, que, na cultura brasileira, é aceitável, e, na estadunidense, é um símbolo equivalente ao dedo do meio. Os estudantes podem pesquisar outros casos de variação e investigar mais sobre a relação da cultura na variação.

➤ **Página 206**
➤ ***Let's listen and talk!***

Caso as atividades de compreensão oral se mostrem desafiadoras para a turma, sugerimos usar estratégias que facilitem a interação dos estudantes com os textos orais, por exemplo: explorar o conhecimento de mundo do estudante quanto à temática do texto antes de ouvi-lo; passar o áudio uma vez com os livros fechados e explorar a ideia geral do texto; escrever na lousa palavras e expressões-chave de trechos mais longos e complexos; orientar os estudantes a lerem as questões relativas ao texto antes de ouvi-lo, para concentrarem a atenção na informação relevante; fazer perguntas extras que explorem o áudio

2. Uma **forma diferente de implementar a atividade** é pedir que os estudantes, em duplas, tentem adivinhar quais são algumas das palavras que faltam servindo-se da dica de palavras "vizinhas" e do que se lembram, visto que já ouviram a gravação uma vez. Outra opção é ler com eles as mensagens e pedir que lancem hipóteses sobre quais são essas palavras. Você pode escrever na lousa aquelas que eles "acertarem". Deixe que descubram as demais ouvindo a gravação novamente.
4. De modo a **facilitar a implementação** dessa atividade, você pode sugerir que os estudantes preparem, no caderno, o texto das mensagens que gostariam de deixar.
5. Para **estimular que diferentes perfis de estudantes** atinjam o **nível inferencial no processo de leitura**, caso as atividades de fala se mostrem desafiadoras para sua turma, sugerimos usar estratégias que deem aos estudantes suporte para sua produção oral, por exemplo: escrever na lousa palavras-chave que eles possam utilizar; sugerir o planejamento e a organização das ideias antes da realização das atividades; enfatizar a importância de usarem os boxes *Useful Language* e ampliá-los na lousa, caso seja necessário; encorajar os estudantes a usarem a paráfrase para expressar alguma ideia de maneira alternativa, caso tenham dificuldade com vocabulário.

6. Você tem **autonomia para planejar e implementar** essa atividade de outras maneiras. Por exemplo, os estudantes podem se reunir em duplas para produzir um texto criativo para deixar em uma caixa postal, como aqueles apresentados na atividade 2. Se possível, as mensagens podem ser gravadas nos celulares da dupla. Os colegas das outras duplas podem enviar as mensagens uns para os outros e, se quiserem, responder. Caso a escola não permita o uso do celular ou os estudantes não tenham acesso à internet na sala de aula, a atividade pode ser feita em casa e implementada por algum aplicativo de troca de mensagens. Os colegas podem ouvir o texto e responder por meio de uma mensagem de áudio. Essa atividade explora a habilidade **EM13LP16** da BNCC.

➤ **Página 207**
➤ ***Time for literature***

Essa seção explora a habilidade **EM13LP46** da BNCC.

10. Você pode lançar mão do **pensamento computacional** para explicar a atividade para os estudantes. Explore as ações de entrada e o sequenciamento de atividades para chegar ao objetivo final que, neste caso, é um *instapoem*. Apresente aos estudantes as etapas listadas na atividade e pergunte se eles conseguem pensar em mais ações que podem contribuir e/ou fazer parte do processo de criação de um poema e em que sequência elas estariam. Esta atividade vai ao encontro das **culturas digital e juvenil**, por se dedicar a uma forma de expressão identitária dos jovens no ciber-espaço.

➤ **Página 209**
➤ ***Let's focus on language!***

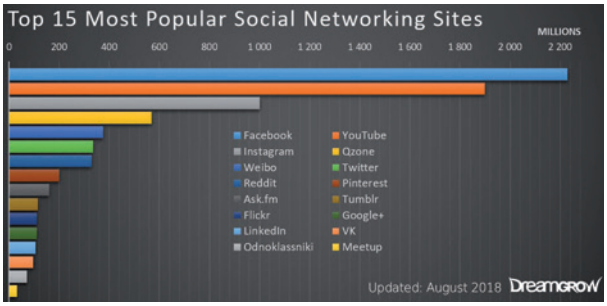
Medicos

De acordo com o *Dicionário Cambridge*, a palavra *medico* é um termo informal na língua inglesa de variante britânica que equivale a *doctor*.

3. Sugerimos lembrar os estudantes que, para reportar a resposta do colega, devemos usar a terceira pessoa do singular e, portanto, a forma do verbo auxiliar muda para *has*. Chame a atenção para o fato de que, na linguagem oral, geralmente se usa a forma contraída do verbo *has* com o pronome pessoal: *he's*, *she's,* etc.

➤ **Página 210**
➤ ***Let's focus on language!***

5. Aproveite a oportunidade para explorar o tema contemporâneo transversal **Ciência e Tecnologia**. Nesta atividade, você pode fazer um *brainstorm* em grupo para apontar as mídias sociais que poderiam ser incluídas na *timeline*. Explore o fato de as mídias sociais serem espaços de interação virtual entre usuários. São considerados exemplos de mídias sociais: *blogs*, redes sociais, fóruns, *e-groups*, *instant messengers*, *wikis*, *sites* de compartilhamento de conteúdo multimídia. Nesses canais, as pessoas podem dialogar e compartilhar informação utilizando diferentes linguagens propiciadas pela tecnologia digital. Na *web* há vários gráficos e infográficos que apresentam mídias sociais e as relacionam com a tecnologia móvel. Eles podem ser utilizados para contextualizar essa atividade. Você pode fazer uma busca e levar o texto para a sala de aula ou mesmo encaminhar para os estudantes previamente. Veja um modelo disponibilizado em: https://www.dreamgrow.com/top-15-most-popular-social-networking-sites/. Acesso em: 23 jul. 2020.



DreamGrow. Fotografia: ID/BR

➤ **Página 213**
➤ ***Let's act with words!***

Esta atividade trabalha com as habilidades **EM13LGG701, EM13LGG702** e **EM13LGG703** da BNCC, pois explora princípios, funcionalidades, linguagens e impactos da tecnologia digital móvel nas práticas sociais de linguagem dos sujeitos. Nesta atividade, os estudantes são convidados a lançar mão da linguagem da internet ao se engajarem em um projeto autoral. Sugerimos que você chame a atenção dos estudantes para o gênero mensagem de texto, que geralmente é marcado por concisão, objetividade e abreviações. É interessante relembrar as abreviações trabalhadas na unidade e também encorajar os estudantes a pesquisar outras (explorando, portanto, a habilidade **EM13LGG704**). Você tem **autonomia para planejar e implementar** essa atividade de outras maneiras, em sala ou em casa (parcial ou totalmente). Dinâmicas colaborativas podem auxiliar o desenvolvimento da produção escrita. Estimule a turma a trabalhar em conjunto, lendo, revisando e dando *feedback* nas mensagens uns dos outros.

UNIT 15
YOU BROADCAST

OBJETIVOS E JUSTIFICATIVAS

- Falar sobre transmissão de vídeos para reconhecer como a linguagem é utilizada em plataformas para esse fim;
- refletir sobre *youtubers* e influenciadores digitais para compreender seus papéis no universo digital;
- dar instruções em língua inglesa para praticar usos da língua comuns em tutoriais e demais vídeos instrucionais;
- criar um *script* de vídeo para compreender a criação audiovisual de maneira processual.

Para isso, a unidade propõe as seguintes ações:

a) explorar os diversos tipos de vídeo postados em plataformas digitais de compartilhamento;
b) refletir sobre os perfis dos criadores de conteúdo audiovisual, os *youtubers*;
c) ler e interpretar um texto sobre a ascensão de influenciadores digitais no *YouTube*;
d) reconhecer palavras comuns em *sites* de compartilhamento de vídeos;
e) reconhecer o uso e o significado de conjunções para estabelecer relações entre frases;
f) ouvir e interpretar o áudio de um tutorial em vídeo;
g) reconhecer a pronúncia da vogal *schwa* /ə/;
h) escrever um roteiro para a produção de um tutorial em vídeo.

SOBRE O TEMA DA UNIDADE

Esta unidade trata da produção e divulgação de vídeos pessoais e dos gêneros digitais que os envolvem, explorando o tema contemporâneo transversal **Ciência e Tecnologia**.

BNCC EM USO

Por meio da criação de conteúdos digitais em formato de vídeo, a unidade explora a **competência geral 4**, ao mobilizar a linguagem audiovisual para se expressar e produzir sentidos; e a **competência geral 5**, por proporcionar a compreensão de tecnologias digitais de informação e comunicação para exercer protagonismo e autoria na vida pessoal e coletiva. A unidade trabalha também a **competência específica 1**, quando promove a reflexão sobre a linguagem audiovisual na internet e o funcionamento de práticas culturais que emergem desse contexto; **a competência específica 3**, ao explorar o uso de diferentes linguagens para exercer o protagonismo e a autoria em âmbito local, regional e global; e a **competência específica 7**, ao considerar as dimensões técnicas, críticas, criativas e estéticas do universo digital para o engajamento em práticas autorais e coletivas.

COMENTÁRIOS E SUGESTÕES

- **Página 217**
- ***Lead-in***

Alexey Boldin/Shutterstock.com/ID/BR

Nesta seção, você pode aproveitar para **mapear as habilidades** dos estudantes e convidá-los a refletir sobre elas, sobre seus **hábitos e qualidades** que poderiam gerar canais interessantes que os inserissem em situações reais de uso de língua. Tal mapeamento pode ajudá-los a perceber **trilhas de aprendizagem** mais arrojadas, caminhos que podem gerar **projetos de vida** baseados no meio digital, dentre outras iniciativas bastante atuais na **cultura juvenil**.

Use a oportunidade para explorar as habilidades da BNCC, explorando de que maneira o uso de diferentes linguagens é fundamentado em interesses pessoais e coletivos (**EM13LGG101**); a forma como diferentes modos semióticos (verbais, visuais, sonoros, gestuais) constroem significados nos diversos tipos de vídeos que circulam nas plataformas de compartilhamento (**EM13LGG103**); e como essas linguagens são utilizadas em diversos campos de atuação (**EM13LGG104**).

Comente com os estudantes que muitos programas das TVs a cabo e/ou via satélite são disponibilizados no *YouTube*, favorecendo o acesso gratuito a conteúdos variados. Caso seja possível, você pode realizar um *tour* virtual com os estudantes no *YouTube*, mostrando em quais seções da plataforma eles podem ter acesso a vídeos sobre música, esportes, jogos, notícias, etc.

O tema desta unidade oferece ainda oportunidades de **planejamento de projetos coletivos** com professores de **Ciências da Natureza e suas Tecnologias – Biologia**, **Física**, **Química**, entre outros. O *YouTube* é uma plataforma que hospeda inúmeros gêneros de vídeos, sendo os tutoriais bastante frequentes. Um trabalho colaborativo pode envolver uma feira de ciências virtual e bilíngue. Os estudantes podem se reunir em grupos e escolher um experimento para demonstrar e explicar em vídeo. Orientados por você e pelos professores dos outros componentes, os estudantes podem fazer pesquisas na *web* e produzir um vídeo em que realizem e expliquem os processos discutidos em sala de aula. De modo a ampliar a possibilidade de alcance, os vídeos podem ser produzidos em língua inglesa, ou em português com legendas em língua inglesa.

- **Página 218**
- ***Before you read...***

Dependendo do seu contexto, você pode pedir aos estudantes que leiam as instruções das atividades da seção *Let's read!* Isso vai permitir que eles tenham uma ideia geral do texto e possam aplicar a estratégia de *scanning*, busca por informação específica. Isso poderá permitir que estudantes de diferentes níveis alcancem o nível inferencial durante a leitura mais facilmente. Recomende aos estudantes que, inicialmente, não se preocupem com palavras que não os ajudam a fazer as atividades.

- **Página 225**
- ***Let's listen and talk!***

Caso as atividades de compreensão oral se mostrem desafiadoras para a turma, sugerimos usar estratégias que facilitem a interação dos estudantes com os textos orais. Por exemplo: explorar o conhecimento de mundo do estudante quanto à temática do texto antes de ouvi-lo; passar o áudio uma vez com os livros fechados e explorar a ideia geral do texto; escrever na lousa palavras e expressões-chave de textos mais longos e complexos; orientar os estudantes a ler as questões relativas ao texto antes de ouvi-lo para concentrarem sua atenção na informação relevante; fazer perguntas extras que explorem o áudio em maiores detalhes, escrevendo-as na lousa, se necessário.

- **Página 226**
- ***Let's listen and talk!***

8. Recomendamos usar estratégias que deem aos estudantes suporte para sua produção oral, por exemplo: escrever na lousa palavras-chave que eles possam utilizar; sugerir o planejamento e a organização das ideias antes da realização das atividades; enfatizar a importância de usarem o boxe *Useful language* e ampliá-lo na lousa, caso seja necessário; encorajar os estudantes a usar a paráfrase para expressar uma ideia de uma maneira alternativa, caso tenham dificuldade com o vocabulário.

- ***Pronunciation spot – The schwa vowel***

Caso tenha interesse em integrar e **ampliar as oportunidades** de fala, sugerimos a seguinte atividade:

In groups, create an instructional video of a game. Here are some steps: introduce the game, describe the roles of the players on the different teams, explain the rules of the game, and show the game actually being played. Variations such as cooking recipes, instructions on how to download an app can also be interesting possibilities. Make sure you organize how you will work.

a) *Decide what you are going to do.*
b) *Define all roles/tasks in the process.*
c) *Try to speak English as much as you can during your negotiations/discussions.*
Essa atividade explora a habilidade **EM13LP16** da BNCC.

Useful expressions:

I think...; I believe...; What if we...; how about...; OK, but...; OK, but don't you think...; I agree that...

➤ **Página 228**
➤ ***Let's act with words!***

Esta atividade trabalha com a habilidade **EM13LGG301** da BNCC por oferecer a oportunidade de participação dos estudantes em produções artísticas que levam em consideração sua forma e funcionamento para produzir sentidos. Além disso, esta atividade explora as habilidades **EM13LGG701, EM13LGG702** e **EM13LGG703**, pois considera princípios, funcionalidades, linguagens e impactos da tecnologia digital nas práticas sociais de linguagem dos sujeitos. Nesta atividade, os estudantes são convidados a lançar mão de conhecimentos da linguagem audiovisual para se engajarem em um projeto autoral. Sugerimos chamar a atenção dos estudantes para o gênero tutorial, que geralmente apresenta um "passo a passo" detalhado para o desenvolvimento de algo. Lembre os estudantes de que um bom tutorial é rico em imagens e possui instruções claras e objetivas. Lembre-os também de que eles deverão construir frases usando o imperativo, estrutura característica de tutoriais. Uma boa forma de averiguar se um tutorial é bom e cumpre com seu propósito é quando ele é lido e entendido por outra pessoa. Daí a necessidade de promover uma produção colaborativa, encorajando os estudantes a ler e dar *feedback* nas produções dos colegas, explorando assim as habilidades **EM13LP45** e **EM13LP53**. Você tem **autonomia para planejar e implementar** esta atividade de outras maneiras, em sala ou em casa (parcial ou totalmente).

UNIT 16
HEALTHY EATING

OBJETIVOS E JUSTIFICATIVAS

- Estudar sobre hábitos alimentares a fim de perceber a relação entre alimentação e saúde;
- discutir sobre fatos e mitos relacionados à alimentação e à nutrição para desenvolver uma perspectiva crítica sobre alimentação saudável;
- aprender a expressar condições para falar sobre ações ou eventos que provavelmente ocorrerão ou que são hipotéticos;
- aprender sobre microcontos para entender esse gênero literário e desenvolver a consciência cultural;
- escrever uma paródia musical para praticar o uso da linguagem relacionada à alimentação e aos hábitos alimentares de forma criativa.

Para isso, a unidade propõe as seguintes ações:

a) apresentar um tipo de dieta saudável e balanceada com base em fontes sustentáveis de alimentos;
b) ler sobre dicas de alimentação saudáveis para adolescentes;
c) ler a biografia de um artista nacional e a autobiografia de um artista internacional para ter um vislumbre de sua história e obra;
d) refletir sobre possíveis tipos de intimidação e estereótipos que podem ser reforçados em questões sobre alimentação;
e) ler um microconto voltado para o tema da unidade;
f) reconhecer palavras relacionadas à dieta;
g) identificar mitos e fatos sobre alimentação;
h) identificar os sons /s/ e /z/ em língua inglesa;
i) aprender a usar os condicionais para falar sobre ações e eventos imaginários ou hipotéticos no tema da unidade;
j) reconhecer características do gênero paródia;
k) produzir uma paródia voltada para o tema alimentação.

SOBRE O TEMA DA UNIDADE

Esta unidade trata de alimentação e de sua influência na saúde e contempla os temas contemporâneos transversais **Saúde**, ao apresentar e discutir questões voltadas para a saúde física e mental, e **Educação Alimentar e Nutricional**, ao propor discussões sobre hábitos alimentares.

BNCC EM USO

A unidade trabalha a **competência geral 2**, quando promove a reflexão sobre hábitos alimentares saudáveis; a **competência geral 3**, ao valorizar produções artísticas e culturais na área da literatura; e a **competência geral 8**, ao mobilizar discussões que envolvem cuidados com a saúde física e emocional. Ela também trabalha a **competência específica 1**, ao utilizar diferentes linguagens para promover reflexões sobre hábitos alimentares; e **a competência específica 6**, ao envolver os estudantes na (re)construção de produções autorais.

COMENTÁRIOS E SUGESTÕES

➤ **Página 229**
➤ ***Lead-in***

Para mais informações sobre o *LiveWell 2030 diet*, acesse o *site*: https://www.wwf.org.uk/sites/default/files/2017-09/WWF_Livewell_Plates_Full_Report_Sept2017_Web.pdf. Acesso em: 23 jul. 2020.

Essa seção explora a habilidade **EM13MAT102** e pode ser uma oportunidade para se discutir a proposta do *LiveWell 2030 diet* como ponto de partida para a **educação alimentar e nutricional**. Sugerimos que os estudantes pesquisem programas de educação alimentar no Brasil e façam um levantamento sobre as semelhanças e diferenças do *LiveWell Diet*. O *site* do FNDE possui informações que poderão ser utilizadas nesta pesquisa: https://www.fnde.gov.br/programas/pnae/pnae-eixos-de-atuacao/pnae-educacao-alimentarnutricional. Acesso em: 23 jul. 2020.

Esta obra didática apresenta uma proposta de projeto interdisciplinar que mobiliza conhecimentos de **Linguagens e suas Tecnologias – Língua Inglesa** e **Educação Física**, bem como de **Ciências da Natureza e suas Tecnologias – Química** e **Biologia**. Para saber mais sobre o detalhamento do projeto, veja a seção *Crossing Boundaries 5* (*Nutrition Facts*).

Além disso, um projeto interdisciplinar com professores de **Linguagens e suas Tecnologias – Língua Inglesa** e **Educação Física**, **Ciências da Natureza e suas Tecnologias – Biologia** e **Ciências Humanas e suas Tecnologias – Geografia** pode ser desenvolvido com a intenção de pesquisar distúrbios nutricionais (subnutrição, obesidade) na escola e na comunidade, propondo **ações individuais de cada disciplina e coletivas** que reúnam **três áreas** para minimizar esses distúrbios.

➤ **Página 230**
➤ ***Let's read!***

Recomendamos sugerir aos estudantes que, antes de ler o texto, explorem as informações não verbais, o título e o subtítulo de modo a ativar seus conhecimentos prévios sobre o assunto e gerar algumas expectativas sobre o que irão ler.

Os *Hints* nas seções de leitura podem dar apoio àqueles **estudantes de diferentes perfis** para atingir sistematicamente o **nível inferencial nos processos de leitura**.

➤ **Página 232**
➤ ***Beyond the lines...***

A charge promove reflexões sobre questões de estereótipos e a atividade interpreta criticamente discursos de diferentes semioses, contemplando, dessa forma, as habilidades **EM13LGG103** e **EM13CNT207** da BNCC.

Essa atividade pode ser ampliada com discussões sobre possíveis **tipos de intimidação**, principalmente *bullying*. Uma atividade sobre tipos mais comuns de *bullying* pode servir de ponto de partida para essas discussões. O tema *cyberbullying* pode também ser uma alternativa para essa discussão. Esses temas podem ser explorados com vistas aos transtornos que o *bullying* e *cyberbulllying* podem gerar, como queda do rendimento escolar. Além disso, transtornos voltados para a **saúde mental** do estudante podem ser discutidos: queda na autoestima, ansiedade, síndrome do pânico, etc. Essas discussões podem gerar uma cartilha para combater o *bullying* na escola. Os *sites* a seguir podem servir de referência para as conversas: https://www.stopbullying.gov/bullying/what-is-bullying; https://www.helpguide.org/articles/abuse/bullying-and-cyberbullying.htm; e https://kidshealth.org/en/teens/bullies.html. Acessos em: 23 jul. 2020.

➤ **Página 233**
➤ ***Time for literature***

As atividades de compreensão e produção de manifestações artísticas e culturais desta seção aguçam a sensibilidade, imaginação e criatividade dos estudantes e articulam a habilidade **EM13LGG602** da BNCC. A natureza e brevidade desses contos podem encorajar os estudantes a ler outros minicontos. Há uma variedade de microcontos no *Twitter* que podem ser lidos pelos estudantes, servindo de inspiração para sua produção.

➤ **Página 236**
➤ ***Let's read and talk!***

5. A atividade foi inspirada no programa de TV *Mythbusters*, do canal *Discovery Channel,* que visa desconstruir alguns dos mitos mais populares ao redor do mundo. **Avaliação da atividade de fala:** um ponto que pode ser avaliado é se os estudantes apresentam os fatos que desconstroem esses mitos. A avaliação poderá incluir o uso de expressões *The fact about... is..., If we eat... we don't..., You will not... if you...*, apontadas no boxe *Useful language*.

➤ **Página 237**
➤ ***Let's focus on language!***

5. Sugerimos explicar aos estudantes que, quando a frase começa com a oração condicional, ou seja, com *if*, colocamos uma vírgula entre essa oração e a principal. Você também pode solicitar aos estudantes que façam uma leitura com foco na ideia principal dos excertos.

➤ **Página 240**
➤ ***Let's act with words!***

Sugerimos chamar a atenção dos estudantes para o gênero paródia musical, que geralmente utiliza o humor para criticar algo ou alguém. Encoraje os estudantes a ler e a dar *feedback* nas paródias uns dos outros, criando um ambiente de produção e revisão colaborativas. É importante também chamar a atenção dos estudantes para a questão de musicalidade e ritmo da paródia, que são evidenciados pela seleção das palavras e, principalmente, pelas rimas utilizadas.

Captain Crunch

Marca comercial estadunidense de cereais para o café da manhã, normalmente composta de flocos de aveia e milho com cobertura de açúcar.

Raisin Bran

Um tipo popular de alimento matinal feito com uvas-passas e flocos de cereais.

Este pode ser um bom momento para retomar as discussões sobre o tipo de **alimentação e educação nutricional** proposta no *LiveWell 2030 diet* e refletir criticamente a respeito da questão da comida na paródia.

➤ **Página 241**
➤ ***Let's act with words!***

Para avaliar a paródia, verifique se o estudante manteve a melodia da música original, se ele mudou a letra para fazer uma crítica de forma bem-humorada, se usou rimas e se a língua foi utilizada adequadamente, sem erros de ortografia. Sugerimos informar aos estudantes os **critérios** que serão utilizados para a **avaliação da produção escrita**. Esta atividade contribui para que os estudantes se expressem em criações autorais nas diferentes linguagens artísticas e mobiliza a habilidade **EM13LGG603** da BNCC.

UNIT 17
GOING GREEN!

OBJETIVOS GERAIS E JUSTIFICATIVAS

- Aprender a ler criticamente as campanhas ambientais a fim de se posicionar em relação ao meio ambiente;
- compreender e produzir *slogans* e campanhas para defender pontos de vista;
- usar entonação nas perguntas de confirmação para confirmar informações e verificar se o interlocutor concorda com elas;
- discutir questões ambientais para conscientizar sobre seu impacto local e global.

Para isso, a unidade propõe as seguintes ações:

a) apresentar diferentes tipos de *slogans* e campanhas socioambientais;
b) identificar as características do gênero *slogan*;
c) reconhecer características do gênero campanha socioambiental;
d) interpretar textos multimodais de campanhas voltadas para questões ambientais;
e) compreender e discutir temas sobre educação ambiental;

f) reconhecer diferentes entonações em *tag questions*;
g) usar preposições que indicam a posição de objetos;
h) compreender as funções associadas às profissões que atuam na área ambiental;
i) produzir *slogans* para campanha voltada ao meio ambiente.

SOBRE O TEMA DA UNIDADE

Esta unidade trata de campanhas publicitárias direcionadas à sustentabilidade ecológica e articula os temas contemporâneos transversais **Educação Ambiental**, ao propor discussões e ações socioambientais; **Educação para o Consumo**, ao discutir o impacto da poluição de plásticos em diferentes cenários, locais e globais, e propor ações que possam minimizar esse impacto; **Diversidade Cultural**, ao tratar de animais, plantas e alimentos na Amazônia que configuram a diversidade cultural brasileira; e **Trabalho**, ao apresentar diferentes profissões na área ambiental e propor investigar possíveis cuidados que esses profissionais devem ter em relação a sua segurança e saúde ao abraçar essas carreiras.

BNCC EM USO

A unidade trabalha a **competência geral 7**, ao propor a compreensão de *slogans* e campanhas que promovam a consciência socioambiental e o consumo responsável; a **competência geral 10**, ao mobilizar questões ambientais que envolvam o agir pessoal e coletivo em decisões com base em princípios sustentáveis e solidários. Ela tambem trabalha a **competência específica 1**, ao explorar um gênero literário mobilizando práticas culturais; e a **competência específica 3**, ao produzir *slogans* e campanhas que encorajem o agir com protagonismo e com autoria, promovendo a consciência socioambiental.

COMENTÁRIOS E SUGESTÕES

➤ **Página 245**
➤ ***Lead-in***

Como a unidade aborda o meio ambiente, ela é uma boa oportunidade para se desenvolver um **projeto** com **outros componentes** sobre educação ambiental e questões voltadas para contextos micro e macro. Esse projeto pode ser planejado para desenvolver uma **investigação científica** e, a partir dela, propor ações para a educação ambiental nos cenários acordados entre as disciplinas. Para a etapa da pesquisa, sugerimos o modelo de *Webquest*, que tem como foco a organização do processo de aprendizagem com base na *Inquiry-based Learning*. Essa perspectiva, de cunho colaborativo, privilegia questões, ideias, observações e conclusões do próprio estudante, favorecendo o **desenvolvimento do pensamento crítico e da autonomia,** além de ser um bom recurso para trabalhos em grupo, o que facilita o **gerenciamento de grandes turmas**.

Sugestões de *sites*:

https://webquest.org/index-create.php;

https://sites.google.com/site/studentwebquesttemplate/home; e

http://webeduc.mec.gov.br/webquest/. Acessos em: 23 jul. 2020.

Alliteration

Aliteração é uma figura de linguagem que consiste em repetir fonemas num verso ou frase, especialmente as sílabas tônicas. Para mais informações, consulte: https://siteantigo.portaleducacao.com.br/conteudo/artigos/idiomas/o-que-e-aliteracao/7642. Acesso em: 23 jul. 2020.

Coined words

Este termo significa, literalmente, "palavras cunhadas", ou seja, neologismos ou palavras novas.

Parallel structures

O termo se refere a expressões ou orações com estruturas sintáticas semelhantes contrastadas em uma sentença. Por exemplo: *skip the bag, save the river, reuse yesteryear, recycle the current, save the near future!*.

➤ **Página 246**
➤ ***Let's read!***

Greenpeace – De acordo com as informações no *site* oficial, a missão do *Greenpeace* é "garantir a capacidade da Terra de nutrir a vida em toda a sua diversidade". Mais informações, consulte https://www.greenpeace.org/brasil/quemsomos/nossos-valores/. Acesso em: 23 jul. 2020.

O trabalho de análise dos textos é uma ótima oportunidade para você discutir com os estudantes o conceito de **intertextualidade**. A intertextualidade acontece sempre que um texto se refere a outro, seja de forma explícita, seja de forma implícita. Por exemplo, o leitor facilmente identificará os elementos da história de Chapeuzinho Vermelho e fará o contraste entre a floresta representada na história infantil e a floresta que aparece destruída na imagem criada para a campanha. As atividades de leitura das campanhas desse tipo contemplam as habilidades **EM13LGG101, EM13LGG103** e **EM13LP27** da BNCC, por promover oportunidades de compreender discursos para fazer escolhas com base em interesse pessoal e coletivo, além de analisar discursos em textos de diferentes semioses, e também a habilidade **EM13CNT206**, ao tratar da importância da preservação da biodiversidade e das ações humanas no planeta.

Os *Hints* nas seções de leitura podem dar apoio àqueles **estudantes de diferentes perfis** a atingir sistematicamente o **nível inferencial nos processos de leitura**.

➤ **Página 247**

Na discussão sobre o impacto de desastres ambientais, como os incêndios na Amazônia, apresentamos questões que levam em conta os temas contemporâneos transversais **Diversidade Cultural** e **Educação para os Direitos Humanos**, bem como a **consciência socioambiental**, contemplando dessa forma as habilidades da BNCC **EM13LGG304** e **EM13CNT206**.

Esta obra apresenta uma proposta de projeto interdisciplinar sobre a busca por produtos alternativos e sustentáveis que mobiliza conhecimentos de **Linguagem e suas Tecnologias – Língua Inglesa** e **Ciências da Natureza e suas Tecnologias – Química**. Para saber mais sobre o detalhamento do projeto, veja a seção *Crossing Boundaries 6* (*Do your part to save the environment!*).

Com os professores de **Ciências Humanas e suas Tecnologias – História** e **Geografia**, você pode levar os estudantes a refletir sobre o uso das terras indígenas e o impacto de queimadas e incêndios para povos indígenas. Este pode ser um bom momento para **desenvolver a capacidade de produzir análises críticas, criativas e propositivas**, inclusive um levantamento de possíveis soluções para esses desastres ambientais a partir de pesquisas sobre o tema. Os estudantes terão a oportunidade de se posicionar e, ao produzir criticamente esses discursos, trabalhar a habilidade **EM13LGG302**.

Com os professores de **Linguagens e suas Tecnologias – Arte** e **Língua Portuguesa**, os estudantes podem criar

novos cartazes sobre questões culturais e palavras indígenas que nomeiam a maior parte das plantas e animais no Brasil. Os *sites* a seguir poderão servir de ponto de partida para essas pesquisas: https://brasilescola.uol.com.br/sociologia/cultura-indigena.htm e https://www.ebc.com.br/infantil/voce-sabia/2015/10/palavras-indigenas-nomeiam-maior-parte-das-plantas-e-animais-do-brasil. Acessos em: 23 jul. 2020.

➤ **Página 248**
➤ ***Let's read, listen and talk!***

Caso as atividades de compreensão oral se mostrem desafiadoras para a turma, sugerimos que sejam usadas estratégias que facilitem a interação dos estudantes com os textos orais, por exemplo: explorar o conhecimento de mundo do estudante quanto à temática do texto antes de ouvi-lo; reproduzir o áudio uma vez com os livros; orientar os estudantes a ler as questões relativas ao texto antes de ouvi-lo, para concentrarem sua atenção na informação relevante.

Sugerimos que você use estratégias que deem aos estudantes suporte para sua produção oral, como escrever na lousa palavras-chave que eles possam utilizar; sugerir o planejamento e a organização de ideias antes da realização das atividades; enfatizar a importância de usarem os boxes *Useful language* e ampliá-los na lousa, caso seja necessário, encorajar os estudantes a usar a paráfrase para expressar alguma ideia, caso tenham dificuldade com o vocabulário.

As atividades desta seção abordam questões voltadas para o tema contemporâneo transversal **Educação Ambiental** ao discutir o impacto da poluição de plásticos em diferentes cenários, locais e globais. Ao propormos o debate dessas questões de relevância social em sala de aula, promovemos oportunidades para que os estudantes formulem alternativas para o bem social, e criem possibilidades de atuação social, articulando as habilidades **EM13LGG303** e **EM13LGG304**. As discussões propostas poderão ser ampliadas, com o apoio e a participação do professor de **Ciências Humanas e suas Tecnologias – Geografia**, a partir de um **projeto de campo** em áreas afetadas por poluição de plástico em comunidades próximas à escola. Caso o projeto seja implementado, é importante alertar os estudantes sobre **os riscos de contato com a poluição gerada pelos plásticos**. O uso de luvas e equipamentos de segurança deve ser observado.

Sugerimos que os estudantes façam pesquisas sobre os temas que escolherem para a campanha de **Educação Ambiental** sobre o tema "impacto da poluição de plásticos na natureza". Os professores de **Ciências Humanas e suas Tecnologias – Geografia** e de **Ciências da Natureza e suas Tecnologias – Biologia** poderão sugerir leituras como parte do projeto.

Sugerimos que você trabalhe a campanha educacional para evitar a poluição ambiental de forma sistematizada e chame a atenção dos estudantes sobre as fases propostas no projeto: i) escolha e reconhecimento do problema; ii) análise das causas do problema; iii) apresentação de estratégias para solucionar o problema; iv) comparação e avaliação das estratégias que darão sustentação aos argumentos da campanha; e v) apresentação dos possíveis itens que devem estar contidos na campanha educacional para minimizar o problema. Esses passos são pautados no **pensamento computacional** por garantirem, de forma metódica, processos cognitivos, tais como **compreender**, **comparar**, **definir** e **propor soluções**.

5. Para auxiliar os estudantes a organizar e discutir suas ideias para a campanha proposta, sugerimos que você escreva na lousa algumas frases e expressões que possam ampliar o repertório linguístico da turma: I- *at the top...; in the center...; at the bottom...; on the right/left...; of the picture...; there is/are...; we can see...; It's possible to say that...;* II- *The problem is that plastic waste can cause...; Plastic waste can damage...; Plastic waste is a problem because...; One of the reasons is...; We can also say that...; Do you agree?; What do you think?;* III- *First, we can talk to...; then, we can create/make...; Another strategy is to...; Maybe we could.*

➤ **Página 250**
➤ ***Let's focus on language!***

Faça com que os estudantes notem que, assim como na língua portuguesa, esse tipo de pergunta é mais comum na linguagem coloquial. Pergunte a eles quais são as formas mais comuns de *tag question* em língua portuguesa (Respostas possíveis: "né?", "certo?", "não é mesmo?", etc.). Explique também que esse tipo de pergunta pode indicar tanto confiança (ou falta de confiança) como ironia. Brinque com os estudantes mostrando alguns exemplos práticos de uso.

Convém demonstrar esses exemplos para os estudantes, enfatizando os verbos em maiúsculas, já que o estudante está negando aquilo que as sentenças da atividade 2 afirmam. Como prática do item linguístico que vem sendo apresentado, peça aos estudantes que reescrevam no caderno todas as sentenças da atividade 2, acrescentando a *tag question* apropriada.

➤ **Página 251**
➤ ***Pronunciation spot – Intonation in tag questions***

Se preferir, peça a alguns estudantes, voluntários, que fiquem em pé e leiam as frases com a entonação escolhida, para que todos os colegas digam qual foi a intenção do falante.

Intonation in tag questions

As *tag questions* são usadas ao final das orações com a função de conferir se a informação está correta ou se o interlocutor concorda com ela. Quando usamos uma *tag question*, o tom de nossa voz tanto pode subir (*rising intonation*) como descer (*falling intonation*), transmitindo sentidos diferentes. A entonação descendente implica certeza por parte do falante, ou seja, a pessoa não está fazendo uma pergunta de fato, apenas tentando conferir uma informação ou engajar seu interlocutor na conversa. Por exemplo: *It is a hot day today,* ***isn't it****?*. Na entonação ascendente, o falante demonstra dúvida, e a pergunta é real. Por exemplo: *We can't drink water from this river,* ***can we****?*. Portanto, quando mudamos a entonação, alteramos também o sentido, como neste exemplo: *Intonation is important to convey meaning,* ***isn't it****?*. Se pronunciamos a *tag question* com entonação ascendente, estamos demonstrando dúvida, mas, se usamos a descendente, estamos apenas buscando a concordância do nosso interlocutor.

➤ **Página 254**
➤ ***Profession spot***

Esta seção, voltada para o tema contemporâneo transversal **Trabalho**, foi criada para estimular os estudantes sobre carreiras na área da temática da unidade e suas possíveis **relações com o mercado de trabalho**. Sugerimos expandir essa seção propondo, por exemplo, uma pesquisa sobre os possíveis cuidados que esses profissionais devem ter em relação a sua segurança e saúde ao abraçar essas carreiras.

Esse pode ser um bom momento para que os estudantes pesquisem as profissões mais comuns em suas comunidades, avaliem seu interesse por essas profissões e reflitam sobre suas vocações. Sugerimos encorajar os estudantes a criar uma lista de itens a partir dessas reflexões para ser revisitada durante o processo de escolha de suas futuras carreiras, criando, dessa forma, uma trajetória reflexiva em seus **projetos de vida**.

➤ **Página 255**
➤ ***Let's act with words!***

Para avaliar a produção escrita, verifique se os estudantes produziram um *slogan* criativo, usando recursos visuais (imagens, formas e cores) e textuais de forma coerente. Informe aos estudantes os **critérios** que utilizará para a avaliação da produção escrita. Uma possibilidade é usar a **rubrica para avaliar a escrita** de Harris e McCann (1994) apresentada neste Manual. Sugerimos também que os estudantes, além da campanha escrita, pratiquem oralmente os *slogans* criados e criem um *podcast* com os vários *slogans* para ser publicado em redes sociais, por exemplo.

Sugerimos ainda que chame a atenção dos estudantes para o gênero *slogan* de campanhas, que geralmente apresenta informações sucintas e, ao mesmo tempo, impactantes. Ressalte que o objetivo de um *slogan* é atrair a atenção dos leitores para a campanha, encorajando o público a participar dela. Destaque a importância do som na criação de um *slogan* e a necessidade de se pensar em recursos linguísticos que imprimam sonoridade à campanha, como rimas, aliterações, paralelismos, etc.

Sugerimos o incentivo de um ambiente colaborativo por meio de uma oficina de criação de *slogan*s. Nesse caso, pode-se simular um ambiente de agência de publicidade em que várias pessoas trabalham em conjunto: o diretor de arte, o redator, o revisor, etc. Essa atividade explora a habilidade **EM13LP44** da BNCC.

UNIT 18
TECHNOLOGY ADVANCES

OBJETIVOS E JUSTIFICATIVAS

- Falar sobre os avanços tecnológicos para manter-se atualizado com as mais recentes inovações;
- aprender a apresentar argumentos, concordar ou discordar educadamente e esclarecer ideias para participar de discussões;
- entender como formar palavras para desenvolver autonomia na construção de vocabulário novo;
- usar mapas conceituais para organizar informações e fazer conexões significativas;
- aprender a criar uma linha do tempo multimodal para expressar ideias entre o presente e o passado, visualmente e cronologicamente.

Para isso, a unidade propõe as seguintes ações:

a) discutir sobre as vantagens e desafios das inovações tecnológicas;
b) compreender o papel dos avanços tecnológicos na solução de desafios globais;
c) utilizar mapas conceituais para discutir o papel da tecnologia;
d) usar a voz passiva para falar de ações de forma impessoal em situações comunicativas;
e) reconhecer características do gênero "linha do tempo";
f) utilizar sufixos e prefixos para criar novas palavras;
g) utilizar expressões para dar suporte a opiniões, concordar, discordar e esclarecer ideias;
h) discutir sobre o uso de inovações tecnológicas para o entretenimento e como fonte de geração de novas profissões;
i) reconhecer pronúncias do verbo *to be*;
j) criar uma linha do tempo multimodal para expressar ideias visualmente e cronologicamente.

SOBRE O TEMA DA UNIDADE

Esta unidade trata de avanços tecnológicos e seus impactos na sociedade, abordando os temas contemporâneos transversais **Ciência e Tecnologia**, ao discutir criticamente os avanços tecnológicos na solução de desafios globais; **Processo de Envelhecimento, Respeito e Valorização do Idoso**, ao discutir o papel das tecnologias para o bem-estar dos idosos; **Direitos da Criança e Adolescentes**, ao discutir o uso de tecnologias para solucionar questões que auxiliam na qualidade de vida, saúde e bem-estar de jovens e idosos; e **Educação em Direitos Humanos**, ao propor reflexões que envolvam os papéis da escola e da família no exercício da cidadania.

BNCC EM USO

A unidade trabalha a **competência geral 1**, ao valorizar conhecimentos sobre inovações tecnológicas para solucionar desafios globais; a **competência geral 4**, ao fazer uso de funções para produzir sentidos que levem ao entendimento mútuo; a **competência geral 5**, ao utilizar tecnologias digitais para produzir e compartilhar conhecimentos; e a **competência geral 7**, ao problematizar o papel das tecnologias com vistas aos direitos humanos. Ela também trabalha a **competência específica 2**, ao discutir quais desafios globais podem provocar maior impacto social; a **competência específica 3**, quando promove oportunidades para a criação de uma linha do tempo multimodal no campo da ciência; e a **competência específica 7**, ao mobilizar linguagem no universo digital para produzir sentido, como é o caso da criação de uma *timeline* digital.

COMENTÁRIOS E SUGESTÕES

➤ **Página 257**
➤ ***Lead-in***

O *link* a seguir traz dados de cinco estudos sobre dessalinização, inclusive o projeto de dessalinização desenvolvido pela *École Polytechnique Fédérale de Lausanne*. Disponível em: https://smartwatermagazine.com/blogs/agueda-garcia-de-durango/5-studies-2019-will-change-future-desalination. Acesso em: 23 jul. 2020.

Tempos Modernos (Modern Times). Direção de Charles Chaplin. EUA, 1936 (1h 29m). Nesse filme de 1936, Chaplin tenta sobreviver num mundo moderno e industrializado. A personagem central representa o operário alienado apertando parafusos e puxando alavancas sem saber, no entanto, o que está produzindo. Em sua crítica bem-humorada, Chaplin mostra que o homem está tão dependente da máquina que chega a ser engolido por ela. Adaptado de: www.imdb.com/title/tt0027977/. Acesso em: 23 jul. 2020.

Sugerimos que encoraje os estudantes a **considerar** também **consequências que julguem "negativas"** no que diz respeito aos avanços tecnológicos, de modo a trabalhar o tema contemporâneo transversal **Ciência e Tecnologia**. No caso da dessalinização, por exemplo, poderão escrever que ela causa a morte de certas espécies marinhas. Esta atividade pode ser complementada por um debate, após os estudantes terem lido, em voz alta, as ideias que registraram no papel. Você pode eleger algumas das ideias apresentadas e abrir o debate, perguntando se todos concordam. Esse pode ser um

momento interessante para ampliar as discussões sobre problemas que as tecnologias podem criar. O projeto de **Educação Ambiental** sugerido na unidade 17 poderá ser retomado no sentido de se debater, por exemplo, o lixo gerado por equipamentos eletrônicos e digitais. Essas questões mobilizam a habilidade **EM13LGG101** da BNCC ao discutir escolhas fundamentais em função de interesses pessoais e coletivos; e a habilidade **EM13LGG303,** por debater, por meio de argumentos e opiniões, questões polêmicas de relevância social.

➤ **Página 258**
➤ ***Let's read!***

Os *Hints* nas seções de leitura podem dar **apoio àqueles estudantes de diferentes perfis** a atingir sistematicamente o nível inferencial nos processos de leitura.

A partir da criação do mapa conceitual na atividade 3, item a, encoraje os estudantes a discutir de que maneira o uso de inovações tecnológicas pode favorecer **Processos de Envelhecimento, Respeito e Valorização do Idoso** e os **Direitos da Criança e Adolescente**. Inicialmente, os estudantes podem listar possíveis benefícios de vacinas universais contra gripes e tratamentos de demência para o processo de envelhecimento do idoso. No que diz respeito aos direitos das crianças e adolescentes, os estudantes podem listar o uso de tecnologias para solucionar questões de saúde (gripes) e ambientais que podem afetar as fases da infância e da adolescência. Essas listagens poderão servir de ponto de partida para uma roda de conversa sobre o papel da escola e da família nas discussões sobre a **Educação de Direitos Humanos**. O abuso e o abandono de idosos, a violência (por exemplo, o *bullying*) e a discriminação nas escolas podem ser discutidos. Nesta proposta, contemplamos as habilidades **EM13LGG303** e **EM13LP27**, ao debater e buscar soluções, por meio de argumentos e opiniões, para questões polêmicas de relevância social, bem como a habilidade **EM13LGG204**, por dialogar e produzir entendimento visando princípios e valores de equidade assentados nos **Direitos Humanos**.

Sugerimos que a atividade 3, item b, que envolve a apresentação de novos desafios no mapa conceitual, seja trabalhada de forma sistematizada a partir dos seguintes passos: i) pesquisar possíveis problemas globais; ii) pesquisar ações que possam auxiliar na solução desses problemas; iii) pesquisar tecnologias que possam contribuir para a solução desses problemas; iv) sintetizar os resultados da pesquisa e apresentar para o grupo; v) comparar as tecnologias propostas pelos membros do grupo e chegar a um consenso de qual tecnologia será proposta como solução para o problema; vi) apresentar a proposta para a turma e revisá-la com base no *feedback* dos colegas e do professor. Esses passos são pautados no **pensamento computacional**, por garantirem de forma metódica processos cognitivos, tais como **compreender**, **comparar**, **definir** e **propor soluções**. Essa atividade explora a habilidade **EM13LP45** da BNCC.

➤ **Página 265**
➤ ***Let's focus on language!***

➤ ***Pronunciation spot - Sounds of be***

Ao trabalhar com as formas do verbo *to be*, ao longo da unidade, você poderá rever a pronúncia do *-s* final após vogais, como /ɪz/ e /wʌz/, e a ausência de som vocálico final em palavras terminadas com /ɑr/ e /wɜr/, como ressaltado nesse boxe.

➤ **Página 267**
➤ ***Let's read and talk!***

Ao propor atividades com a ferramenta de linha do tempo, apresentando e discutindo invenções historicamente situadas, mobilizamos a habilidade **EM13LGG704** para nos apropriarmos criticamente de informações por meio de ferramentas e da distribuição de conhecimento na cultura de rede.

➤ **Página 269**
➤ ***Let's act with words!***

Sugerimos que você chame a atenção dos estudantes para o gênero "linha do tempo", que geralmente utiliza muitos recursos visuais para ilustrar determinado contexto diacrônico. Alerte a turma para evitar textos longos, procurando enfatizar as datas e fazendo bastante uso de imagens e de outros recursos multimodais. Caso você diagnostique que a produção digital não será possível em seu contexto, você pode pedir que os estudantes utilizem mídias físicas, como sulfite A4, cartolina ou outro tipo de papel. Dessa maneira, os trabalhos podem ser expostos no mural da sala e/ou da escola. Para avaliar a *timeline*, sugerimos verificar se o estudante apresentou imagens relacionadas ao tema e se elas expressam a cronologia proposta. Verifique também se a produção não apresenta erros de ortografia. Sugerimos informar aos estudantes os **critérios** que você utilizará para a **avaliação da produção escrita**.

CROSSING BOUNDARIES 1

Knowledge across English, Chemistry, Biology, and History

➤ **Página 270**

Sugerimos que esta proposta **interdisciplinar** reúna as áreas e os componentes curriculares **Linguagens e suas Tecnologias – Arte** e **Língua Inglesa**, **Ciências da Natureza e suas Tecnologias – Química** e **Biologia** e **Ciências Humanas e Sociais Aplicadas – História**. Ainda que as atividades da seção *Crossing Boundaries 1* possam ser trabalhadas individualmente pelo professor de Língua Inglesa, sugerimos que elas sejam implementadas coletivamente com professores de outras áreas, principalmente por envolver o desenvolvimento do **pensamento científico** ao propor **pesquisas** e um **experimento** voltado para técnicas de tintura. As discussões durante as atividades certamente serão enriquecidas com a contribuição desses diferentes componentes.

As atividades propostas no *Crossing Boundaries 1* foram elaboradas para auxiliar o desenvolvimento do **pensamento computacional** do estudante. Dessa forma, estabelecemos um processo com etapas que incluem a definição de um problema, como a criação de tinturas naturais para aplicação em camisetas, a análise e a compreensão de processos historicamente construídos, por meio de pesquisa com professores de outras áreas, a modelagem e a comparação de resultados parciais, como na testagem de vários materiais e pigmentos, e a solução do problema com apresentação dos resultados. Tais etapas orientam todas as atividades.

As interações entre estudantes e professores de diferentes áreas podem ser uma oportunidade para estimular o **reconhecimento da diferença** e o **convívio social** com outras turmas e áreas do conhecimento. Os resultados do experimento podem ser ponto de partida para iniciativas de amostras da escola, envolvendo famílias e toda a comunidade.

➤ **Página 271**

2. Sugerimos que você peça que cada grupo (ou mais de um grupo) investigue cada uma das questões propostas e apresente os resultados em forma de apresentação oral, *Padlet*, *podcast*, entre outras possibilidades. É interessante que você procure ajudar os estudantes no sentido de viabilizar o uso dessas ferramentas para as apresentações.

O **trabalho em grupo** desenvolvido entre as áreas pode ser discutido em sala de aula como parte das habilidades esperadas no **mercado de trabalho**. As questões discutidas aqui po-

derão servir para reflexão sobre o **projeto de vida** dos estudantes, auxiliando-os a reconhecer as habilidades que precisarão desenvolver para a realização de suas escolhas.

CROSSING BOUNDARIES 2

Knowledge across English and Physics

➤ **Página 272**

Sugerimos que essa proposta **interdisciplinar** reúna as áreas e os componentes curriculares **Linguagens e suas Tecnologias – Língua Inglesa** e **Ciências da Natureza e suas Tecnologias – Física**. Ainda que as atividades da seção *Crossing Boundaries 2* possam ser trabalhadas individualmente pelo professor de Língua Inglesa, sugerimos que elas sejam implementadas coletivamente com professores de Física, principalmente por envolver o desenvolvimento do **pensamento científico** ao propor **pesquisas** e um **experimento** voltado para a identificação de diferentes cores a partir da luz branca.

As atividades propostas no *Crossing Boundaries 2* foram elaboradas para auxiliar o desenvolvimento do **pensamento computacional** do estudante. Dessa forma, estabelecemos um processo com etapas, como no *Project 1,* que inclui a definição de um problema, como verificar se a cor branca é distinta ou uma combinação das cores primárias, a modelagem que envolve construir o experimento a partir da sobreposição de cores primárias sob uma luz, a análise e a compreensão de processos que incluem observar a imagem criada e projetada na parede ou na água e observar a mescla de cores. Os resultados indicam que da mesma forma que a luz branca é oriunda da mescla das primárias, então não é uma cor primária. Tais etapas orientam todas as atividades.

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Project 1: Additive colors

Quando o experimento 1 é realizado corretamente, o estudante verá um centro branco e três círculos de cores variadas em volta. A intensidade completa das três cores produz a cor branca. A cor rosada produzida quando o azul se mistura com o vermelho é chamada magenta. A cor produzida quando o verde se mistura com o azul é chamada ciano. A cor produzida quando o vermelho se mistura com o verde é chamada amarelo. Magenta, ciano e amarelo são conhecidas como cores subtrativas.

CROSSING BOUNDARIES 3

Knowledge across English and Physics

Sugerimos que essa proposta **interdisciplinar** reúna as áreas e os componentes curriculares **Linguagens e suas Tecnologias – Língua Inglesa** e **Ciências da Natureza e suas Tecnologias – Física**. Ainda que as atividades da seção *Crossing Boundaries 3* possam ser trabalhadas individualmente pelo professor de Língua Inglesa, sugerimos que elas sejam implementadas coletivamente com professores de Física, principalmente por envolver o desenvolvimento do **pensamento científico** ao propor **pesquisas e experimentos** envolvendo propriedades da luz.

As atividades propostas no *Crossing Boundaries 3* foram elaboradas para auxiliar o desenvolvimento do **pensamento computacional** do estudante. Dessa forma, estabelecemos um processo com etapas na criação de uma *pinhole camera,* o qual inicia com a compreensão de processos historicamente construídos no que diz respeito à fotografia por meio de uma pesquisa em grupo, inclui a definição de como se dá o processo da fotografia por meio do uso da luz, a análise e a modelagem, que envolve a construção do dispositivo que utilizará a luz para capturar uma imagem, e o resultado, que inclui a observação da imagem criada dentro do dispositivo, réplica da imagem original. Tais etapas orientam todas as atividades.

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Apesar de não ter um objetivo de ensino específico, a atividade proposta está integrada ao conteúdo das lições e é um momento de experimentar com a fotografia. Por esse motivo, sugerimos que os estudantes sejam encorajados a fazer e publicar o resultado no jornal mural para que recebam *feedback* dos colegas. As fotos podem também ser escaneadas ou fotografadas digitalmente e publicadas em redes sociais, por exemplo.

CROSSING BOUNDARIES 4

Knowledge across English, Portuguese, History, and Geography

➤ **Página 278**

Sugerimos que essa proposta **interdisciplinar** reúna as áreas e os componentes curriculares **Linguagens e suas Tecnologias – Língua Inglesa** e **Língua Portuguesa**, e **Ciências Humanas e Sociais Aplicadas – História** e **Geografia**. Ainda que as atividades da seção *Crossing Boundaries 4* possam ser trabalhadas individualmente pelo professor de Língua Inglesa, sugerimos que elas sejam implementadas coletivamente por professores de outras áreas, principalmente por envolverem o desenvolvimento do **pensamento científico** ao discutir o fenômeno da migração humana em cidades como São Paulo e Nova York. Essas atividades não apenas exploram **conhecimentos construídos** em áreas e componentes curriculares diferentes, mas também abordam o tema por meio da **análise crítica** e **intertextual** de artigos e músicas. As discussões durante as atividades certamente serão enriquecidas com a contribuição desses diferentes componentes.

As atividades propostas no *Crossing Boundaries 4* podem ser utilizadas para auxiliar no desenvolvimento do **pensamento computacional** do estudante, na medida em que estabelece um processo com etapas que incluem a definição de uma questão, como a migração humana, a análise e a compreensão de conhecimentos historicamente construídos, por meio do estudo de textos de diversas fontes, a comparação de manifestações distintas do fenômeno estudado, como no trabalho intertextual com artigos e músicas nacionais e internacionais, e a conclusão por meio de uma proposta de reflexão sobre como o fenômeno da migração ocorre na região dos estudantes.

Como resultado desses estudos e reflexões, os estudantes e os professores das diferentes áreas podem organizar uma mostra na escola com cartazes, palestras, exposições, degustações de comidas de diversas regiões, e envolver famílias e toda a comunidade. Eventos como esse, além de **divulgar** os **conhecimentos construídos pelos estudantes**, podem estimular o **reconhecimento da diferença**, o **convívio social** e, como consequência, a criação de uma **cultura de paz** na comunidade local, que pode ser multiplicada pelos seus membros.

CROSSING BOUNDARIES 5

Knowledge across English, Chemistry, Biology, and Physical Education

➤ **Página 282**

Sugerimos que essa proposta **interdisciplinar** reúna as áreas e os componentes curriculares **Linguagens e suas Tecnologias – Língua Inglesa** e **Educação Física**, e **Ciências da Natureza e suas Tecnologias – Química** e **Biologia**. Ainda que as atividades da seção *Crossing Boundaries 5* possam ser trabalhadas individualmente pelo professor de Língua Inglesa, sugerimos que elas sejam implementadas coletivamente por professores de outras áreas, principalmente por envolverem o desenvolvimento do **pensamento científico** ao propor **pesquisas** e **experimentos** voltados para a compreensão dos nutrientes necessários para o metabolismo e das tabelas nutricionais presentes em rótulos de alimentos.

As atividades propostas no *Crossing Boundaries 5* foram elaboradas para auxiliar o desenvolvimento do **pensamento computacional** do estudante. Dessa forma, estabelecemos um processo com etapas, como no *Project 1*, que inclui a definição de um problema (o que você come?) e a decomposição das ações necessárias para resolvê-lo: listar todos os alimentos frequentemente consumidos em refeições em restaurantes *fast-food*; pesquisar a quantidade de calorias de cada alimento; somar todos os valores; pensar em estratégias de redução do valor, caso ele seja alto; pensar em maneiras de adaptar a refeição de modo a contemplar os valores necessários de cada grupo alimentar. Há ainda dois outros projetos que também são apresentados de maneira decomposta, com as etapas a serem seguidas pelos estudantes.

CROSSING BOUNDARIES 6

Knowledge across English and Chemistry

➤ **Página 286**

Sugerimos que essa proposta **interdisciplinar** reúna as áreas e os componentes curriculares **Linguagens e suas Tecnologias – Língua Inglesa** e **Ciências da Natureza e suas Tecnologias – Química**. Ainda que as atividades da seção *Crossing Boundaries 6* possam ser trabalhadas individualmente pelo professor de Língua Inglesa, sugerimos que elas sejam implementadas coletivamente pelo professor de Química, principalmente por envolverem o desenvolvimento do **pensamento científico** ao propor **pesquisas** e um **experimento** voltado para a elaboração de uma solução alternativa para a limpeza de superfícies.

As atividades propostas no *Crossing Boundaries 6* foram elaboradas para auxiliar o desenvolvimento do **pensamento computacional** do estudante. Dessa forma, para comparar a eficácia da solução alternativa e o produto industrializado, decompomos o experimento em etapas: embeber um pedaço de jornal com a solução diluída de vinagre; limpar metade de uma superfície de vidro suja com a solução e outra metade com um produto industrializado; observar se há diferença perceptível entre as duas superfícies; discutir os resultados com base em questões norteadoras avaliando os benefícios de produtos industrializados e seus impactos na natureza.

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Em muitos casos, há pouco ou nenhum resultado na limpeza de vidros. Muitos limpadores industrializados contêm produtos químicos pesados que são perigosos para a atmosfera e o meio ambiente. O vinagre é um líquido ácido não tóxico, que pode limpar tão efetivamente quanto muitos agentes químicos, sem nenhum efeito prejudicial. O jornal foi utilizado para demonstrar como materiais reciclados podem ser substitutos viáveis para panos de limpeza, que necessitam de muita energia em sua produção.

SUGESTÃO DE TEMAS DE PESQUISA E INVESTIGAÇÃO CIENTÍFICA INTERDISCIPLINAR

Professores de diferentes áreas do conhecimento e componentes curriculares podem se unir para propor investigações científicas de interesse dos estudantes e professores, ou coletivo da comunidade em geral.

Cada área/componente colabora com **subtemas**, suas **hipóteses** e **perguntas de pesquisa**, identifica suas fontes de **pesquisa** para **embasamento teórico** e delimita suas **metodologias**, **coleta de dados** e **análise dos resultados**, estabelecendo um **processo** organizado em **etapas** ou **fases**.

Vale lembrar que tal processo culmina com a **publicação dos resultados**, o que contribui para que os estudantes não somente apresentem à comunidade o conhecimento construído, mas ainda desenvolvam **habilidades orais e interpessoais** que serão fundamentais em sua **vida profissional**.

É interessante que as propostas de investigação científica atendam as expectativas de estudantes interessados em qualquer um dos **itinerários formativos** previstos na BNCC, estejam eles relacionados à **formação geral** caracterizada pelas grandes áreas ou à **formação técnica e profissional**.

1. Os estudantes focados no **itinerário da formação geral nas grandes áreas** podem elaborar uma pesquisa centrada em um tema de interesse que, de alguma forma, colabore com seu **Projeto de Vida**. Por exemplo, os estudantes interessados em música podem elaborar, com os professores de Língua Inglesa, Arte, Geografia e História, uma pesquisa sobre a música tradicional de diferentes países ao longo de um período.
2. Os estudantes focados no **itinerário da formação técnica e profission**al podem se juntar a professores de Língua Inglesa, Língua Portuguesa e das áreas técnicas disponíveis em suas respectivas escolas ou institutos profissionalizantes para elaborar um projeto de criação de um glossário multimodal de termos técnicos, contendo palavras, expressões, imagens, GIFs, vídeos. Estudantes de escolas/institutos em região de fronteira podem também envolver o professor de Língua Espanhola, por exemplo, em projetos de tradução de textos técnicos, como manuais e normas, de forma a atender uma comunidade multilíngue.
3. Pode-se criar, de maneira colaborativa, um dicionário de figuras com os temas das unidades, integrando toda a escola. Cada turma fica responsável por um tema ou subtema. O dicionário ilustrado pode ser publicado de maneira impressa ou digital como produto final.
4. É possível propor uma investigação cientifica de soluções para a poluição na cidade e no campo (ar, marítima, lixo, rios, sonora, etc.) com base no impacto dessa poluição no entorno da escola. Tal pesquisa deve envolver os professores de Língua Inglesa, Língua Portuguesa, Geografia, Matemática, Biologia e História, com o objetivo de buscar na experiência internacional soluções para problemas locais. O ideal é que tal pesquisa surja de demandas como o descarte do lixo escolar, possibilidades para reciclagem, etc., mas esse trabalho colaborativo entre as áreas pode ser ampliado em diferentes escalas: o bairro, a cidade, o estado.
5. Os estudantes e professores de Língua Inglesa, Língua Portuguesa, Biologia, Geografia e Arte podem se reunir para elaborar uma pesquisa interdisciplinar sobre os vegetais ideais para serem plantados na região onde moram, suas características e utilidades, épocas de plantio e colheita, etc. Tal material pode gerar fichas com descrições multilíngues dos vegetais para serem publicadas *on-line* e impresso, sendo usado em placas nas hortas pessoais ou comunitárias e distribuído para a comunidade em geral como uma forma de valorização da cultura de subsistência.

PARTE 3

AVALIAÇÕES

AVALIAÇÕES FORMATIVAS

UNIDADE 1

CREATING DIALOGUES

CONTEXTUALIZAÇÃO

- Apresente aos estudantes algumas situações de diálogos voltadas para cumprimentos formais e informais, com base na proposta da seção *Let's focus on language!*, e peça que eles deem novos exemplos de possíveis cenas com cumprimentos, de modo a ampliar as possibilidades de interações. Peça que a turma as classifique em eventos formais ou informais. Anote no quadro as cenas e as respostas dos estudantes.

ELABORAÇÃO

- Em duplas, os estudantes devem escolher uma das cenas propostas e refletir sobre quais são os cumprimentos possíveis de serem usados em tal situação.
- Convide-os a elaborar um diálogo, imaginando como seria a interação entre falantes naquele contexto. Proponha que os estudantes façam uma revisão da seção *Useful language* e consultem a seção *Learning tips* sobre produção oral. Reserve tempo para que as duplas elaborem seus diálogos, trabalhando de maneira colaborativa.

AVALIAÇÃO

- Recolha os diálogos elaborados pela turma e faça uma primeira correção, apontando pontos fortes e detalhes a serem melhorados. Recomenda-se utilizar os códigos a seguir, de modo que os estudantes tenham uma orientação sobre o que devem melhorar.

WO *– word order*	***Px*** *– wrong use of pronoun*
Vo *– vocabulary*	***V*** *– verb agreement*
A *– an article is missing*	***Punc*** *– punctuation*
Ax *– wrong use of article*	***Sp*** *– Spelling*
P *– a pronoun is missing*	

- Devolva os textos às duplas e convide-as a revisar os diálogos, produzindo uma segunda versão.
- Peça que os estudantes ensaiem o diálogo em voz alta, estimulando-os a consultar a pronúncia de palavras que eles porventura desconheçam.
- Explique que o próximo passo será a apresentação do diálogo para a turma. Logo, os estudantes devem se concentrar tanto em aspectos da produção escrita, como organização textual, gramática, ortografia, pontuação e coerência; quanto em aspectos da produção oral, como clareza, entonação, pronúncia e desenvoltura. Informe que eles serão avaliados em relação a todos esses aspectos.

CONCLUSÃO

- Os estudantes devem apresentar seus diálogos para a turma. Enquanto isso, faça anotações sobre pontos fortes e questões a serem mais aprofundadas.
- Após a apresentação de todas as duplas, peça aos estudantes que reflitam sobre a atividade e compartilhem o que eles aprenderam com essa experiência. Sugere-se destacar, sem identificar os estudantes, os pontos positivos do processo de trabalho e do resultado da turma que merecem destaque e questões que precisam de atenção.

UNIDADE 2

HOW OFTEN SURVEY WITH DAILY ACTIONS

CONTEXTUALIZAÇÃO

- Organize os estudantes em duplas e explique que eles vão conduzir uma pesquisa de opinião. Eles vão entrevistar colegas e outros estudantes da escola para saber com que frequência eles realizam uma determinada atividade. Solicite que os estudantes criem uma lista de tópicos a serem pesquisados (partindo deles, preferivelmente, podem sugerir ações sobre as quais eles têm curiosidade).

ELABORAÇÃO

- Cada dupla de estudantes deverá entrevistar outras pessoas, oferecendo opções em língua inglesa para as respostas: *always*, *frequently*, *sometimes*, *rarely* ou *never*. Explique que eles vão registrar o gênero, a idade, se a pessoa é estudante ou tem alguma outra profissão definida.
- Eles devem organizar as respostas e comparar se os resultados diferem de acordo com as características de idade, gênero ou ocupação. Explique que, quanto mais pessoas eles entrevistarem, mais rica a pesquisa será.
- Avalie a primeira parte da atividade usando os seguintes critérios: número de pessoas entrevistadas, engajamento na tarefa e organização das respostas.

AVALIAÇÃO

- Os estudantes levarão suas respostas para a sala de aula de modo a organizar os resultados. Oriente-os para que façam uma tabela com os dados coletados com o intuito de observar as respostas por gênero e idade, principalmente. A partir desses dados, eles calcularão a percentagem de pessoas que responderam a cada item. Caso a escola disponha de computadores conectados disponíveis, eles podem usar planilhas em programas como o Excel. Esse tipo de programa pode gerar gráficos para ilustrar os resultados.

CONCLUSÃO

- Os estudantes apresentarão os resultados aos colegas. Eles deverão ser informados, previamente, sobre os critérios de avaliação: qualidade do conteúdo, engajamento do grupo e organização da apresentação.

UNIDADE 3

WRITING A LIST OF RECOMMENDATION

CONTEXTUALIZAÇÃO

- Traga para a sala de aula algumas situações que demandem conselhos. Procure exemplos em revistas ou jornais voltados para a faixa etária e contexto de sua turma. Se possível, busque também situações em ambientes *on-line*, de modo a continuar a discussão sobre segurança na *web* (*Let's read!*). Caso julgue necessário, crie novas situações de acordo com a realidade dos estudantes.

ELABORAÇÃO

- Os estudantes trabalharão em pares ou grupos de três pessoas, de forma colaborativa. Eles devem analisar cada situação apresentada e criar uma lista de recomendações para cada uma delas.

AVALIAÇÃO

- Avalie a primeira versão do trabalho dos grupos usando os códigos de correção escrita.

WO *– word order*	***Px*** *– wrong use of pronoun*
Vo *– vocabulary*	***V*** *– verb agreement*
A *– an article is missing*	***Punc*** *– punctuation*
Ax *– wrong use of article*	***Sp*** *– Spelling*
P *– a pronoun is missing*	

- Devolva o trabalho para os estudantes com os códigos de revisão. Nesse momento, apresente para a turma uma rubrica de avaliação, de modo que eles estejam cientes, previamente, de como serão avaliados ao final da tarefa.
- Os estudantes deverão reescrever o texto com as correções necessárias e devolvê-lo para a correção final. Para a rubrica, considere os seguintes tópicos: ideia principal, organização do texto de forma geral, conteúdo, pesquisa feita, gramática, ortografia e pontuação.

CONCLUSÃO

- Os estudantes deverão apresentar a lista de recomendações para os colegas em um pôster criado por eles, explicando a razão de cada recomendação a partir das situações dadas.
- Para a avaliação desta apresentação final, considere a qualidade do conteúdo, a organização do pôster, o engajamento do grupo e a organização da apresentação oral.

UNIDADE 4

CREATING AN AUTOBIOGRAPHICAL TIMELINE

CONTEXTUALIZAÇÃO

- Os estudantes devem trabalhar individualmente porque esta é uma atividade muito pessoal. Eles vão criar uma linha do tempo autobiográfica. Isso quer dizer que eles vão organizar referências sobre eles mesmos e sobre suas vidas até o momento atual.
- Peça que façam uma lista de acontecimentos especiais da vida deles. Se necessário, dê aos estudantes algum tempo para organizar essas informações porque, provavelmente, terão que fazer perguntas aos seus pais, avós ou outras pessoas da família. Explique a eles que devem especificar detalhes sobre esses eventos, incluindo lugares e datas.

ELABORAÇÃO

- Solicite que os estudantes elaborem um rascunho a partir das informações que coletaram. Para que a linha do tempo não fique muito longa, sugira que os estudantes organizem as informações em períodos, em três linhas menores. Eles podem usar as informações dos primeiros cinco anos de vida na primeira linha; informações relacionadas ao período até dez anos de idade na segunda linha; e uma última linha sobre os anos de adolescência deles.

AVALIAÇÃO

- Corrija o texto usando os códigos de correção escrita e devolva a eles a produção de modo que eles possam reorganizar o texto.

WO *– word order*	***Px*** *– wrong use of pronoun*
Vo *– vocabulary*	***V*** *– verb agreement*
A *– an article is missing*	***Punc*** *– punctuation*
Ax *– wrong use of article*	***Sp*** *– Spelling*
P *– a pronoun is missing*	

- Os estudantes podem fazer a produção final da linha do tempo em casa, de forma que eles tenham condições de conferir as informações com a família, se necessário.

CONCLUSÃO

- Organize um pôster na sala de aula para que os estudantes possam expor suas linhas do tempo autobiográficas. Eles devem ler o material postado pelos outros colegas e, se necessário, fazer perguntas sobre as informações apresentadas.

UNIDADE 5

A RADIO PROGRAM

CONTEXTUALIZAÇÃO

- Pergunte aos estudantes com que frequência eles escutam programas de rádio e de que tipos de programas eles mais gostam. Caso escutem com frequência, peça que listem as rádios e os programas mais populares entre eles. Caso respondam que não têm esse hábito, como tarefa pré-atividade, peça que escolham uma rádio local, escutem alguns programas dessa rádio por alguns dias e, se possível, entrem no *site* dessa emissora para entender como os programas são organizados.

ELABORAÇÃO

- Divida os estudantes em duplas. Eles devem criar um programa de rádio que inclua a transmissão de notícias (sobre qualquer assunto de interesse deles) e uma pequena seleção musical. Eles vão simular a apresentação desse programa para a turma, como se estivessem em um estúdio.

- Peça que organizem as informações sobre o que vão apresentar de modo a criar a primeira versão do programa. Faça as correções iniciais, usando os códigos de correção escrita.

WO *– word order*	***Px*** *– wrong use of pronoun*
Vo *– vocabulary*	***V*** *– verb agreement*
A *– an article is missing*	***Punc*** *– punctuation*
Ax *– wrong use of article*	***Sp*** *– Spelling*
P *– a pronoun is missing*	

- A partir da correção, peça que organizem o texto de forma que se transforme em um roteiro de programa de rádio. Dê a eles algum tempo para que possam ouvir mais programas semelhantes nas rádios e, se possível, observar como a informação é dada oralmente nesse tipo de veículo de comunicação. Diga a eles que devem entregar a segunda versão da produção, em forma de roteiro, para que você possa fazer novas correções.
- Os estudantes devem produzir a versão final da produção escrita e ensaiar a apresentação do programa de rádio para os colegas. Lembre a eles de criar um nome para a rádio e para o programa.

AVALIAÇÃO E CONCLUSÃO

- Esclareça, previamente, que você vai avaliar a pronúncia, a adequação ao gênero, a entonação, a precisão das informações e a qualidade do conteúdo. O engajamento dos estudantes na tarefa também deve ser considerado.

UNIDADE 6

WHAT WAS HAPPENING?

CONTEXTUALIZAÇÃO

- Organize, com antecedência, imagens de pessoas fazendo alguma atividade, uma ação acontecendo. Se possível, providencie a impressão dessas imagens de modo que todos os grupos tenham acesso a elas.

ELABORAÇÃO

- Divida os estudantes em duas equipes. Distribua as imagens para os grupos e explique que eles deverão observar as cenas e preparar frases sobre elas, descrevendo o que as pessoas estavam fazendo quando algo aconteceu. Para isso, eles deverão usar a criatividade, sendo coerentes dentro das possibilidades de ações. Eles podem criar situações relacionadas a *games* e super-heróis, por exemplo. Se for possível, peça que os dois grupos fiquem em ambientes separados, de modo que não observem o trabalho da equipe adversária.

AVALIAÇÃO

- Cada equipe deve ler as frases que criou. A turma vai decidir qual foi a frase mais criativa e, se houver um impasse nesse momento, ajude-os a decidir. Os critérios devem ser a criatividade e frases interessantes, coerentes e gramaticalmente corretas.

CONCLUSÃO

- Peça aos estudantes para compartilharem como foi o processo de criação das frases, que dificuldades eles tiveram no uso do vocabulário e na conjugação dos verbos. Pergunte a eles como foi estar numa posição de julgamento da melhor frase. Provavelmente, eles admitiram, em algum momento, que a frase da equipe oponente era melhor. Pergunte a eles como se sentiram diante disso.

UNIDADE 7

THE CAN GAME

CONTEXTUALIZAÇÃO

- Pergunte aos estudantes sobre os possíveis sentidos para o verbo *can* e retome com eles as principais características desse verbo modal.

ELABORAÇÃO

- Explique aos estudantes que eles devem elaborar um diálogo sequenciado fazendo uso do verbo *can* em todas as perguntas. Por exemplo, um estudante faz a pergunta *What can you do well?*; com base na resposta do colega, um terceiro estudante deve criar uma outra pergunta usando *WH-words*. As possibilidades devem ser exploradas até o limite para então outra pergunta ser feita.

AVALIAÇÃO

- Explique aos estudantes que, enquanto trabalham oralmente, serão avaliados em pronúncia, compreensão oral, uso do verbo modal *can* e engajamento da turma na atividade. Dê o *feedback* à turma ao final das sequências e diga o que achou das perguntas, das respostas e do desempenho deles.

CONCLUSÃO

- Pergunte aos estudantes como se sentiram ao longo da atividade, com o fato de terem que se expressar oralmente, se conseguiram compreender bem as perguntas e respostas, e como se organizaram quando não conseguiram acessar o vocabulário necessário para conduzir a conversa.

UNIDADE 8

MAKING A SONG PARODY

CONTEXTUALIZAÇÃO

- Previamente, traga para a aula uma cópia da letra de *Bohemian Rhapsody* do Queen e toque a música para eles. Em seguida, passe a letra da música *Corona Rhapsody*, de Adrian Grimes, que é uma paródia da música do Queen (disponível em: https://www.youtube.com/watch?v=KapSEB6qYX8&feature=youtu.be. Acesso em: 27 ago. 2020). Depois disso, escreva a definição de paródia no quadro para que eles identifiquem o gênero: uma obra literária ou musical na qual o estilo de um autor ou obra é imitado de perto para efeito cômico ou de ridículo; uma imitação débil ou ridícula (definição disponível em: https://www.merriam-webster.com/dictionary/parody. Acesso em: 27 ago. 2020).

ELABORAÇÃO

- Explique aos estudantes que eles vão criar uma paródia de uma música de que gostam. Eles vão trabalhar em pares ou em grupos de três. Reserve um tempo para que eles escolham as músicas.
- Peça para que os grupos tragam as letras das músicas para a sala e, na aula, se reúnam para discutir as possibilidades da paródia. Eles devem entregar a primeira versão da paródia e a letra original da música.

AVALIAÇÃO

- Compare as duas versões (letra original e paródia) e, se necessário, faça sugestões para ajudá-los com mais ideias. Faça todas as correções necessárias nesse momento, de uma forma mais geral.
- Devolva a produção para que eles possam fazer ajustes e criar uma versão final da paródia. A avaliação desta tarefa pode considerar a criatividade e o uso de vocabulário e ortografia, conforme os códigos de correção escrita.

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Vo *– vocabulary*	***V*** *– verb agreement*
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CONCLUSÃO

- Caso julgue interessante e tenha estudantes que toquem instrumentos na sala de aula, organize uma apresentação musical para que eles executem a paródia.

UNIDADE 9

WRITING A LETTER TO THE EDITOR

CONTEXTUALIZAÇÃO

- Peça que os estudantes mencionem algumas revistas virtuais que costumam ler. Explique que é importante que os temas das revistas sejam interessantes para a turma porque eles vão ler um artigo de opinião publicado em alguma delas e escrever uma carta para o editor da revista. A carta ao editor é, geralmente, enviada para publicação e divulgada para leitura de outras pessoas. Caso o uso de recursos digitais seja possível, explique aos estudantes que as cartas ao editor elaboradas por eles serão publicadas em um espaço virtual apropriado para isso.

ELABORAÇÃO

- Organize a turma em duplas e peça que selecionem artigos de opinião disponíveis nas revistas virtuais. Se os estudantes tiverem limitações tecnológicas, leve alguns artigos impressos para a sala de aula para viabilizar a tarefa. Cada dupla vai ler um artigo de opinião, observando como o autor articula fatos e opiniões no texto. Os estudantes devem identificar, pelo menos, um fato ou uma opinião que vão comentar ou criticar na carta do editor.
- Peça que cada dupla prepare a primeira versão da carta. Explique que a carta ao editor deve ter início/meio/fim, comentar/criticar um fato/opinião apresentado no artigo, e que as ideias devem ser claras.

AVALIAÇÃO

- Para a avaliação da primeira versão da carta produzida por eles, considere o vocabulário, o uso da língua, a gramática e a ortografia. Use os códigos de correção de produção escrita.

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- Após a correção da versão final, as duplas devem trocar suas cartas com os colegas. Eles vão responder às cartas uns dos outros como se fossem o editor da revista. Sugira que essa réplica seja objetiva e curta, talvez não mais que uma ou duas linhas em que o editor reage suscintamente à carta e agradece.

CONCLUSÃO

- Discuta com os estudantes sobre uma forma de publicação da produção, seja nos murais da sala, seja em alguma ferramenta digital adotada pela turma. Caso seja possível, todo o processo de produção, revisão e reescrita das versões pode ser desenvolvido no *Google Docs*. Nesse caso, o processo pode ser feito ao longo de um período de tempo definido junto com a turma.

UNIT 10

SURVEY: COUNTRY OR CITY?

CONTEXTUALIZAÇÃO

- Peça aos estudantes que reflitam: onde preferem morar, no campo ou na cidade? Peça a eles que justifiquem suas escolhas e registrem os pontos positivos e negativos de cada uma das situações.

ELABORAÇÃO

- Divida a turma em grupos de quatro alunos e peça que façam uma pesquisa sobre a preferência das pessoas: morar no campo ou na cidade e qual a razão dessa escolha. Os estudantes podem conduzir as entrevistas em língua portuguesa, pois poderão obter informações de familiares e amigos. É importante que anotem a idade dos entrevistados.
- Estabeleça um tempo para que eles possam coletar todos os dados. Solicite que tragam as informações para a sala de aula de forma a organizar todo o material de maneira colaborativa.

AVALIAÇÃO

- Conduza-os na criação de uma tabela para organizar os dados em um gráfico. Caso a turma tenha acesso a um computador conectado à internet, é possível usar uma planilha virtual para lançar os dados e gerar um gráfico automaticamente.
- Os estudantes devem compartilhar com a turma as informações coletadas na pesquisa. Embora a pergunta tenha sido a mesma para todos, eles entrevistaram diferentes grupos de pessoas e podem comparar suas respostas.

CONCLUSÃO

- Avalie o engajamento dos estudantes na tarefa e a participação da turma. Pergunte se a opinião inicial deles sobre o tema central da pesquisa (morar no campo ou na cidade) alterou-se a partir dos depoimentos e opiniões coletados.

UNIDADE 11

WEATHER FORECAST PROGRAM

CONTEXTUALIZAÇÃO

- Peça que os estudantes reflitam sobre as previsões do tempo na TV. Quem faz essas apresentações? Que tipos de informações são fornecidas sobre o clima e o tempo de um determinado lugar? Qual é a linguagem usada para esse tipo de comunicação na TV?
- Explique aos estudantes que eles vão escolher uma cidade brasileira e preparar uma previsão do tempo para essa localidade. Essa previsão do tempo será apresentada em um programa de TV a ser encenado na sala de aula.

ELABORAÇÃO

- Os estudantes devem trabalhar em duplas. Dê a eles algum tempo para analisar aplicativos e *sites* de previsão do tempo de modo a observar os dados apresentados e pesquisar as características climáticas da região que escolheram. Eles podem usar todo o tipo de informação que conseguirem, mas devem fazer a previsão do tempo de acordo com o clima do lugar. Eles não podem, por exemplo, prever neve no Rio de Janeiro.

AVALIAÇÃO

- Peça que organizem as informações coletadas e produzam a primeira versão da previsão do tempo. Oriente-os a assistir a programas semelhantes na TV e observar como a informação é dada oralmente no noticiário. Faça as correções iniciais, usando os códigos de correção escrita.

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- Explique que eles devem entregar a segunda versão da produção, em forma de roteiro, para que você possa fazer novas correções. Eles devem produzir a versão final e se preparar para apresentar a previsão do tempo para seus colegas.

CONCLUSÃO

- Auxilie os estudantes na produção do noticiário. Eles devem apresentar suas previsões do tempo aos colegas. Aproveite para avaliar a pronúncia, a adequação ao gênero apresentação de previsão do tempo na TV, a entonação, a precisão das informações e a qualidade do conteúdo. O engajamento dos estudantes na tarefa também deve ser considerado.

UNIDADE 12

CREATE A FESTIVAL

CONTEXTUALIZAÇÃO

- Diga aos estudantes que eles vão fazer parte de um comitê para criar um festival na cidade ou região onde eles moram, considerando algum aspecto que não esteja contemplado em outros festivais que já acontecem. Explique que eles deverão usar o Futuro Simples para isso.

ELABORAÇÃO

- Peça aos estudantes que deem ideias para criar esse novo festival. Anote os itens na lousa e apresente os tópicos a seguir: nome do festival, público alvo, propósito, local onde o festival vai acontecer, época do ano, atrações, etc.
- Organize a turma em grupos de quatro estudantes e peça que elaborem um fôlder para divulgar esse festival na comunidade. Faça uma avaliação inicial e também comentários para aperfeiçoar as ideias deles.
- Os estudantes devem trabalhar na versão final do texto.
- O fôlder deverá ser criado em papel e, se houver acesso a computadores conectados à internet, ferramentas virtuais podem ser usadas para essa produção (Canva é uma boa sugestão). Nesse caso, reserve o laboratório para que eles possam investigar a ferramenta, criar uma conta e se familiarizar com ela. Você pode avaliar essa parte digital da tarefa considerando o engajamento dos estudantes com a ferramenta, a qualidade do trabalho digital e a ortografia.

AVALIAÇÃO

- Antes que os estudantes preparem a arte do fôlder e apresentem para a turma, deixe claro quais itens serão avaliados nessa parte final da tarefa. Considere a importância da ideia do festival, a criatividade da arte e a produção textual do fôlder criado pelos estudantes. Use os códigos de correção para a produção escrita, considerando aspectos gramaticais, vocabulário e ortografia.

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Px *– wrong use of pronoun*
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CONCLUSÃO

- Peça aos estudantes que avaliem como foi o engajamento e o que aprenderam a partir dessa atividade. Questione-os a respeito da importância de eventos culturais nos lugares onde eles moram e se há algo que possa ser melhorado para que a cultura do local seja incentivada e mais divulgada.

UNIDADE 13

FASHION HISTORY: A TIMELINE

CONTEXTUALIZAÇÃO

- Pergunte aos estudantes como eles percebem a moda e como ela faz parte do dia a dia deles. Solicite que descrevam as roupas que mais gostam e questione-os sobre a história dessas peças.

ELABORAÇÃO

- Os estudantes vão realizar uma pesquisa sobre a história da moda. Eles devem criar uma linha do tempo de tipos de roupas que foram importantes e populares ao longo da história da moda. Explique que há muito material disponível na internet, incluindo vídeos que mostram essa linha do tempo.
- A produção dos estudantes poderá ser apresentada em um pôster a ser afixado na própria sala de aula. É importante que eles organizem o material de pesquisa e os fatos importantes que vão compor a linha do tempo. Lembre a eles de que linhas do tempo consistem em informações direcionadas e que imagens podem compor a produção. Para isso, eles podem fazer desenhos ou usar imagens retiradas de revistas para ilustrar quaisquer tópicos da linha do tempo.
- Caso julgue possível, os estudantes também podem usar o espaço virtual para expor suas produções. *Padlet* é um exemplo de ferramenta que permite a criação de linhas do tempo. Outra opção, no caso da produção digital, é salvar a linha do tempo como uma imagem ou fazer o *download* do arquivo em PDF para expor na sala de aula. Explore esses recursos no laboratório da escola, explicando todos os usos possíveis.

AVALIAÇÃO

- Acompanhe a produção dos estudantes para fazer correções pontuais necessárias para a produção final da linha do tempo. Mesmo que o trabalho seja feito com uso da ferramenta digital, os estudantes deverão organizar os tópicos que vão compor a linha do tempo antes de inseri-los no espaço adequado na ferramenta.

CONCLUSÃO

- Os critérios de avaliação devem ser informados aos estudantes previamente. Considere a pesquisa feita e as fontes utilizadas, a qualidade do material, os tópicos da pesquisa, a objetividade para a criação da linha do tempo, o uso correto da ferramenta (se esse for o caso) e o engajamento do grupo no trabalho.

UNIDADE 14

ONE DAY WITH GADGETS IN MY HOUSE

CONTEXTUALIZAÇÃO

- Ao longo da unidade, os estudantes refletiram sobre uso de celulares no nosso dia a dia. Converse com eles sobre como eles se sentem sem o celular ao lado deles. Comente que muitas pessoas afirmam sentir que celulares são como apêndices de seu corpo. Essa é uma questão preocupante, uma vez que ficamos dependentes dos aparelhos para tudo.

ELABORAÇÃO

- Os estudantes devem observar os hábitos de seus familiares em relação ao uso de celulares e outros aparelhos tecnológicos ao longo de uma semana. Eles devem fazer anotações, como em um diário. Peça que criem notas sobre cada dia (em língua inglesa), especificando o momento em que o aparelho foi usado e mencionando o que exatamente estava acontecendo na ocasião.
- Peça que tragam essas anotações para aula em uma data predefinida.
- Proponha uma reflexão: com que frequência as pessoas da família deles usam recursos tecnológicos e como isso acontece ao longo da semana? O uso é excessivo? Isso causa algum problema para o trabalho de qualquer pessoa da casa? Alguém está se estressando muito em função do uso desses recursos? As reuniões de família estão sendo prejudicadas por esses recursos eletrônicos digitais? Eles deverão escrever sobre essa experiência. Lembre a eles de usar a seção *Useful language* para revisar o vocabulário necessário e adequá-lo ao texto produzido por eles.
- No laboratório de informática, peça a eles para criar uma conta na plataforma *Medium*, que é uma plataforma para produções escritas.
- Caso eles não tenham acesso ao laboratório de informática ou a recursos digitais conectados à internet em sala de aula, essa produção deverá ser feita normalmente em papel. Ela deverá ser entregue a você para correções finais.

AVALIAÇÃO

- Faça uma primeira avaliação do material produzido pela turma, de forma a analisar o vocabulário que eles usaram, a construção de seus textos e a qualidade da produção escrita. Use os códigos de produção escrita e então devolva a eles para que trabalhem na versão final. Assegure-os de que a informação nesses diários estará segura com você. Lembre a eles de que, apesar de terem mencionado nomes e ações no diário, a escrita deles é apenas uma análise e eles não terão que citar detalhes comprometedores sobre a rotina da família.

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CONCLUSÃO

- Este momento é importante para que os estudantes reflitam sobre o trabalho que realizaram. De certa forma, eles avaliaram a rotina familiar e provavelmente descobriram aspectos acerca do uso excessivo de eletrônicos em suas rotinas familiares. Peça que compartilhem o que sentiram ao longo dessa análise.

UNIDADE 15

WHO ARE THE FAMOUS LANGUAGE YOUTUBERS?

CONTEXTUALIZAÇÃO

- Pergunte aos estudantes se eles conhecem o *Youtube*, se seguem algum *youtuber* e qual o conteúdo que mais os interessa nessa plataforma.

ELABORAÇÃO

- Explique aos estudantes que eles vão investigar quem são os *youtubers* mais famosos em relação a conteúdo de língua estrangeira.
- Organize a turma em grupos de quatro estudantes. Selecione previamente alguns vídeos de *youtubers* que ensinem idiomas na internet e apresente-os para a turma. Os grupos devem analisar o número de seguidores que essas pessoas têm, o tipo de conteúdo que oferecem, a linguagem (formal ou informal), os recursos gráficos usados e a qualidade dos vídeos que fazem. Os estudantes podem considerar outros idiomas além da língua inglesa, se quiserem.
- Peça que os grupos listem as informações que consideram necessárias para categorizar os famosos *youtubers* de linguagem, para posteriormente apresentar ao resto da turma.

AVALIAÇÃO

- Avalie esse primeiro momento considerando a opinião deles sobre o que são bons *youtubers* de linguagem, o trabalho colaborativo em grupo e o envolvimento do grupo na tarefa. Se o laboratório de informática da escola estiver disponível, dê-lhes tempo para fazer isso durante a aula.

CONCLUSÃO

- Informe à turma, previamente, os critérios de apresentação dos trabalhos. Considere a pronúncia, a entonação, a qualidade da pesquisa, a participação do grupo e a interação da classe.

UNIDADE 16

WHAT DO VEGETARIANS SAY?

CONTEXTUALIZAÇÃO

- O vegetarianismo é um estilo de vida cada vez mais adotado. Pergunte aos estudantes se algum deles é vegetariano, se conhecem alguém que seja vegetariano ou vegano.

ELABORAÇÃO

- Os estudantes vão realizar uma pesquisa acerca da constituição de um cardápio vegetariano e desse estilo de vida (o vegetarianismo). Explique à turma que é possível encontrar bastantes informações e vídeos sobre esse tema na Internet e que há muitas pessoas que fazem *vlogs* com receitas e orientações sobre esse tipo de estilo alimentar.

- Organize a turma em grupos de quatro estudantes. Peça que façam um relatório sobre os benefícios e as dificuldades de ser vegetariano. Nessa produção, os estudantes também devem levantar dados sobre receitas e tipos de alimentos que pode-se preparar em um cardápio vegetariano.
- Determine um tempo para essa produção e explique que eles devem entregar uma primeira versão da pesquisa em tópicos de informações a serem desenvolvidos na próxima da produção.

AVALIAÇÃO

- Avalie a primeira versão usando os códigos de produção escrita e considere a qualidade das fontes das informações levantadas.

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- Após a correção da primeira versão, os estudantes devem aprimorar a produção, organizando-a em formato de relatório. Defina os critérios de avaliação final e informe-os previamente. Para a versão final, considere a pesquisa feita e as fontes utilizadas, a qualidade do material, a busca assertiva sobre o tema da pesquisa e o engajamento do grupo no trabalho.

CONCLUSÃO

- Pergunte aos estudantes o que eles aprenderam a partir das pesquisas feitas e qual é a percepção deles sobre o vegetarianismo.

UNIDADE 17

HOW "GREEN" ARE THE PEOPLE AROUND YOU?

CONTEXTUALIZAÇÃO

- Pergunte aos estudantes o que eles sabem sobre ações e ativistas ambientais ao redor do mundo. Explique que eles vão analisar ações sustentáveis e que preservam o meio ambiente no contexto em que vivem.

ELABORAÇÃO

- Peça que os estudantes entrevistem amigos, familiares e pessoas da comunidade sobre as ações ecológicas que eles realizam em sua vida diária. Eles podem usar a língua materna para fazer as perguntas, mas devem anotar as respostas em língua inglesa.
- Solicite aos estudantes que trabalhem em duplas para organizar as informações que levantaram. Cada dupla deve listar os dados coletados, eliminando as respostas que são comuns.

AVALIAÇÃO

- Peça que apresentem uma primeira versão da lista para ser corrigida com os códigos de produção escrita.

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- Após a primeira correção, as duplas devem trabalhar na versão final da lista de ações sustentáveis. Peça que a turma junte, coletivamente, todas as informações coletadas e estruturadas pelas duplas de modo a fazer um grande pôster para ser afixado na sala de aula. Eles podem fazer o pôster manuscrito ou podem imprimir as frases e fixá-las na parede. Avalie a confecção do pôster e o envolvimento dos estudantes em sala de aula.

CONCLUSÃO

- Auxilie os estudantes na elaboração de um gráfico com os dados consolidados, aplicando legendas em língua inglesa. Converse com os estudantes sobre as preocupações ambientais que eles têm em comum e o que aprenderam com a atividade.

UNIDADE 18

INVENTIONS IN HISTORY

CONTEXTUALIZAÇÃO

- Pergunte aos estudantes que invenção hoje seria extraordinariamente notável diante da tecnologia que temos ao nosso dispor. Pergunte como eles percebem os avanços da humanidade a partir das invenções que surgiram ao longo da história.

ELABORAÇÃO

- Divididos em grupos de três estudantes, eles devem escolher uma das invenções apresentadas na linha do tempo da página 265 do Livro do Estudante. Peça que façam uma pesquisa sobre essa invenção e criem uma ficha técnica sobre ela, organizando-a com informações mais específicas. Os estudantes devem trazer esses dados para a sala de aula.
- Use os códigos de produção escrita para fazer a primeira correção e devolva a eles para que possam fazer melhorias e produzir a versão final do texto.

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- Os grupos deverão trocar suas fichas técnicas com os colegas de outros grupos para que estes possam dar opiniões, sugestões e novas ideias para compor a ficha. Explique que incluir imagens da invenção selecionada pode enriquecer o trabalho.
- Prepare um pôster para ser afixado na sala de aula e explique que eles deverão inserir suas fichas técnicas nele.

AVALIAÇÃO

- Avalie aspectos gerais da construção do pôster, o engajamento da turma na tarefa e a qualidade das fichas técnicas produzidas.

CONCLUSÃO

- Peça aos estudantes que compartilhem o que descobriram nas pesquisas sobre as invenções escolhidas, questionando-os se essas invenções hoje poderiam ser aperfeiçoadas.

AVALIAÇÕES EM LARGA ESCALA

ENEM – UNIDADES 1, 2 E 3

Questão 1

McCoy, Glenn and Gary/Cartoonstock

Esse cartum trata de uma habilidade comunicativa que o palhaço, apesar de talentoso, deixa de apresentar, que é

a. a escuta.
b. a fala.
c. o cheiro.
d. o toque.
e. a visão.

Questão 2

Jojo Moyes was born in 1969 and brought up in London. A journalist and writer, she worked for *The Independent* newspaper until 2001. She lives in East Anglia with her husband and three children. She is the author of nine novels, two of which, *The Last Letter From Your Lover* (2010) and *Foreign Fruit* (2003), have won the RNA Novel of the Year award.

Moyes, Jojo. *Me Before You*.
London: Penguin Books, 2012.

O excerto lido faz parte da biografia de Jojo Moyes e revela que ela é

a. atriz de novelas.
b. redatora em um jornal.
c. uma autora premiada.
d. uma mulher de 40 anos.
e. uma pessoa solteira.

Questão 3

During the Victorian era of her childhood and adolescence, Pavlova's magnificently proportioned physique was considered uncommonly delicate for a ballet dancer. The ballerina Tamara Karsavina, another student at the Imperial School in St. Petersburg, remembered in her memoirs, *Theatre Street*, that Pavlova was considered so unbecomingly and unhealthily thin that she was administered regular doses of cod liver oil. It didn't help in a period that prized buxomness and muscular virtuosity: her famously slender body, despite its preternatural fluency and expressiveness, was disparagingly reviewed in the early years of her career.

Aloff, Mindy. *Dance Anecdotes*: Stories from the Worlds of Ballet, Broadway, the Ballroom, and Modern Dance.
Oxford University Press, USA, 2006.

Ao ler o texto é possível afirmar que a famosa bailarina russa Ana Pavlova, ao longo de sua carreira,

a. apresentou uma saúde muito debilitada.
b. enfrentou problemas por excesso de músculos.
c. escreveu suas memórias em *Theater Street*.
d. foi duramente criticada por seu corpo.
e. renunciou a fazer amigas na Imperial School.

Questão 4

ALYSON FREDERICK
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EDUCATION

B.S. Family, Consumer, and Human Development, December 2009, cum laude
Family and Community Services Emphasis
Utah State University, Logan, UT
• Dean's List, Fall 2008 and Spring 2009
• Gerontology Certificate

ACADEMIC AWARDS

• Joan F. Budge Scholarship: 2008–2009
• Simmons Single Parent Scholarship: 2008–2009 and 2009–2010
• Women's Center Scholarships: 2005–2006, 2006–2007, and 2007–2008

RELEVANT WORK EXPERIENCE

Bear River Area Agency on Aging
Case Manager for Caregiver Clients: April 2009–Present
• Assessed the needs of clients, prepared plans, and contacted service providers
• Maintained client files and tracked case progress
• Developed and enhanced my ability to communicate with the elderly population
• Effectively ran activity groups for individuals with memory loss
• Worked closely with co-workers to problem solve
• Effectively worked with co-worker to teach a class entitled "Maintain Your Brain"

Dethier, Brock. *Twenty-one genres and how to write them*. University Press of Colorado, 2013.

De acordo com as informações apresentadas no currículo, pode-se afirmar que Alyson Frederick

a. atuou em projetos fora de sua área de formação.
b. cursou uma disciplina intitulada "Mantenha seu cérebro".
c. é formada e tem experiência em medicina geriátrica.
d. está desempregada no momento.
e. foi ignorada em prêmios ou bolsas de estudo.

Questão 5

Dwyer, Kieron/Cartoonstock

"I'm unfriending you."

A expressão apresentada no cartum é bastante famosa nas redes sociais e tem o sentido popular de

a. abandonar.
b. deixar.
c. esquecer.
d. odiar.
e. remover.

Questão 6

Cagle Cartoons/Fotoarena

A partir do diálogo entre os dois homens e da situação apresentada, é possível afirmar que eles

a. acham a prática do exercício físico cansativa.
b. acham que todos deveriam se exercitar constantemente.
c. apreciam o fato de estarem se exercitando juntos.
d. estão em excelente forma física para uma corrida.
e. usam aspirina para prevenir ataques do coração.

Questão 7

Cagle Cartoons/Fotoarena

A fala do homem que teve seus bens destruídos no furacão nos leva a entender que

a. acreditava-se que furacões seriam raros naquele local.
b. ele foi morar ali sabendo que furacões eram constantes.
c. ele ignorava ter sido vítima dos efeitos de um furacão.
d. esse é o primeiro furacão que acontece na região.
e. furacões são ocasionais na região onde ele reside.

Questão 8

Kraphix/Shutterstock.com/ID/BR

O texto do cartão-postal mostra que ele foi/será enviado com o objetivo de

a. convidar o destinatário para comemorações de Natal.
b. dar notícias sobre as festas de Natal a quem o recebe.
c. desejar votos de boas festas ao destinatário.
d. informar ao destinatário que o Natal se aproxima.
e. pedir doações de presentes de Natal ao destinatário.

QUESTÕES DE VESTIBULARES – UNIDADES 4, 5 E 6

Read the excerpt to answer questions 1 to 3.

Fake news is a hot topic. Web searches for the term spiked in November 2016, as hoax articles such as "Pope Francis shocks world, endorses Donald Trump for President" flourished during that year's presidential election campaign. The term was declared Word of the Year for 2017 by the people behind the Collins dictionary. It has been used by politicians around the world, in countless news stories and think pieces, podcasts and blogs, on T-shirts and mugs, in song titles and lyrics.

What, exactly, fake news is, is a matter of some debate. It's not a new term, though until a few years ago it was most often used to refer to satirical news, such as *The Daily Show* or *The Onion*, which plays with news tropes but isn't trying to fool anyone.

These days, fake news usually means something darker. Collins defined it as "false, often sensational, information disseminated under the guise of news reporting." The term rapidly acquired broader connotations, however. It became an insult aimed not just at lies pretending to be news, but at legitimate news institutions accused of getting the facts wrong, either intentionally or innocently. Most notably, President Donald Trump co-opted the label to describe news that isn't obviously fake, but merely unfavorable to him. According to the *Washington Post*, Trump used the term more than one hundred and fifty times in 2017. Trump happily claimed credit for popularizing the term. In relation to the mainstream news media, he said in an interview, "One of the greatest of all terms I've come up with is fake." ("I guess other people have used it, perhaps, over the years," Trump reflected, "but I've never noticed it.")

By the autumn of 2018, the British government had decided that fake news was "a poorly-defined and misleading term that conflates a variety of false information, from genuine error through to foreign interference in democratic processes. At least some journalists agree. *Washington Post* media columnist Margaret Sullivan called the term "tainted" and urged fellow journalists to avoid it altogether. Nevertheless, the term still gets tossed around, and its definition is still just as unclear. One writer, in a bestselling book, declared religion the original fake news.

This book is, in part, about fake news. Thankfully, however, we don't need to get bogged down attempting to find a precise definition. Fake news, in every sense of the term, is plenty interesting. The chapters ahead will muster research in an effort to understand why people entertain or reject it, believe or doubt it, share or ignore it.

But that's just part of the aim of this book. Rather than focusing on the fake, we're going to focus on the news—because fake news, however you define it, is just one small niche within the much broader news ecosystem. To understand fake news, we need to understand the appeal of all fake news by exploring our complicated relationship with news in general.

BROTHERTON, R. *Bad News*: why we fall for fake news. London: Bloomsbury Publishing, 2020.

1. The objective of the text is to:

a. explain why Pope Francis endorsed *"Donald Trump for President"* in 2016.
b. give credit to Donald Trump for popularizing the term *fake news*.
c. convince journalists to avoid the use of the term because it is corrupted.
d. discuss the several meanings and ideas credited to the term *fake news*.
e. list the places where the term *fake news* has been used more frequently.

2. The text suggests that the term *fake news* is

a. controversial.
b. obsolete.
c. inaccurate.
d. ambiguous.
e. insignificant.

3. **Among the adjectives used to describe the term *fake news*, one of them conveys the idea of something contaminated, spoiled, or damaged. From the list below, we can say that this adjective is**

a. hot.
b. misleading.
c. tainted.
d. nuclear.
e. ill-defined.

Read the excerpt to answer questions 4 to 7.

George Wayne, a reporter at *People Magazine*, interviewed many celebrities and organized some of those interviews in a book called *Anyone who's anyone – the astonishing celebrity interviews 1987-2017*. Read an excerpt of an interview in which he talks to Marc Jacobs, an American fashion designer.

GW: Did you go to any other shows during Fashion Week?

MJ: I went to [Ronaldus] Shamask. I really enjoyed it. I thought it was really good. I wanted to go to Isaac's [Mizrahi] show, but I had work to do here and I couldn't get out. And Friday morning I had to do an interview with CBS and I really wanted to go to Mr. Beene's show because I go every single season, and I didn't get to go so I was very upset about that. It's really nice to go to other people's shows because, you know, we all get excited by fashion, otherwise we wouldn't be doing it.

[...]

GW: So were you happy with the reaction to your show? Most people seem to believe that you did well for yourself, but that Isaac [Mizrahi] stole your thunder this season.

MJ: People can think whatever they want. I don't sit around and think to myself, "God, I created the most incredible thing," or anything like that. I just do what I do and if people like it, or they don't like it, there is not much more one can do than that. This whole notion of people feeling that one collection is better, or that one collection is good or isn't, doesn't bother me. I mean, there are good things in every collection just as how there are bad things. I certainly am not going to drive myself crazy over any of that kind of stuff. I think that Isaac is an extraordinary talent. But nobody wears only one designer.

[...]

GW: What is going to determine the success of this collection?

MJ: Well, I think in terms of creating or bringing back the energy to this company, because we are already very successful. Sales have been really good. It's always a different

story when you go to shows then see the clothes on the rack. A few of the mavens had a problem with the presentation because some thought it was too outrageous, too Downtown, or whatever. But it's hard sometimes for these people to see through and to see what the clothes are all about. I basically told those girls to do what they wanted to do, because I hired them because of who they were, not because of what I could make them into. I'm sure that a lot of people would've been happier to see a very staged, very simple, quiet presentation. But sales have been good. I mean, we have really good clothes downstairs, and the reaction has been basically very good.

[...]

GW: What kind of student were you at Parsons? Did you coast, or were you always studying?

MJ: No. I worked very hard and I was working at Charivari after school and on the weekends selling clothes. I really wanted to be around designer clothes and it also gave me a very interesting education in terms of, I suppose, the designer mentality of the customer in New York.

[...]

WAYNE, George. *Anyone who's anyone*: the astonishing celebrity interviews 1987-2017. New York: Harper Publishing, 2017.

4. Despite the short extract, the interview shows the general organization of the genre. Among the features of an interview, this article includes

a. hesitation noises.
b. open-ended questions.
c. gap fillers.
d. images.
e. false starts.

5. According to the interview, Marc Jacobs

a. went to Isaac Mizrahi's show as he does every year.
b. was sure he had created the best pieces of clothes.
c. cared little about people's opinions about his shows.
d. believed people were faithful to one designer's clothes.
e. hired models to perform what his clothes meant to him.

6. In one of the questions, the interviewer asked Marc Jacobs about his

a. previous jobs.
b. family relations.
c. creative process.
d. life as a student.
e. professional partnerships.

7. We can infer that Charivari, mentioned by Marc Jacobs, was

a. a fashion school.
b. a store downtown.
c. a mental institution.
d. a Fashion Week show.
e. a boutique.

Read an excerpt of Vincent van Gogh's biography for questions 8 to 10.

In 1852, in the small village of Groot-Zundert, Holland, Calvinist minister Theodorus van Gogh and his wife, the artistic Anna Cornelia Carbentus van Gogh are delighted to learn they are about to have a baby, a boy they name Vincent William van Gogh. And in March 30 of that year he is born. However, their joy turns to sorrow because he is born dead.

On March 30, precisely one year later, they birth a second child, and give him the same name, Vincent William van Gogh. He doesn't die in birth, but according to several biographers, his parents, especially his mother, apparently unable to accept the death of the previous child, never grow close to him.

Most of what is assumed about Vincent's childhood comes from the memoirs of him by his brother's wife, Johanna van Gogh-Bonger, a good but not definitive source. For example, she gives the wrong name for a girl with whom he later is suspected of having a failed love affair (mistakenly gives the name of the girl's mother).

According to Johanna van Gogh-Bonger, he feels rejected and has a moody, melancholy personality, seldom happy, often combative and prone to arguments. In a letter to Theo later in life, one filled with attempts by him to justify the current discord in his relationship with the family, especially with their father, he writes "My youth was gloomy and cold and sterile under the influence of the rayon noir". Such quotes as the above one taken from his letters have been used to support a wide range of theories about his later psychological make-up, but again, they are not definitive, and are often taken out of context. This one, for example, is meant by him to indicate he did not agree with a particular approach to art, not necessarily that all of his youth was "gloomy and cold and sterile." Perhaps it was, but other passages from him contradict such a dark upbringing and actually indicate a longing to return to it later in life.

Theodorus and Anna will have five more children, Anna, Elizabeth, Theo, and two born after Vincent has gone away to school, Wilhelmien (referred to as Wil), and Cornelius. Vincent will form an especially strong bond with his brother, Theo, held together by many letters exchanged through the years and later by Theo's support for Vincent's art and constant attempts to help Vincent, both emotionally and practically.

EISS, Harry. *Christ of the Coal Yards*: a critical biography of Vincent van Gogh. Cambridge Scholars Publishing, 2010.

8. The text you have read aims at

a. informing about Vincent van Gogh's life and art.
b. explaining Vincent van Gogh's attitudes in life.
c. comparing van Gogh's life with his brothers' and sisters'.
d. identifying obscure aspects of van Gogh's life.
e. criticizing the way Vincent van Gogh lived.

9. According to the text, it is correct to say that

a. van Gogh, the painter, was born in March 30, 1852.
b. van Gogh's parents had 5 children after he left home.
c. Theo and Vincent exchanged letters all through their lives.
d. a girl named after her mother had an affair with him.
e. Johanna van Gogh-Bonger was a reliable source of facts.

10. The text indicates that Vincent van Gogh's personality was marked by

a. frequent happiness.
b. constant good mood.
c. joyful feelings.
d. peaceable attitudes.
e. recurrent depression.

ENEM – UNIDADES 7, 8 E 9

Questão 1

A partir da leitura da tirinha, percebe-se que a leitora está

a. animada com as dicas que a revista apresenta.
b. ansiosa para ler as matérias da edição atual.
c. contrariada em ser assinante da revista.
d. disposta a seguir os conselhos dados ao leitor.
e. frustrada com o conteúdo da revista assinada por ela.

Questão 2

Cartoon Resource/Shutterstock.com/ID/BR

"Since your job credentials are identical, we'll play musical chairs."

Podemos inferir, a partir do cartum lido, que os candidatos ao cargo

a. deverão apresentar credenciais idênticas para o emprego.
b. deverão participar de um musical para ter a vaga.
c. serão contratados juntos por serem competentes.
d. serão selecionados de acordo com a sorte.
e. terão que escolher uma cadeira para o entrevistador.

Questão 3

Cartoon Resource/Shutterstock.com/ID/BR

Ao cantar a música "Feelings", de Morris Albert, o homem pretende

a. convencer que é adequado para o cargo.
b. dar mais vida a seu ambiente de trabalho.
c. exibir seus dotes de *cover* de um cantor famoso.
d. mostrar que está apaixonado por alguém.
e. provar que pode participar de uma audição.

Questão 4

The story of graffiti and street art presents us with an unimaginably vast arena. Both in terms of space, through its all pervasive global reach, as well as time, through its status as a practice that is as old as human culture itself, the act of writing upon walls (also known as parietal writing) is an equally ubiquitous and elemental act, one linked to the primal human desire to

decorate, adorn, and physically shape the material environment. Although its modern archetype only emerged in the late 1960s, Independent Public Art—an umbrella term first coined by the theorist Javier Abarca [...]—has itself now multiplied and spread, moving from its birthplace on the East Coast of the United States to countless destinations around the world. As quite possibly the most common popular art form in existence today, this contemporary aesthetic practice has taken numerous different physical forms (from apparently "vandalistic" tagging to ostensibly "artistic" muralism), absorbed variant local influences (from the Italian tradition of Arte Povera to the *pixacão* of Brazil), occurred in multifarious environments (from the densely populated city to the isolated desert), and been produced by disparate individuals (of every nationality, religion, and culture). Indeed, there are as many different motivations, styles, and approaches within this artistic arena as there are practitioners themselves—a "street art" for every street artist, a "graffiti" for every graffiti writer.

SCHACTER, R.; FEKNER, J. *The World Atlas of Street Art and Graffiti*. Yale University Press, 2013.

Segundo o excerto, o grafite e a arte de rua

a. nasceram no Brasil e foram chamados de "pixação".
b. partem de uma motivação e estilo singular.
c. restringiram-se a espaços mais isolados.
d. surgiram no final da década de 1960.
e. têm características estéticas e culturais fixas.

Questão 5

In Brazil, the late 1950s—during which the bossa nova movement emerged from the nightclubs and apartments of middle-class Rio and thrived—were a time of unprecedented and almost painfully precarious national optimism. After decades of coups, dictatorships, and civil wars, the country at last had a democratically elected, technocratically oriented president in office, the energetic Juscelino Kubitschek. The economy was relatively healthy, and an ambitious program of national modernization was underway. Brazil's first domestic car, the tiny Romi-Isetta, was tooling down the highways. A brand-new capital city, the dazzlingly modernist Brasilia, was rising from the red dirt of the country's hitherto desolate central plains. Brazil, it seemed, stood poised to finally leave its perennial semidevelopment behind and step into a future of sleek, high-capitalist urbanity.

CASTRO, Ruy. *Bossa nova*: the story of the Brazilian music that seduced the world. Chicago Review Press, 2000.

Segundo o excerto lido, a bossa nova surgiu, no Brasil, em um período político representado pelo início de

a. ideais pessimistas.
b. retrocessos.
c. uma democracia.
d. uma ditadura.
e. uma guerra civil.

Questão 6

How to submit a letter to the editor

We encourage a diversity of voices and views in our letters. Letters should preferably be 150 to 175 words, should refer to an article that has appeared within the last seven days, and must include the writer's address and phone number. No attachments, please.

Letters should be exclusive to The New York Times or The International New York Times. We do not publish open letters or third-party letters.

Writers of letters selected for publication will be notified within a week. Letters may be edited and shortened for space.

Due to the large volume of submissions we receive, we cannot personally acknowledge each submission. If we decide not to publish your letter you will receive an automated email reply.

Thomas Feyer, the letters editor, gives tips for getting your letter published in his article "Editors' Note; The Letters Editor and the Reader: Our Compact, Updated".

To send a letter to the Editor:

For readers of The New York Times: letters@nytimes.com

For readers of The International New York Times: inytletters@nytimes.com

Available at https://help.nytimes.com/hc/en-us/articles/115014925288-How-to-submit-a-letter-to-the-editor. Accessed on July 30, 2020.

No texto, o *The New York Times* orienta o leitor sobre como enviar uma carta ao jornal. A partir de sua leitura, pode-se afirmar que

a. as cartas ao editor são estimuladas pelo jornal.
b. as cartas enviadas serão publicadas integralmente.
c. as cartas enviadas têm publicação garantida.
d. as cartas têm resposta de recebimento automática.
e. o leitor pode incluir anexos nas cartas enviadas.

Questão 7

A tirinha lida nos permite entender que o avô da garota que está aprendendo a tocar gaita

a. deu gaitas de presente para a filha.
b. deu sua gaita por estar sem dentes.
c. foi professor de gaita um dia.
d. queria ter sua própria gaita.
e. toca gaita profissionalmente.

QUESTÕES DE VESTIBULARES – UNIDADES 10, 11 E 12

Read the text and answer questions 1 to 4.

Netflix and the re-invention of television

Considering its mode of delivery via broadband internet and the fact that Netflix is often received via laptops or other devices, it is worth questioning whether Netflix can be considered television at all. Netflix is clearly not broadcast television. The 'liveness' of television has often been argued to be a central characteristic of the medium, particularly in its early years. Network television in a post-network era has continuously emphasised its 'liveness', in recent years often with contest shows like *America's Got Talent* (NBC, 2006–), *Dancing with the Stars* (ABC, 2005–), *America's Next Topmodel* (The CW, 2003–), etc., all of which are formats popular across the world. Netflix cannot deliver this, largely due to its reliance of autonomous scheduling through viewers. Another distinction is that Netflix is not tied to existing channel brands of television, such as the BBC or HBO. Instead, it has built its own brand. Not only is it not linked to television's branding structures, but, at least so far, it is also not part of the large media conglomerates, such as Viacom, Time Warner or NewsCorp, that dominate international television industries. Crucially, Netflix has also abandoned the idea of the linear television schedule: Netflix puts all episodes of one series online at once, resembling more models of book, or, more accurately, DVD publishing (see Lotz 2014, 2017). DVD box sets of TV series, after all, were a key technology to allow not just time-shifting, but self-scheduling independent from television schedules. These distinctions are more than just semantics, as broadcasting suggests a linear, synchronised (and communal) experience, whereas with publishing, commodities can be consumed as scheduled by users. Binge-watching as viewing practice prefigures oTT, particularly with the rising popularity of DVD box sets in the early 2000s [...]. Nevertheless, Netflix' active promotion of the term and its significance to Netflix suggests its centrality to the brand. Overturning these significant, even central, aspects, might position Netflix as an alternative to television (like DVDs), but not as the medium itself.

[...]

JENNER, Mareike. *Netflix and the Re-invention of Television*. New York: Palgrave Macmillan, 2018.

1. The main objective of this text is to

a. explain why Netflix is not considered as broadcast TV.
b. compare Netflix to other streaming services available.
c. recommend the main characteristics of Netflix services.
d. criticize Netflix spectators because of binge-watching.
e. define what aspects good network television have.

2. According to the text, Netflix spectators

a. like to watch live shows.
b. prefer linear schedule.
c. are more autonomous.
d. like to buy DVD boxes.
e. defend binge-watching.

3. The sentence "Nevertheless, Netflix' active promotion of the term and its significance to Netflix suggests its centrality to the brand" establishes, with the previous sentence, an idea of

a. emphasis.
b. order.
c. cause.
d. consequence.
e. contrast.

4. Based on the information retrieved from the text, we can say that Netflix

a. can broadcast content live and on demand.
b. allows scheduling of its shows at any time.
c. is tangled to different TV channel brands.
d. keeps the idea of the linear TV schedule.
e. releases episodes in periodical chapters.

Read the excerpt and answer questions 5 and 6.

Despite all the data available to the modern weather forecaster, the most powerful weapon in the forecaster's arsenal remains experience. The more forecasts forecasters make, and the more weather situations they see, the more idea they will have as to how the weather is likely to evolve on a given day. Also, the more experience they have, the more they can build up local knowledge of how weather on the large scale can affect conditions on local scales much smaller than the size of a model grid box. However, occasional wrong forecasts are inevitable. Through the previous chapter we described a number of assumptions that are made when building a weather model. While these assumptions are becoming increasingly realistic as our supercomputers become ever faster, they are still incapable of capturing every circulation and process in the atmosphere. [...]

GALLETT, Ian. Introducing Meteorology: A Guide to Weather. *Underwater Technology*, v. 31, n. 3, 2013. p. 151–152.

5. According to the text, knowing how the weather can change on a certain period is related to the

a. amount of weapons in the forecaster's arsenal.
b. numbers of forecasts forecasters make.
c. amount of ideas forecasters haven't.
d. scale size of the model grid box.
e. assumptions made about a weather model.

6. The text also suggests that despite all the experience, there may be

a. knowledge.
b. realism.
c. faults.
d. strength.
e. assets.

For questions 7 and 8, read the excerpt.

2091 ♦ Shrove Tuesday

Between February 3 and March 9;
day before Ash Wednesday

There are a number of names in the West for the last day before the long fast of Lent. The French call it Mardi Gras (meaning "Fat Tuesday"), because it was traditionally a time to use up all the milk, butter, and eggs left in the kitchen. These ingredients often went into pancakes, which is why the English call it Pancake Day and still celebrate it with games and races that involve tossing pancakes in the air.

Other names include Shuttlecock (or Football) Day, after sports associated with this day; Doughnut Day; Bannock (or Bannocky) Day (a bannock being the Scottish equivalent of a

pancake), and Fastingong (meaning "approaching a time of fast"). The name "Shrove Tuesday" is derived from the Christian custom of confessing sins and being "shriven" (i.e., absolved) just before Lent.

In northern Sweden, people eat a meat stew. In the south, they eat Shrove Tuesday buns called *semlor*, made with cardamom, filled with almond paste, and topped with whipped cream.

No matter what its name, the day before Ash Wednesday has long been a time for excessive eating and merrymaking. The Mardi Gras parade in New Orleans is typical of the masquerades and dancing in the streets that take place in many countries on this day as people prepare for the long Lenten fast.

See also Carnival; Cheese Sunday; Cheese Week; Fasching; Fastenseen.

HENDERSON, Helene. *Holidays, festivals, and celebrations of the world dictionary – detailing nearly 2,500 observances from all 50 states and more than 100 nations*: a compendious reference guide to popular, ethnic, religious, national, and ancient holidays. Detroit: Omnigraphics Inc, 2005.

7. According to the text, the day before Ash Wednesday

a. increases sales of milk, butter, and eggs.
b. favors eating a specific kind of food.
c. bans pancakes from the day menu.
d. has little relation with food and sports.
e. has different denominations in the West.

8. The country which has two typical food for this day is

a. France.
b. England.
c. Scotland.
d. Sweden.
e. the USA.

For questions 9, 10 and 11, read the text below.

[...]

All through that summer the work of the farm went like clockwork. The animals were happy as they had never conceived it possible to be. Every mouthful of food was an acute positive pleasure, now that it was truly their own food, produced by themselves and for themselves, not doled out to them by a grudging master. With the worthless parasitical human beings gone, there was more for everyone to eat. There was more leisure too, inexperienced though the animals were. They met with many difficulties—for instance, later in the year, when they harvested the corn, they had to tread it out in the ancient style and blow away the chaff with their breath, since the farm possessed no threshing machine—but the pigs with their cleverness and Boxer with his tremendous muscles always pulled them through. Boxer was the admiration of everybody. He had been a hard worker even in Jones's time, but now he seemed more like three horses than one; there were days when the entire work of the farm seemed to rest on his mighty shoulders. From morning to night he was pushing and pulling, always at the spot where the work was hardest. [...]

ORWELL, George. *Animal farm and 1984*. Boston: HMH Books, 2003.

9. The excerpt describes a situation on a farm. According to the passage,

a. the farm was ruled by human beings.
b. the animals had little food to eat.
c. working was easy for the animals.
d. the farm had only pigs and horses.
e. the animals were productive and happy.

10. The name "Boxer" is a reference to

a. a human being.
b. a pig.
c. a horse.
d. the master.
e. Jones.

11. In "They met with many difficulties—for instance, later in the year, when they harvested the corn, they had to tread it out in the ancient style and blow away the chaff with their breath, since the farm possessed no threshing machine" the pronoun *it* refers to

a. difficulties.
b. the year.
c. the corn.
d. the chaff.
e. threshing machine.

For questions 12 and 13, read the cartoon.

12. The correct sentence about it is:

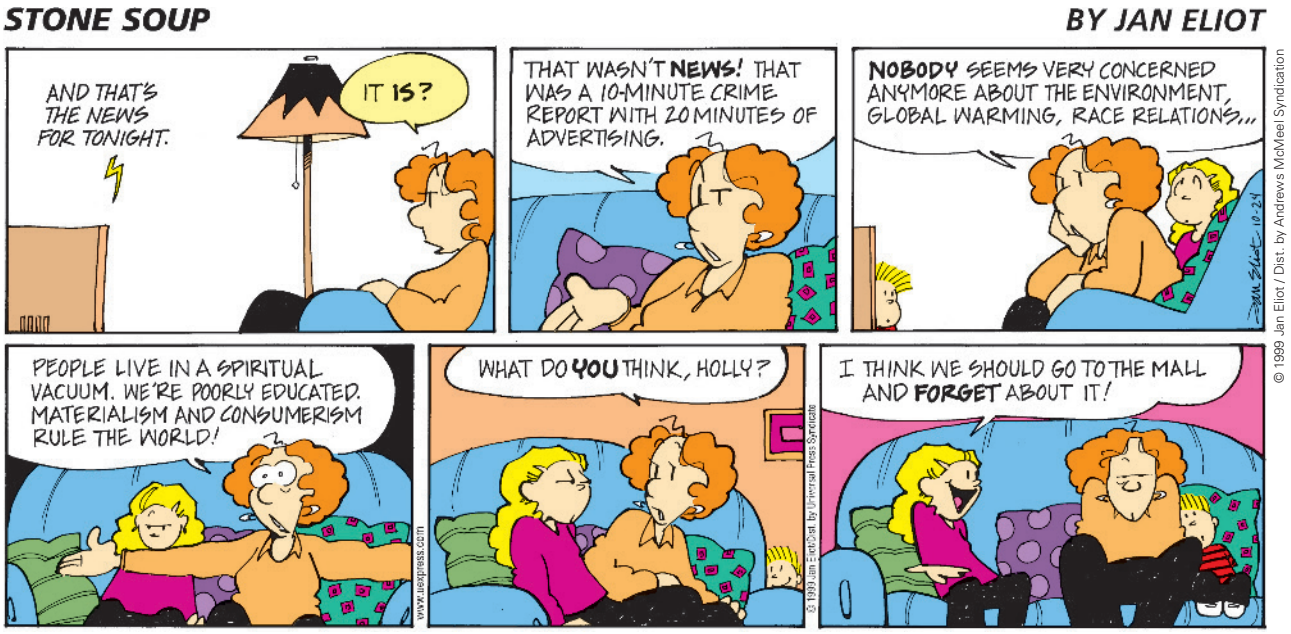
a. The man is not going to watch his game.
b. The woman is going to stop watching TV soon.
c. The man is aware that *Breaking Bad* is long.
d. The woman plans to watch the game with him.
e. The man will be able to have the TV in time.

13. A correct synonym for the verb *neglected* in this context is

a. disregard.
b. omit.
c. forget.
d. deny.
e. devalue.

ENEM – UNIDADES 13, 14 E 15

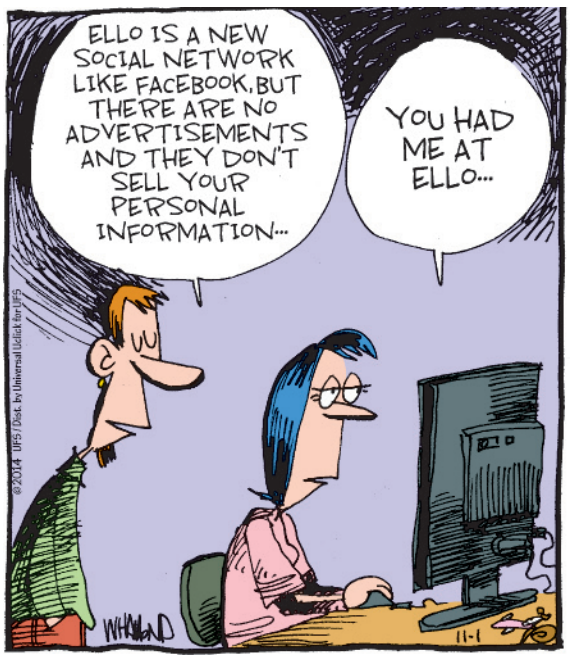
Questão 1



Na tirinha, o diálogo entre mãe e filha sugere que

a. elas compartilham das mesmas visões sobre raça.
b. elas gostam de assistir propagandas na TV.
c. elas se preocupam com o meio ambiente.
d. elas têm visões diferentes sobre consumo.
e. elas vivem juntas em um vácuo espiritual.

Questão 2



Pode-se dizer que a rede social mencionada na charge é superior em relação

a. à aparência.
b. à fama.
c. à segurança.
d. ao acesso.
e. ao comércio.

Questão 3

A partir da charge, podemos dizer que

a. a mulher é incapaz de atravessar a rua sozinha.
b. a mulher não entende as mensagens de seus netos.
c. a mulher precisa enviar uma mensagem para os netos.
d. o garoto enviou uma mensagem de texto para a mulher.
e. o garoto precisa de ajuda para atravessar a rua.

Questão 4

It rained in Rome,
It was sunny but it rained.
It seemed fresh, like a city brand new,
and the ruins glimmered,
in the shimmering sun.
And as I looked,
I suddenly remembered,
that nothing lasts forever.
Not clouds.
Not kingdoms
Not rainstorms.

– Atticus

Available at https://fashionmagazine.com/culture/instapoetry/. Accessed on August 2, 2020.

O autor do *instapoem* afirma que a vida é

a. calorosa. **c.** fresca. **e.** nova.
b. efêmera. **d.** negativa.

Questão 5

Formed in America in 1980, People for the Ethical Treatment of Animals (PETA) has grown to become a global pressure group for animal rights. Its campaigns encompass a number of fashion related issues, as it forces people to confront the uses made of animals to produce, for example, fur and wool. A 2007 campaign showed British pop singer and model Sophie Ellis Bextor clad in an elegant black evening dress. Her face was perfectly made up: scarlet lips, pale skin, and smoky eyes. This femme fatale styling was then rendered literal: in one hand, she held up the inert body of a fox, its fur flayed to reveal the red gore of its flesh, its head lolling grotesquely to one side. The tagline 'Here's the Rest of Your Fur' reinforced the message of the cruelty that underpins the fur trade. The campaign's aesthetic drew upon a nostalgic, film noir image. However, 1940s cinematic heroines were frequently shown wearing a fox fur stole draped over their shoulders as a signifier of luxury and sexuality. PETA subverted the viewers' expectations to confront them with the deathliness and horror of fur.

Arnold, Rebecca. *Fashion*: a very short introduction. Oxford: OUP, 2009.

Ao retratar a ação de uma Organização Não Governamental, o texto

a. critica o trabalho de uma cantora e modelo britânica em uma campanha de moda.
b. demonstra como a organização provoca reflexões sobre uso de peles de animais.
c. denuncia uma campanha publicitária feita por artistas de cinema em 1940.
d. julga a mensagem cruel transmitida pelas propagandas da organização em 2007.
e. relata todas as ações do grupo na luta contra o uso de peles de animais na moda.

Questão 6

Covid-19's unlikely victim: new emojis

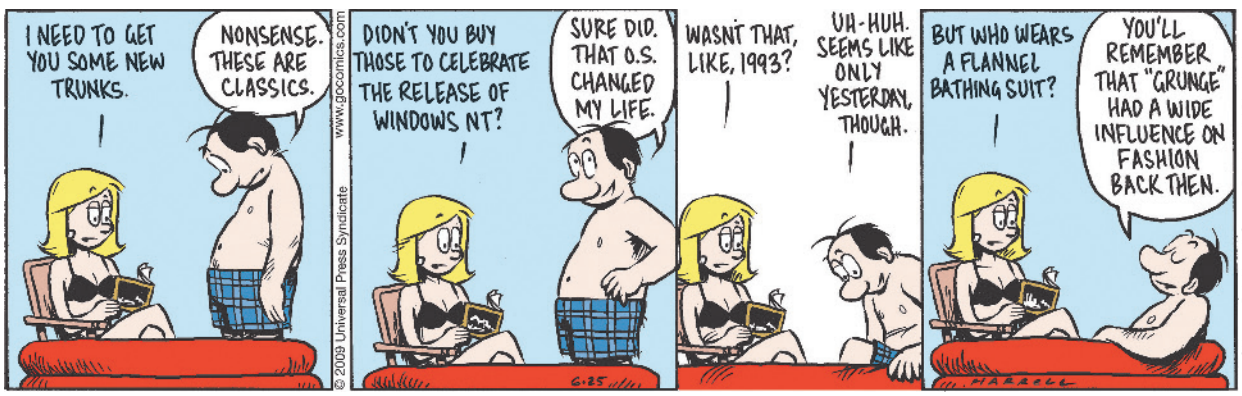
The pandemic has forced the Unicode Consortium to delay new emojis in 2021 – but remixes of existing ones could be on their way

Available at https://www.theguardian.com/technology/2020/may/19/emojis-coronavirus-covid-19-unicode-consortium. Accessed on August 2, 2020.

O título da notícia anuncia que, em função da Covid-19, o lançamento de novos *emojis* será

a. adiado. **d.** proibido.
b. discutido. **e.** reforçado.
c. encaminhado.

Questão 7

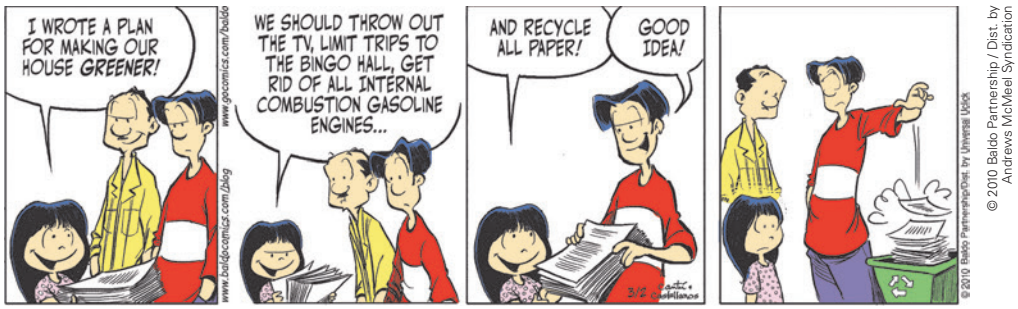


A preocupação da mulher em relação ao calção de banho do marido é porque a peça está

a. larga. **b.** manchada. **c.** pequena. **d.** puída. **e.** ultrapassada.

QUESTÕES DE VESTIBULARES – UNIDADES 16, 17 E 18

1. Veja o cartum.



Ao jogar no lixo os papeis da garota, o rapaz tem a intenção de

a. ter atitudes que respeitem o ambiente.
b. ignorar as recomendações dadas por ela.
c. ser o primeiro da família a mudar hábitos.
d. ajudar a garota em sua nova empreitada.
e. auxiliar a garota a jogar coisas supérfluas fora.

Leia o excerto e responda as questões de 2 a 4.

Overlap of fire, COVID-19 peaks: A 'catastrophe' for Brazil's Amazon

by John C. Cannon on 9 June 2020

[...]

Researchers have detected the "first major fire of 2020" in the Brazilian Amazon three months ahead of the fire season, while other scientists warn that there could be a "catastrophe" in the region if the peak of fires and COVID-19 overlap.

Using a new application that combines fire alerts from NASA with satellite data tracking bursts of air pollution collected by the European Space Agency (ESA), the Monitoring of the Andean Amazon Project (MAAP) detected on May 28 a pulse of emissions and fire alerts in the same area of the state of Mato Grosso, in the southeastern Amazon region. Then, as the researchers zoomed in on imagery from Earth-imaging service Planet, they saw smoke rising from a block of land that had been deforested in 2019.

"We show for the first time what the actual deforestation looks like in 2020," Matt Finer, an ecologist and the director of MAAP, an initiative of the Amazon Conservation Association, said in an interview.

On June 8, the team discovered the second fire of the year, also in Mato Grosso.

The finding comes on the heels of a report from Brazil's National Institute of Space Research (INPE) released in May warning that the compounding impacts of twin spikes in forest fires and COVID-19 cases, which are still rising in Brazil, could be devastating to local communities. More than 37,000 people have died of COVID-19 in Brazil, and the country is second only to the U.S. with over 707,000 confirmed cases, according to 1Point3Acres COVID-19 tracker. What's more, Brazilian President Jair Bolsonaro and members of his administration have said — without evidence — that those numbers are inflated.

[...]

Available at https://news.mongabay.com/2020/06/overlap-of-fire-covid-19-peaks-a-catastrophe-for-brazils-amazon/. Accessed on August 2, 2020.

2. Sobre o monitoramento de focos e de alertas de incêndios na Amazônia em 2020, é possível afirmar que

a. o primeiro grande alerta coincide com a época de incêndios na região.
b. os primeiros alertas foram detectados 3 meses antes do incêndio.
c. o ponto onde o fogo foi detectado havia sido reflorestado em 2019.
d. o segundo foco de incêndio foi detectado no mesmo lugar do primeiro.
e. impactos de picos em incêndios e casos COVID-19 não se relacionam.

3. A sigla para o órgão que monitora a parte andina da Amazônia é:

a. COVID.
b. NASA.
c. ESA.
d. INPE.
e. MAAP.

4. Na frase "The finding comes on the heels of a report from Brazil's National Institute of Space Research (INPE) released in May warning that the compounding impacts of twin spikes in forest fires and COVID-19 cases, which are still rising in Brazil, could be devastating to local communities", a palavra *which* faz referência a

a. the finding.
b. the heels.
c. a report.
d. COVID-19 cases.
e. forest fires.

5. Leia a notícia a seguir.

Rightwing thinktanks use fear of Covid-19 to fight bans on plastic bags

Articles from conservative groups argue plastic bags are safer for coronavirus than reusable bags, misrepresenting recent studies

The fight to ban plastic bags, many of which end up polluting oceans and rivers, has taken a step backward as conservative US think-tanks exploit the fear of Covid-19, campaigners have said.

Articles warning that reusable tote bags are worse than plastic ones for spreading coronavirus have been linked to major rightwing nonprofits such as the Manhattan Institute, and contain misinformation aimed at defeating or repealing plastic bag bans, said Greenpeace USA.

The effort "risks further confusion" amid a global public health crisis, it said.

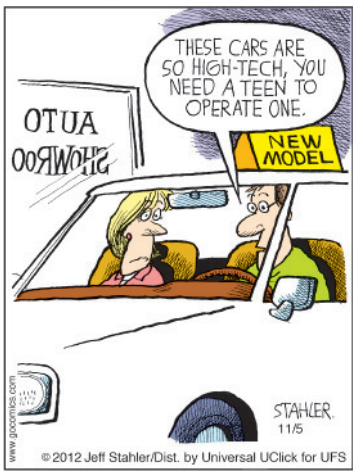
[...]

Available at https://www.theguardian.com/environment/2020/mar/27/rightwing-thinktanks-use-fear-of-covid-19-to-fight-bans-on-plastic-bags. Accessed on August 2, 2020.

O trecho do artigo do jornal *The Guardian* dá a entender que

a. sacolas plásticas descartáveis podem disseminar coronavírus.
b. houve a proibição do uso de sacolas plásticas nos Estados Unidos.
c. organizações de direita defendem o uso de sacolas reutilizáveis.
d. *fake news* sobre as sacolas reutilizáveis estão sendo divulgadas.
e. o uso das sacolas plásticas gerou uma crise de saúde pública global.

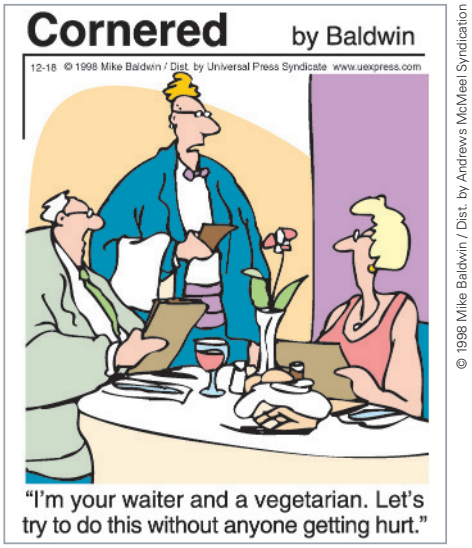
6. Leia o cartum.



A fala do homem, no cartum, refere-se à

a. facilidade do adolescente em lidar com novas tecnologias.
b. praticidade dos recursos tecnológicos dos carros atuais.
c. qualidade dos carros atuais em face dos carros mais antigos.
d. dificuldade de se encontrar carros tecnológicos atualmente.
e. possibilidade de se contratar adolescentes como motoristas.

7. Leia o cartum.



Na tirinha, o garçom espera que os clientes

a. sejam conscienciosos.
b. não o machuquem.
c. comam muita carne.
d. não façam um pedido.
e. deixem o restaurante.

8. Leia o microconto.

I crawled from my prison and stood in the light again. The sun on my face unfurled stories locked in my head. Scrounging for a piece of pencil, I scribbled my 140 size stories but no one seemed interested. Now they wanted something twice the size. Technology had made me obsolete.

Available at https://twitter.com/VeryShortStory/status/947957462895906816. Accessed on August 2, 2020.

O microconto lido apresenta como tema central

a. o inevitável encarceramento do ser humano.
b. a descoberta da luz depois de certa reclusão.
c. as poucas possibilidades criativas do ser humano.
d. o uso do lápis como ferramenta para escrita.
e. a fluidez da tecnologia para mudanças rápidas.

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9. Leia o cartum.

Ao ler o diálogo das personagens, é possível inferir que

a. os efeitos do suplemento de Gingko foram eficazes para o homem.
b. as pesquisas relacionadas ao suplemento de Gingko estão corretas.
c. o homem tem tomado seu suplemento de Gingko regularmente.
d. o homem não se lembra onde guardou seu suplemento de Gingko.
e. o homem discorda do resultado das pesquisas sobre o suplemento.

GABARITO

ENEM – UNIDADES 1, 2 E 3

1. O palhaço tem diante de si um microfone e deve usar a fala para comunicar-se com seus interlocutores. No entanto, ele só sabe usar os recursos de mímica e expressão facial para fazer seu trabalho. A letra **b** é a alternativa correta.

a. Incorreta. O profissional do rádio depende da escuta dos seus interlocutores, mas ele se comunica por meio da fala.

c. Incorreta. O rádio é uma ferramenta de comunicação que não utiliza o olfato para interagir com seus interlocutores, mas, sim, a fala.

d. Incorreta. O rádio é uma ferramenta de comunicação que não necessita do toque para interagir com seus interlocutores, mas, sim, a fala.

e. Incorreta. O rádio é uma ferramenta de comunicação que não utiliza a visão para interagir com seus interlocutores, mas, sim, a fala.

2. Jojo Moyes é uma autora premiada. O trecho "she is the author of nine novels, two of which, *The Last Letter From Your Lover* (2010) and *Foreign Fruit* (2003), have won the RNA Novel of the Year award" mostra que ela foi premiada por duas de suas obras. A letra **c** é a alternativa correta.

a. Incorreta. Jojo Moyes escreve romances (*novels*) e não atua em novelas.

b. Incorreta. Jojo Moyes trabalhou como jornalista no jornal *The Independent* até o ano de 2001; atualmente, escreve romances.

d. Incorreta. Ela nasceu em 1969; portanto, Jojo Moyes tem mais de 40 anos.

e. Incorreta. Ela é casada e mora com o marido e os três filhos em East Anglia.

3. O trecho "her famously slender body, despite its preternatural fluency and expressiveness, was disparagingly reviewed in the early years of her career" mostra que Ana Pavlova, apesar de seu corpo esguio, foi duramente criticada por ser magra e de aparência tão frágil. A letra **d** é a alternativa correta.

a. Incorreta. A saúde de Ana Pavlova não estava debilitada; na verdade, o seu corpo era muito magro e parecia frágil.

b. Incorreta. Ana Pavlova era constantemente criticada porque tinha o corpo muito magro, parecendo frágil, em uma época em que a virtuosidade muscular era muito valorizada.

c. Incorreta. Quem escreveu um livro de memórias foi Tamara Karsavina, também aluna da Imperial School.

e. Incorreta. O trecho cita Tamara Karsavina, também aluna da Imperial School, mas não apresenta elementos que tratem do relacionamento de Pavlova com as demais bailarinas da escola.

4. A informação "Gerontology Certificate", contida no currículo, informa que Alyson Frederick tem formação em Geriatria. A letra **c** é a alternativa correta.

a. Incorreta. A atuação profissional de Alyson Frederick é voltada para a medicina geriátrica, segundo informações apresentadas em seu currículo.

b. Incorreta. Alyson Frederick atuou como professora da disciplina "Maintain Your Brain", em parceria com outro docente.

d. Incorreta. De acordo com o currículo apresentado, Alyson Frederick começou a atuar na empresa Bear River Area Agency on Aging em abril de 2009, e essa ainda é sua ocupação atual.

e. Incorreta. O currículo de Alyson Frederick traz informações relacionadas a prêmios acadêmicos e bolsas de estudo, concedidos ao longo de sua formação.

5. O verbo *unfriend* está associado à ideia de remover alguém da lista de amigos; deixar de ser amigo virtual de determinada pessoa em uma ou nas diversas redes sociais. A letra **e** é a alternativa correta.

a. Incorreta. O verbo *unfriend* não refere-se à ideia de abandonar alguém, mas, sim, de remover determinada pessoa da lista de amigos de uma rede social.

b. Incorreta. O verbo *unfriend* não está relacionado à ideia de deixar, visto que o ato de deixar permite a inclusão do ato de voltar; ele tem uma ideia de remover alguém – definitivamente – de uma rede social, de terminar a amizade com alguém.

c. Incorreta. O verbo *unfriend* não está relacionado ao verbo esquecer, porque o simples fato de deixar de ser amigo de alguém não faz com que a pessoa seja esquecida.

d. Incorreta. O verbo *unfriend* não está relacionado ao verbo odiar ou ao sentimento de gostar ou não gostar, mas, sim, de remover determinada pessoa da lista de amigos de uma rede social.

6. A imagem aponta dois homens que parecem estar cansados e, a partir do comentário do amigo sobre o anúncio de que a aspirina previne ataques cardíacos, um deles responde que preferia que fosse anunciado que ninguém deveria se exercitar. Subentende-se que eles acham a prática do exercício físico exaustiva. A letra **a** é a alternativa correta.

b. Incorreta. Pela expressão dos homens e pelo comentário que um deles faz, fica claro que eles não acreditam que todos deveriam se exercitar constantemente.

c. Incorreta. Eles não parecem apreciar o fato de estarem se exercitando, e o fato de estarem juntos não é relevante.

d. Incorreta. Pelo cansaço que apresentam, eles não estão em excelente forma física para uma corrida.

e. Incorreta. Eles não afirmam usar aspirina para prevenir ataques do coração; um deles apenas comenta que essa informação foi divulgada recentemente.

7. Pela fala do morador, pode-se entender que, quando ele mudou para aquele local, informaram que furacões eram ocasionais. Desde então ele já passou por três furacões. Daí é possível subtender que se acreditava que furacões eram raros naquele local. A letra **a** é a alternativa correta.

b. Incorreta. Pela fala do morador, pode-se entender que, quando ele mudou para aquele local, disseram para ele que furacões eram ocasionais.

c. Incorreta. O homem menciona que já vivenciou três furacões.

d. Incorreta. O homem menciona que já vivenciou três furacões.

e. Incorreta. Furacões não são ocasionais na região onde ele reside, visto que ele já passou por três deles.

8. O conteúdo do cartão postal tem elementos de um convite. A pessoa que envia diz "junte-se a nós para comemorar". A partir daí há uma data, um horário e o endereço do evento. A letra **a** é a alternativa correta.

b. Incorreta. O cartão não pretende dar notícias das festas de Natal a quem o recebe, e sim convidar a pessoa para uma festa.

c. Incorreta. O cartão não tem a intenção de apenas desejar boas festas a quem o recebe, e sim convidar a pessoa para uma festa.

d. Incorreta. O cartão não tem a intenção informar ao destinatário que o Natal se aproxima, e sim convidar a pessoa para uma festa.

e. Incorreta. O cartão não tem a intenção de pedir doações de presentes de Natal ao destinatário, e sim convidar a pessoa para uma festa.

QUESTÕES DE VESTIBULARES – UNIDADES 4, 5 E 6

1. O texto apresenta definições e interpretações do termo *fake news*, traz alguns exemplos de proliferação de uma notícia falsa e alerta para o caráter controverso do termo, que gera discussões sobre seus possíveis significados. A alternativa correta é a **d**.

a. Incorreta. O texto trata das *fake news* e usa como exemplo a falsa notícia de que o Papa Francisco teria endossado a candidatura de Donald Trump em 2016.

b. Incorreta. O texto menciona que Donald Trump alegou ser responsável pela popularização do termo *fake news*; no entanto, o objetivo do texto não é dar a crédito a ele por isso.

c. Incorreta. O texto narra o fato de a colunista Margaret Sullivan ter pedido a seus colegas jornalistas que deixem de usar a expressão *fake news*; no entanto, o objetivo é discutir as várias interpretações acerca desse termo.

e. Incorreta. O trecho "*It has been used by politicians around the world, in countless news stories and think pieces, podcasts and blogs, on T-shirts and mugs, in song titles and lyrics*" traz uma lista de ferramentas de comunicação nas quais o termo *fake news* costuma ser utilizado; no entanto, esse não é o objetivo do texto.

2. O trecho "*fake news is a hot topic*" já alerta para o caráter controverso do termo, que gera discussões sobre seus possíveis significados. A alternativa correta é a letra **a**.

b. Incorreta. O termo não é obsoleto; ganhou destaque em novembro de 2016, época das eleições presidenciais estadunidenses, sendo considerada a expressão do ano pelo Dicionário Collins, em 2017. Atualmente, ainda é bastante utilizada e segue em evidência.

c. Incorreta. A definição do Dicionário Collins *"false, often sensational, information disseminated under the guise of news reporting"* traz a ideia de um termo preciso e com definição compreendida em dicionário. A discussão em torno do termo *fake news,* no texto, é conceitual, acerca do que seria uma falsa informação.

d. Incorreta. O termo *fake news* não é ambíguo e não está relacionado a mais de uma coisa, fator que poderia gerar ambiguidade. Em outono de 2018, o governo britânico decidiu que o termo estava relacionado à ideia de "*misleading*", como reportado no texto.

e. Incorreta. Recentemente, o termo *fake news* foi bastante disseminado; em 2017, foi considerado como a expressão do ano pelo Dicionário Collins. Nesse contexto, não pode ser julgado como insignificante.

3. A palavra *tainted* significa estragado, corrompido, contaminado. A alternativa correta é a **c**.

a. Incorreta. A palavra *hot* foi usada no sentido de algo em evidência e muito debatido, em efervescência; não se adéqua ao sentido apresentado no enunciado.

b. Incorreta. A palavra *misleading* está relacionada ao termo "distorcida", e não se adéqua ao sentido apresentado no enunciado.

d. Incorreta. O termo *unclear* significa vago, impreciso, incerto; não está relacionado com o sentido apresentado no enunciado.

e. Incorreta. O termo *ill-defined* traz a ideia de "mal descrito" ou "mal definido"; não está relacionado com o sentido apresentado no enunciado.

4. O entrevistador faz a Marc Jacobs perguntas objetivas, do tipo *yes/no questions*, bem como perguntas abertas, como *"What is going to determine the success of this collection?"*. A alternativa **b** é a correta.

a. Incorreta. *Hesitation noises* são comuns em entrevistas, mas, neste caso, não é possível percebê-los, visto que não foram incluídos na transcrição.

c. Incorreta. Não há elementos no texto que indiquem que o entrevistado preencheu o silêncio entre suas falas com algum som específico.

d. Incorreta. A entrevista não traz imagens ou recursos gráficos.

e. Incorreta. Ao ler o texto é possível perceber que Marc Jacobs respondeu ao entrevistador de forma espontânea e imediata; não há evidências de que um falso começo aconteceu (quando a entrevista começa, mas o entrevistado interrompe a conversa porque não estava preparado para determinada pergunta).

5. O trecho *"People can think whatever they want"* aponta para o fato de que Marc Jacobs não se importa com o que o público achou do desfile dele. A alternativa correta é a **c**.

a. Incorreta. O trecho "*I wanted to go to Isaac's [Mizrahi] show, but I had work to do here and I couldn't get out"* mostra que Marc Jacobs não esteve no desfile de Isaac Mizrahi.

b. Incorreta. O trecho *"I don't sit around and think to myself, 'God, I created the most incredible thing' or anything like that"* comprova que Marc Jacobs não acredita ter criado uma coleção de roupas superior aos demais estilistas.

d. Incorreta. O trecho *"but nobody wears only one designer"* mostra que Marc Jacobs sabe que o público em geral não é fiel a apenas um estilista; as pessoas vestem roupas de vários profissionais da moda.

e. Incorreta. O trecho *"I basically told those girls to do what they wanted to do, because I hired them because of who they were, not because of what I could make them into"* comprova que Marc Jacobs dá liberdade às modelos para que se expressem livremente na passarela.

6. O entrevistador pergunta a Marc Jacobs que tipo de estudante ele era em Parsons, a escola de moda na qual ele se graduou. A alternativa correta é a **d**.

a. Incorreta. No texto não há elementos que tratem de trabalhos ou empregos anteriores de Marc Jacobs.

b. Incorreta. Na entrevista, nenhuma pergunta feita a Marc Jacobs está relacionada à sua família.

c. Incorreta. Na entrevista, nenhuma pergunta a Marc Jacobs está relacionada ou apresenta elementos que tratem de seu processo criativo.

e. Incorreta. No texto, nenhuma pergunta feita pelo entrevistador está relacionada aos parceiros de trabalho de Marc Jacobs.

7. Charivari faz referência a um espaço para vender roupas, estar entre estilistas e conhecer o que pensa o consumidor de New York. Alternativa correta é a **e**.

a. Incorreta. Segundo o texto, Marc Jacobs, quando adolescente, trabalhava na loja Charivari todos os dias, depois da escola e nos fins de semana, vendendo roupas.

b. Incorreta. Uma loja (*store*) é um espaço que vende produtos; segundo Marc Jacobs, na Charivari ele trabalhava vendendo roupas, mas também podia estar entre outros estilistas. A referência a *downtown*, no texto, refere-se à opinião dos especialistas de moda de que a coleção de Jacobs estaria muito ofensiva, termo que, no Brasil, é usado como um adjetivo pejorativo.

c. Incorreta. O trecho *"the designer mentality of the customer in New York"* faz referência ao gosto e aos costumes dos usuários de moda de New York; não há nenhuma ligação com questões psiquiátricas.

d. Incorreta. Em uma semana de moda não há vendas de roupas para o consumidor em geral.

8. Uma biografia discorre sobre a vida, a família e o trabalho de uma pessoa; o texto é a biografia de Vincent van Gogh. A alternativa **a** é a correta.

b. Incorreta. O texto cita os hábitos e o jeito de ser de van Gogh, no entanto, não pretende explicar as atitudes que o artista teve ao longo de sua vida.

c. Incorreta. Os irmãos de Vincent van Gogh são citados em sua biografia, inclusive os que nasceram depois que ele saiu de casa para estudar, mas o texto não pretende comparar a vida do artista com a de seus irmãos.

d. Incorreta. O texto biográfico comenta o jeito introvertido do artista, mas não se aprofunda ou pretende identificar aspectos obscuros da vida de van Gogh.

e. Incorreta. O texto não faz críticas à maneira como van Gogh viveu sua vida, ele apenas narra fatos sobre sua vida.

9. O trecho *"Vincent will form an especially strong bond with his brother, Theo, held together by many letters exchanged through the years"* mostra que Theo e Vincent trocaram cartas por muitos anos. A alternativa correta é a **c**.

a. Incorreta. O primeiro bebê batizado como van Gogh nasceu em 30 de março do ano de 1852; o pintor Van Gogh, que conhecemos, nasceu um ano depois.

b. Incorreta. O trecho *"Theodorus and Anna will have [...] two born after Vincent has gone away to school"* explica que apenas dois dos irmãos de van Gogh nasceram depois que ele saiu de casa para estudar.

d. Incorreta. Segundo o texto, as memórias de infância de van Gogh foram fornecidas por Johanna van Gogh-Bonger, esposa de seu irmão, que, ao relatar o episódio de um relacionamento amoroso vivido pelo artista, trocou o nome de sua suposta namorada pelo nome da mãe dela.

e. Incorreta. Pelo fato de Johanna van Gogh-Bonger ter trocado o nome da garota que namorou van Gogh, ela supostamente não era uma fonte de fatos confiável.

10. Segundo o texto biográfico, Vicent van Gogh sentia-se rejeitado, apresentava uma personalidade triste e melancólica, raramente feliz, como pode ser comprovado pelo trecho *"he feels rejected and has a moody, melancholy personality, seldom happy, often combative and prone to arguments"*. Alternativa correta é a **e**.

a. Incorreta. A alegria não era uma característica da personalidade de van Gogh, como se pode perceber pelo trecho *"he feels rejected and has a moody, melancholy personality, seldom happy, often combative and prone to arguments"*.

b. Incorreta. O trecho *"he feels rejected and has a moody, melancholy personality, seldom happy, often combative and prone to arguments"* mostra que van Gogh não tinha um humor estável, a palavra *moody* tem relação com o adjetivo "instável".

c. Incorreta. O trecho "*he feels rejected and has a moody, melancholy personality, seldom happy, often combative and prone to arguments*" comprova que van Gogh que não tinha sentimentos de alegria, a expressão "*a joy*", no texto, refere-se ao sentimento de sua mãe em relação ao primeiro filho.

d. Incorreta. No trecho "*he feels rejected and has a moody, melancholy personality, seldom happy, often combative and prone to arguments*" é possível perceber que van Gogh apresentava uma personalidade combativa, disposta a brigas todo o tempo.

ENEM – UNIDADES 7, 8 E 9

1. A leitora se diz culpada e cansada só de ler a capa, uma vez que a revista se volta para temas como perder peso, melhorar a memória e atividades físicas, numa tentativa de estabelecer um padrão estético acerca do conceito de se ter boa saúde: magra, disposta e com boa memória. Dessa forma, a personagem sente-se frustrada com o conteúdo da revista que assinou. A letra **e** é a alternativa correta.

a. Incorreta. A personagem está frustrada com a forma com que a revista apresenta seus artigos, estabelecendo um padrão estético, de forma que se sente desanimada com a leitura da publicação.

b. Incorreta. A mulher não está ansiosa para ler as matérias da edição atual, ela está frustrada com a forma como os conteúdos são apresentados, estabelecendo um padrão estético.

c. Incorreta. A mulher não se sente contrariada em ser assinante da revista; ela já fez a assinatura, mas está frustrada com a leitura do primeiro exemplar que recebeu.

d. Incorreta. A personagem não está disposta a seguir os conselhos dados ao leitor porque ela está frustrada com a forma com que a revista apresenta seus artigos, estabelecendo um padrão estético.

2. O entrevistador sugere aos candidatos que eles joguem o dança das cadeiras musicais para decidir quem será contratado para o cargo. A alternativa correta é a letra **d**.

a. Incorreta. Eles já apresentam credenciais idênticas para o cargo e é por isso que o entrevistador vai decidir o cargo em um jogo.

b. Incorreta. Eles deverão jogar a dança das cadeiras musicais, eles não deverão participar de um musical.

c. Incorreta. Há apenas uma vaga e apenas um deles será contratado.

e. Incorreta. Eles deverão jogar a dança das cadeiras musicais, eles não deverão escolher uma cadeira para o entrevistador.

3. Ao cantar a música "Feelings", de Morris Albert, o homem pretende convencer que é adequado para o cargo porque na música ele canta "Tenho a sensação de que sou perfeito para este trabalho". A alternativa correta é a letra **a**.

b. Incorreta. Ele está apenas tentando convencer os empregadores a dar a ele o cargo pretendido, ele não trabalha lá e não tem a intenção de alegrar o ambiente.

c. Incorreta. Ele está apenas tentando convencer os empregadores a dar a ele o cargo pretendido, ele não é *cover* de nenhum cantor.

d. Incorreta. Ele está apenas tentando convencer os empregadores a dar a ele o cargo pretendido.

e. Incorreta. Ele está apenas tentando convencer os empregadores a dar a ele o cargo pretendido, ele não é um cantor nem um musicista.

4. O trecho *"Although its modern archetype only emerged in the late 1960s"* explica que o grafite e a arte de rua surgiram no final da década de 1960. A letra **d** é a alternativa correta.

a. Incorreta. A arte de rua e o grafite foram chamados de "pixação", mas não nasceram no Brasil.

b. Incorreta. A arte de rua e o grafite não partem de uma motivação ou estilo singular, como mostra o trecho *"there are as many different motivations, styles, and approaches within this artistic arena as there are practitioners themselves"*.

c. Incorreta. Segundo o texto, a arte de rua e o grafite alcançaram cidades densamente populosas até o deserto isolado.

e. Incorreta. O texto informa que a arte de rua e o grafite sofreram influências culturais e sociais, incorporando a estética e as motivações diferentes de cada localidade.

5. O trecho "*After decades of coups, dictatorships, and civil wars, the country at last had a democratically elected, technocratically oriented president in office, the energetic Juscelino Kubitschek*" explica que o movimento musical da bossa nova surgiu, no Brasil, em meio ao processo de urbanização e industrialização, no governo de Juscelino Kubitschek (1902-1976). A letra **c** é a alternativa correta.

a. Incorreta. A bossa nova surgiu, no Brasil, em uma época em que o crescimento econômico e cultural promoveram um cenário nacional otimista, como pode-se comprovar no trecho "*In Brazil, the late 1950s—during which the bossa nova movement emerged from the nightclubs and apartments of middle-class Rio and thrived—were a time of unprecedented and almost painfully precarious national optimism*".

b. Incorreta. O período de retrocesso e subdesenvolvimento econômico era deixado para trás, como aponta o trecho "*stood poised to finally leave its perennial semidevelopment behind and step into a future of sleek, high-capitalist urbanity*".

d. Incorreta. A bossa nova surgiu, no Brasil, em meio ao processo de urbanização e industrialização, no governo de Juscelino Kubitschek. O país acabara de sair de um período de ditadura militar e caminhava para uma era democrática, com um presidente eleito pelo povo.

e. Incorreta. O país acabara de sair de um período de guerras civis e caminhava para uma era democrática, com um presidente eleito pelo povo.

6. O trecho "*We encourage a diversity of voices and views in our letters*" explica que o jornal encoraja a diversidade de vozes e visões de seus leitores. A letra **a** é a alternativa correta.

b. Incorreta. As cartas recebidas pelo jornal podem ser editadas e reduzidas em função do espaço da publicação.

c. Incorreta. Segundo o texto, não há publicação garantida para todas as cartas recebidas.

d. Incorreta. Por conta do grande volume de cartas recebidas, recebem uma resposta automática por *e-mail* os leitores cujas cartas não sejam selecionadas para publicação.

e. Incorreta. Segundo o texto, anexos não são permitidos nas cartas enviadas.

7. No último quadrinho, o homem diz que o músico tem que usar seus próprios dentes para tocar gaita. Isso mostra que ele já não tem mais os seus dentes. A letra **b** é a alternativa correta.

a. Incorreta. No penúltimo quadrinho, o homem mostra seus instrumentos musicais para a filha, mas ele não dá os instrumentos de presente para ela; ele pretende dar para a neta se ela levar o aprendizado a sério.

c. Incorreta. O avô da garota está ensinando-a a tocar gaita, mas não há nada no texto que indique que ele foi professor de gaita.

d. Incorreta. O avô da garota tem uma coleção de gaitas e afirma que os músicos tocam melhor quando tocam seus próprios instrumentos.

e. Incorreta. É possível perceber que o avô da garota toca gaita, mas o texto não afirma que ele toca gaita profissionalmente.

QUESTÕES DE VESTIBULARES – UNIDADES 10, 11 E 12

1. O texto explica as diferenças entre a TV aberta, a cabo e o serviço de *streaming*, afirmando que a Netflix não pode ser considerada uma emissora de televisão em decorrência da falta de programas ao vivo, com plateia. A alternativa **a** é a correta.

b. Incorreta. O texto não faz uma comparação entre a Netflix e os demais serviços de *streaming;* a autora compara o serviço de *streaming* com a televisão a cabo.

c. Incorreta. A autora do texto apenas cita as características principais do serviço oferecido pela Netflix em função da comparação com a TV aberta e a cabo, o objetivo principal do texto; não há elementos que indiquem que esteja recomendando tal serviço aos seus leitores.

d. Incorreta. A autora do texto apenas aponta o fato de que os espectadores do Netflix fazem muito *binge-watching*; não há elementos que indiquem que esteja fazendo uma crítica a esse público.

e. Incorreta. A autora do texto apenas cita as características principais da TV aberta e a cabo em função da comparação com o serviço oferecido pela Netflix, sendo esse o seu objetivo principal.

2. O trecho "*Netflix cannot deliver this, largely due to its reliance of autonomous scheduling through viewers*" explica que os espectadores tem mais autonomia ao assistir os programas em uma plataforma de *streaming* em comparação à TV. A alternativa **c** é a correta.

a. Incorreta. Segundo o texto, os espectadores da plataforma Netflix não têm acesso a programas ao vivo, uma vez que isso não é prática no serviço de *streaming*.

b. Incorreta. O horário linear de programação é uma prática das emissoras de TV; não é uma característica de espectadores da Netflix, uma vez que o conteúdo fica disponível na plataforma e pode ser acessado em qualquer horário.

d. Incorreta. O texto faz referência ao termo *binge-watching,* que surgiu na época do lançamento dos boxes de DVD, no início dos anos 2000, e atualmente popularizado nas plataformas *streaming;* no entanto, não há elementos no texto que relacionem os espectadores da Netflix com os boxes de DVD.

e. Incorreta. Não há elementos no texto que indiquem que a autora incentiva ou defende o *binge-watching*; o texto afirma que a Netflix popularizou o termo porque seus espectadores o praticam mais em comparação com os espectadores da TV aberta ou a cabo.

3. A conjunção *nevertheless* traz a ideia de contraste. A alternativa **e** é a correta.

a. Incorreta. O advérbio *nevertheless* não expressa ênfase, pois é um advérbio de contraste.

b. Incorreta. O advérbio *nevertheless* não expressa ordem, expressando contraste.

c. Incorreta. O advérbio *nevertheless* não expressa causa.

d. Incorreta. O advérbio *nevertheless* não expressa consequência.

4. O conteúdo da Netflix fica disponível na plataforma *streaming* e permite que o usuário assista a seus programas favoritos quando quiser, de acordo com a sua agenda. A alternativa **b** é a correta.

a. Incorreta. Como apresentado no texto, o serviço *streaming* não pode transmitir conteúdo ao vivo, apenas uma programação inserida por eles, previamente fixada.

c. Incorreta. Segundo o texto, a Netflix não está associada a nenhum canal de TV aberta ou a cabo.

d. Incorreta. A Netflix abandonou a ideia de horário linear de TV e passou a disponibilizar todo o seu conteúdo na plataforma, podendo ser acessado em qualquer horário.

e. Incorreta. Os episódios de programas de Netflix são todos colocados *on-line* de uma só vez, como capítulos de um livro ou, mais precisamente, as faixas de um DVD.

5. De acordo com o texto, a ferramenta mais importante para um meteorologista é a experiência; quanto mais previsões ele puder fazer e mais situações relacionadas a alterações climáticas ele puder vivenciar, mais conhecimento ele terá acerca de como o tempo pode mudar num determinado período. A alternativa correta é a letra **b**.

a. Incorreta. Como pode-se comprovar no trecho "*the most powerful weapon in the forecaster's arsenal remains experience*", o termo "*weapon*" refere-se ao fato de a experiência ser a principal ferramenta de trabalho de um meteorologista.

c. Incorreta. Segundo o texto, embora as previsões estejam se tornando cada vez mais realistas à medida que os supercomputadores se tornam cada vez mais rápidos, elas ainda são incapazes de capturar cada circulação e processo na atmosfera.

d. Incorreta. Segundo o trecho "*the more experience they have, the more they can build up local knowledge of how weather on the large scale can affect conditions on local scales much smaller than the size of a model grid box*", a experiência de trabalho de um meteorologista pode fazê-lo compreender como o tempo em larga escala pode afetar as condições climáticas em escalas locais menores.

e. Incorreta. As suposições feitas por meio de um modelo climático são apenas citadas no texto, sem aprofundamento de conteúdo ou elementos que indiquem sua funcionalidade para o desempenho do trabalho de um meteorologista.

6. O trecho "*However, occasional wrong forecasts are inevitable*" explica que, a despeito de toda a tecnologia acessível e da experiência de um meteorologista, previsões ocasionais incorretas são inevitáveis. A alternativa correta é a **c**.

a. Incorreta. Segundo o texto, o conhecimento é uma consequência da experiência de trabalho de um meteorologista.

b. Incorreta. O realismo a que o texto faz referência é proveniente das suposições feitas por meio de um modelo climático, na medida em que nossos supercomputadores se tornam cada vez mais rápidos; no entanto, essa tecnologia ainda é incapaz de capturar todos os processos e alterações na atmosfera.

d. Incorreta. Não há elementos no texto que tratem de força. Segundo o trecho "*However, occasional wrong forecasts are inevitable*" é possível perceber que, a despeito de toda a tecnologia acessível e da experiência de um meteorologista, falhas podem acontecer.

e. Incorreta. O texto afirma que, ocasionalmente, podem ocorrer erros, e não vantagens. No trecho "*However, occasional wrong forecasts are inevitable*" é possível perceber que, a despeito de toda a tecnologia acessível e da experiência de um meteorologista, falhas podem acontecer.

7. De acordo com o texto, há vários nomes para o dia que antecede a quarta-feira de cinzas: *Fat Tuesday, Shuttlecock (or Football) Day, Doughnut Day, Bannock (or Bannocky) Day and Fastingong, Shrove Tuesday*. A alternativa **e** está correta.

a. Incorreta. O nome *Fat Tuesday* foi criado porque, tradicionalmente, na França, é o momento de comer e se divertir, usar a manteiga, o leite e os ovos que estão na cozinha para se fazer panquecas, antes do longo jejum da Quaresma.

b. Incorreta. Segundo o texto, em cada país há um prato típico tradicional para celebrar o dia anterior à Quaresma.

c. Incorreta. Segundo o texto, tradicionalmente, é o momento de comer e se divertir, antes do longo jejum da Quaresma, usando a manteiga, o leite e os ovos que estão na cozinha para se fazer panquecas.

d. Incorreta. Em países como a Inglaterra, segundo o texto, esse período é conhecido como Shuttlecock (ou Football) Day porque é comemorado com jogos e corridas que envolvem jogar panquecas no ar, jogos de peteca e futebol.

8. Segundo o texto, no Norte da Suécia, as pessoas comem um ensopado de carne. No Sul, comem pães chamados *semlor*, feitos com cardamomo, recheados com pasta de amêndoa e cobertos com chantili. A alternativa **d** é a correta.

a. Incorreta. Segundo o texto, na França comem-se panquecas.

b. Incorreta. Segundo o texto, na Inglaterra tem-se o costume de comer panquecas; no país, esse dia chama-se Dia da Panqueca.

c. Incorreta. Segundo o texto, na Escócia tem-se o costume de comer *bannock*, um tipo de panqueca; no país, esse dia chama-se *Bannocky Day*.

e. Incorreta. No texto não há elementos que indiquem o prato típico estadunidense para celebrar o dia anterior à Quaresma.

9. O trecho "*All through that summer the work of the farm went like clockwork. The animals were happy as they had never conceived it possible to be*" explica que, durante todo o verão, o trabalho da fazenda foi gerenciado por humanos e funcionou como um relógio. Agora, os animais estavam tão felizes quanto eles podiam ser. A alternativa **e** é a correta.

a. Incorreta. De acordo com o trecho *"With the worthless parasitical human beings gone, there was more for everyone to eat",* a fazenda não era mais gerenciada por humanos e havia mais comida para todos.

b. Incorreta. De acordo com o trecho *"With the worthless parasitical human beings gone, there was more for everyone to eat",* a fazenda não era mais gerenciada por humanos e havia mais comida para todos.

c. Incorreta. De acordo com o trecho "*They met with many difficulties–for instance, later in the year, when they harvested the corn*", percebe-se que os animais encontraram muitas dificuldades no trabalho, como por exemplo, na colheita do milho.

d. Incorreta. O excerto narra situações específicas do trabalho na fazenda vividas pelos porcos e pelo cavalo, mas faz menção aos animais em geral.

10. O texto faz referência a um animal com músculos fantásticos e em um certo ponto do texto há um trecho que diz que ele parecia mais como três cavalos do que um. Isso quer dizer que o nome do enunciado é uma referência à um cavalo. A letra **c** é a alternativa correta.

a. Incorreta. O nome não faz referência a um ser humano pois quando ele é mencionado no texto, os humanos já não estão mais na fazenda.

b. Incorreta. O nome não faz referência a um porco, e sim a um cavalo.

d. Incorreta. O nome não faz referência a um mestre, esse mestre foi mencionado no texto como alguém que distribuía comida para os animais.

e. Incorreta. Não há uma referência explícita aqui a que o nome Jones se refere, mas está claro no texto que Boxer não é o mesmo que Jones.

11. O trecho tem a seguinte tradução "Eles encontraram muitas dificuldades – por exemplo, mais para o final do ano, quando eles colheram milho, eles tiveram de pisoteá-lo, como antigamente, e soprar a palha, já que a fazenda não possuía debulhadora". Diante da tradução do trecho, podemos perceber que o pronome *it* faz referência a *the corn*. A letra **c** é a alternativa correta.

a. Incorreta. Essa não é a alternativa correta porque o pronome *it* não pode fazer referência ao que está no plural.

b. Incorreta. Diante da tradução do trecho, é possível perceber que não é a *the year* que o pronome *it* faz referência.

d. Incorreta. Um pronome faz referência a algo que já foi mencionado anteriormente e não a algo que aparece no texto depois dele.

e. Incorreta. Um pronome faz referência a algo que já foi mencionado anteriormente e não a algo que aparece no texto depois dele.

12. O *cartoon* retrata uma mulher que está assistindo a uma série televisiva que tem várias temporadas. Fica evidente, no último quadrinho, por meio da fala da mulher, que ela ainda está assistindo a primeira temporada e não pretende liberar o aparelho para o marido assistir ao jogo. A alternativa **a** é a correta.

b. Incorreta. A mulher não pretende parar de assistir TV porque a série que ela está acompanhando tem muitas temporadas.

c. Incorreta. O homem não sabe que a série que a mulher está acompanhando tem muitas temporadas e que ela pretende assistir a quantas ela puder.

d. Incorreta. A mulher não planeja assistir ao jogo com o homem; ela pretende assistir a quantas temporadas ela puder.

e. Incorreta. O homem não está ciente de que a mulher está assistindo a uma série que tem muitas temporadas; ele não terá a TV para si a tempo de assistir ao jogo.

13. No contexto dos quadrinhos acima, o verbo *neglect* tem o sentido de omitir, deixar de fazer algo propositalmente. A letra **b** é a alternativa correta.

a. Incorreta. Esse verbo pode significar desconsiderar, mas no contexto do quadrinho este não é o significado adequado.

c. Incorreta. Esse verbo significa esquecer e não tem o mesmo sentido do verbo apontado no enunciado da questão.

d. Incorreta. Esse verbo significa negar e é usado diante de uma pergunta que tem como resposta uma negativa.

e. Incorreta. Esse verbo significa desvalorizar e não tem relação com o verbo apontado no enunciado.

ENEM – UNIDADES 13, 14 E 15

1. Ao assistir ao noticiário, a mãe mostra-se preocupada com o meio ambiente, com o aquecimento global ou com as relações inter-raciais, afirmando que o materialismo e o consumismo dominam o mundo. Já a filha sugere que ela desligue a TV e que a acompanhe ao *shopping*. A letra **d** é a alternativa correta.

a. Incorreta. O comentário da mãe demonstra que ela se preocupa com o fato das relações raciais não serem discutidas, mas a filha se mostra indiferente.

b. Incorreta. A mãe não gosta de assistir a propagandas na TV e a filha parece indiferente.

c. Incorreta. O comentário da mãe demonstra que ela se preocupa com o meio ambiente, mas a filha se mostra indiferente.

e. Incorreta. Na tirinha, a mãe mostra-se preocupada com o meio ambiente, com o aquecimento global e com as relações inter-raciais, afirmando que o materialismo e o consumismo dominam o mundo e que as pessoas estão vivendo em um vácuo espiritual; a resposta da filha mostra que ela se preocupa em fazer compras.

2. A fala do homem aponta para a falta de anúncios e, especificamente, a segurança, uma vez que a empresa não vende seus dados pessoais. A letra **c** é a alternativa correta.

a. Incorreta. O homem diz que a nova rede social é semelhante ao Facebook mas não dá detalhes em relação à aparência.

b. Incorreta. A nova rede social não tem fama, ou pelo menos a pessoa da charge não faz referência a ela como famosa; pelo contrário, ela é nova

d. Incorreta. O acesso não é uma questão levantada na fala do homem, ele menciona a falta de anúncios e a segurança do usuário por não ter seus dados vendidos.

e. Incorreta. como a nova rede social não apresenta anúncios, ela não contribui para o comércio.

3. A velha senhora diz que atravessar a rua é fácil e que o garoto seria realmente útil se ele pudesse traduzir as mensagens de texto que os netos dela enviaram. Sendo assim, podemos dizer que a mulher não entende as mensagens de seus netos. A letra **b** é a alternativa correta.

a. Incorreta. Ao dizer que atravessar a rua é tranquilo, mas que ela precisa de ajuda para outra coisa, podemos entender que ela é capaz de atravessar a rua sozinha.

c. Incorreta. A mulher acabou de receber uma mensagem dos netos e não consegue entendê-la.

d. Incorreta. O garoto não enviou mensagem para a mulher, ele está sendo solicitado para ajudá-la a ler a mensagem que ela recebeu.

e. Incorreta. O garoto está ali para ajudar a mulher a atravessar a rua, ele não precisa de ajuda.

4. O autor do poema reforça o fato de que, na vida, as coisas são passageiras, nada dura para sempre, como a chegada de uma chuva repentina em Roma em um dia de sol. A letra **b** é a alternativa correta.

a. Incorreta. A referência a calor, no poema, tem a ver com o sol que brilha em Roma, apesar da chuva.

c. Incorreta. No texto, o autor afirma que a combinação do sol e da chuva trouxe um certo frescor para Roma, comparando-a com uma cidade "novinha em folha".

d. Incorreta. As sentenças negativas, usadas pelo autor, referem-se ao fato de que na vida nada dura para sempre, nem as nuvens, nem os reinos, nem a tempestade.

e. Incorreta. No texto, o autor afirma que com a chuva, e apesar do Sol, a cidade parecia nova.

5. O texto relata a campanha publicitária estrelada pela cantora e modelo britânica Sophie Ellis Bextor, em 2007, cujo objetivo era provocar reflexões sobre o uso de pele de animais na moda, reforçando a crueldade que está escondida nesse comércio. A letra **b** é a alternativa correta.

a. Incorreta. O texto descreve a campanha que a cantora e modelo britânica estrelou, mas não faz críticas a esse trabalho.

c. Incorreta. O texto relata a campanha publicitária estrelada pela cantora e modelo britânica Sophie Ellis Bextor, em 2007. A referência a artistas de cinema da década de 1940 é pelo fato de que, nessa época, era comum o uso de peles de raposa sobre os ombros, passando uma ideia de luxo e sensualidade.

d. Incorreta. Não há elementos no texto que indiquem o julgamento da autora acerca da mensagem transmitida pelas propagandas da PETA em 2007; ela apenas explica tal proposta comunicativa.

e. Incorreta. Não há elementos no texto que relatem outras ações da PETA para o combate ao comércio de peles na moda; o excerto apresenta uma ação específica promovida pela organização.

6. O título da notícia traz a informação de que, em função da Covid-19, o lançamento dos novos *emojis* criados pelo consórcio Unicode, para 2021, será adiado; ou seja, lançados em um momento futuro. A letra **a** é a alternativa correta.

b. Incorreta. O lançamento de novos *emojis* não será discutido; já está definido que será adiado.

c. Incorreta. O texto afirma que releituras de *emojis* que já existem estão a caminho, mas o lançamento de novos *emojis* será adiado.

d. Incorreta. O lançamento de novos *emojis* não será proibido; será apenas adiado.

e. Incorreta. O lançamento de novos *emojis* não será reforçado; o texto afirma que a pandemia forçou o consórcio Unicode a adiar a distribuição de novos produtos.

7. A mulher argumenta com o marido que o calção de banho dele está ultrapassado, pois é um modelo muito antigo. Ela lembra que ele foi comprado para comemorar o lançamento do Windows NT em 1993. A letra **e** é a alternativa correta.

a. Incorreta. Não há referência ao fato de o calção estar largo, na verdade, ele parece vestir bem o homem, mas a mulher acha que ele está antigo, ultrapassado.

b. Incorreta. O calção está em perfeito estado, sem manchas, mas ele está ultrapassado, segundo a mulher.

c. Incorreta. Não há referência ao fato de o calção estar pequeno, na verdade, ele parece vestir bem o homem, mas a mulher acha que ele está antigo, ultrapassado.

d. Incorreta. Não há referência ao fato de o calção estar puído, na verdade, ele parece bem conservado, mas ela acha que ele está antigo, ultrapassado.

QUESTÕES DE VESTIBULARES – UNIDADES 16, 17 E 18

1. A ação de jogar no lixo os papéis que estavam nas mãos da garota demonstra que o rapaz ignora as sugestões propostas por ela, uma vez que ele, literalmente, joga no lixo as ideias que ela tem. A alternativa correta é a letra **b**.

a. Incorreta. Ao jogar os papéis no lixo, o rapaz demonstra não ter atitudes que respeitem o meio ambiente.

c. Incorreta. A ação de jogar fora os papéis que estavam nas mãos da garota demonstra que o rapaz ignora as sugestões propostas por ela. Não há elementos que indiquem que o rapaz parece querer ser o primeiro da família a mudar hábitos.

d. Incorreta. Ao jogar no lixo os papéis que estavam nas mãos da garota, o rapaz demonstra ignorar as sugestões propostas por ela, uma vez que ele, literalmente, joga no lixo as ideias que ela tem.

e. Incorreta. Ao jogar no lixo os papéis que estavam nas mãos da garota, o rapaz demonstra ignorar as sugestões propostas por ela, uma vez que ele, literalmente, joga no lixo as ideias que ela tem.

2. O Projeto Monitoramento da Amazônia Andina (MAAP) detectou, em 28 de maio de 2020, um pulso de emissões e alertas de incêndio. Em 8 de junho do mesmo ano, a equipe descobriu um segundo alerta na mesma região. A alternativa correta é a letra **d**.

a. Incorreta. Pesquisadores detectaram o "primeiro grande incêndio de 2020" na Amazônia brasileira três meses antes da época comum de incêndios na região.

b. Incorreta. O Projeto Monitoramento da Amazônia Andina (MAAP) detectou, em 28 de maio (um mês antes), um pulso de emissões e alertas de incêndio em uma determinada área do estado de Mato Grosso, na região sudeste da Amazônia.

c. Incorreta. O ponto onde o fogo foi detectado havia sido desmatado em 2019.

e. Incorreta. A ocorrência simultânea de picos duplos em incêndios florestais e casos de covid-19, que, na época, ainda estavam subindo no Brasil, podem ser devastadores para comunidades locais da região amazônica.

3. MAAP é a sigla de referência para *Monitoring of the Andean Amazon Project*. A alternativa correta é a letra **e**.

a. Incorreta. A sigla COVID faz referência à doença (covid-19) causada pelo coronavírus.

b. Incorreta. NASA refere-se a *National Aeronautics and Space Administration*.

c. Incorreta. ESA está relacionada a *European Space Agency*.

d. Incorreta. INPE significa Instituto Nacional de Pesquisas Espaciais.

4. No trecho apresentado, o pronome relativo *which* está relacionado ao número de casos de covid-19, como percebe-se na tradução: "A descoberta vem na esteira de um relatório do Instituto Nacional de Pesquisas Espaciais (INPE), divulgado em maio, alertando que os impactos combinados de picos duplos em incêndios florestais e casos COVID-19, que ainda estão subindo no Brasil, podem ser devastadores para comunidades locais". A alternativa correta é a **d**.

a. Incorreta. *Which* não pode fazer referência à expressão *the finding*, pois já está completa anteriormente.

b. Incorreta. O termo *the heels* faz referência a maneira que a descoberta (*the finding*) é feita.

c. Incorreta. A expressão *a report* também se relaciona à descoberta (*the finding*).

e. Incorreta. Embora o termo *forest fires* esteja próximo ao pronome relativo *which,* o substantivo mais próximo, no caso é *COVID-19 cases*.

5. Artigos alertando que as sacolas reutilizáveis são piores que as de plástico para a disseminação do coronavírus têm sido associados a importantes organizações sem fins lucrativos de direita, como o Instituto Manhattan, e contêm informações erradas. A alternativa correta é a letra **d**.

a. Incorreta. Segundo o texto, *fake news* estão sendo divulgadas informando que sacolas reutilizáveis podem disseminar coronavírus.

b. Incorreta. Segundo o texto, os Estados Unidos não proibiram o uso de sacolas plásticas, mas a luta para a extinção delas, que acabam poluindo oceanos e rios, deu um passo atrás quando grupos de reflexão conservadores dos EUA passaram a explorar o medo do covid-19.

c. Incorreta. Segundo o trecho "*Rightwing thinktanks use fear of Covid-19 to fight bans on plastic bags. Articles from conservative groups argue plastic bags are safer for coronavirus than reusable bags, misrepresenting recent studies*", organizações de direita defendem o uso de sacolas plásticas descartáveis.

e. Incorreta. A discussão sobre o uso das sacolas plásticas não gerou uma crise de saúde pública global, mas tal debate produz informações erradas e a disseminação de notícias falsas em meio a esse cenário.

6. Na frase "Esses carros são tão tecnológicos que você precisa de um adolescente para dirigi-los", a referência é a facilidade que os jovens de hoje têm para lidar com novas tecnologias. A alternativa correta é a letra **a**.

b. Incorreta. A praticidade dos novos recursos disponíveis nos carros atuais demanda que os jovens ensinem aos mais velhos como fazer uso dessas novas tecnologias.

c. Incorreta. O cartum não trata da qualidade dos carros atuais, nem os compara com os carros mais antigos; mas, sim, da facilidade que os jovens de hoje têm para lidar com novas tecnologias.

d. Incorreta. O cartum não menciona ou trata da dificuldade de se adquirir carros mais modernos; mas, sim, da facilidade que os jovens de hoje têm para lidar com novas tecnologias.

e. Incorreta. O cartum não trata da possibilidade de se contratar adolescentes como motoristas; mas, sim, da facilidade que os jovens de hoje têm para lidar com novas tecnologias. Os jovens apenas ensinariam os mais velhos a usar os recursos do automóvel.

7. Na sentença "vamos fazer isso sem que ninguém saia ferido", o garçom reafirma sua posição e deixa claro que espera que os seus clientes sejam conscienciosos e não peçam um prato que tenha carne. A alternativa correta é a letra **a**.

b. Incorreta. Apesar de o termo *hurt* significar "machucado, ferido", não há uma expectativa do garçom de que não o machuquem fisicamente; ele fez referência aos sentimentos dele em relação ao abate de animais.

c. Incorreta. Ao afirmar que é vegetariano, o garçom espera que os clientes do restaurante não comam carne.

d. Incorreta. O garçom está à mesa na expectativa de que os clientes façam seu pedido; no entanto, espera que sejam conscienciosos e não peçam um prato que tenha carne.

e. Incorreta. O garçom está à mesa na expectativa de que os clientes façam seu pedido; no entanto, espera que sejam conscienciosos e não peçam um prato que tenha carne. Não há elementos que indiquem que o garçom espera que os clientes deixem o restaurante.

8. O autor afirma ter produzido um micro conto com 140 caracteres, em uma referência ao Twitter, mas ninguém se interessou por sua história, visto que esse formato já se tornou obsoleto. O texto demonstra a fluidez da tecnologia para rápidas transformações. A alternativa correta é a letra **e**.

a. Incorreta. O autor menciona o termo "prisão" em uma referência ao bloqueio criativo em que se encontrava; não trata de encarcerar, aprisionar.

b. Incorreta. No trecho "*I crawled from my prison and stood in the light again*", o autor menciona "a descoberta da luz" depois de um momento de reclusão e bloqueio criativo, mas este não é o tema central do micro conto.

c. Incorreta. No trecho "*I crawled from my prison and stood in the light again*", o autor reporta a sua criatividade depois de um momento de reclusão e bloqueio criativo, mas não há elementos no texto que citem ou avaliem as possibilidades criativas inerentes ao ser humano.

d. Incorreta. O autor cita o uso do lápis em dado momento de sua inspiração criativa, mas não avalia, aprofunda ou discute sua utilização como ferramenta de escrita.

9. No cartum, a mulher pergunta ao marido se ele tem tomado o seu suplemento. Ele diz que tem esquecido de ingerir o medicamento regularmente, o que comprova que a pesquisa está certa. A alternativa **b** é a correta.

a. Incorreta. O homem diz que tem esquecido de tomar seu suplemento; isso mostra que os efeitos do suplemento de Gingko não foram eficazes para o homem.

c. Incorreta. No diálogo, o homem afirma que não tem ingerido o medicamento regularmente.

d. Incorreta. No diálogo, o homem afirma que não tem ingerido o suplemento regularmente, mas não há elementos que indiquem que ele tenha esquecido onde o guardou.

e. Incorreta. O homem não emite qualquer opinião acerca do resultado das pesquisas sobre o suplemento.

REFERÊNCIAS BIBLIOGRÁFICAS COMENTADAS

Abreu-Tardelli, L. S.; Cristóvão, V. L. L. (org.). *Linguagem e educação*: o ensino e aprendizagem de gêneros textuais. Campinas: Mercado de Letras, 2009.

- Esse livro reúne trabalhos na linha teórico-metodológico do interacionismo sociodiscursivo de Anna Rachel Machado, colocando em evidência o papel essencial da linguagem no desenvolvimento humano. Ele documenta estudos dentro da teoria de gêneros textuais e serve de embasamento para compreendermos essa perspectiva da linguagem.

Bazerman, C. *Gênero, agência e escrita*. Ângela Paiva Dionísio e Judith Chambliss Hoffnagel (org.). Trad. e adapt. Judith Chambliss Hoffnagel. São Paulo: Cortez, 2006.

- Esse livro trata da abordagem de gênero que vai além do gênero como um constructo formal, para vê-lo como ação tipificada pela qual podemos tornar nossas intenções e sentidos inteligíveis para outros, resultando que o gênero dá forma a nossas ações e intenções.

Borges, E. F. V.; Paiva, V. L. M. O. Por uma abordagem complexa de ensino de línguas. *Linguagem & Ensino*, Pelotas, v. 14, n. 2, p. 337-356, jul./dez. 2011.

- Essa obra apresenta novo olhar para o ensino de línguas, podendo oferecer ao professor um melhor entendimento desta obra didática.

Brasil. *Base Nacional Comum Curricular*: educação é a base. Brasília, DF: Ministério da Educação, 2018. Disponível em: http://basenacionalcomum.mec.gov.br/images/BNCC_EI_EF_110518_versaofinal_site.pdf. Acesso em: 25 set. 2020.

- Esse documento, elaborado por especialistas de todas as áreas do conhecimento, traz as expectativas de aprendizagem essenciais a serem desenvolvidas ao longo das três etapas da Educação Básica. O documento serve de referência nacional para a formulação dos currículos dos sistemas e das redes escolares dos estados, do Distrito Federal e dos municípios e das propostas pedagógicas das instituições escolares, além de contribuir para o alinhamento de outras políticas e ações, em âmbito federal, estadual e municipal, referentes à formação de professores, à avaliação, à elaboração de conteúdos educacionais e aos critérios para a oferta de infraestrutura adequada para o pleno desenvolvimento da educação.

Brasil. Lei n. 9 394, de 20 de dezembro de 1996. *Lex*: Leis de Diretrizes e Bases da Educação Brasileira (LDB), Brasília, 1996.

- Texto da lei que estabelece as diretrizes e bases da educação nacional. Necessário na articulação da proposta desenvolvida neste livro didático uma vez que é o documento base da educação brasileira.

Brasil. *Temas Contemporâneos Transversais na BNCC*: contexto histórico e pressupostos pedagógicos. Brasília, DF: Ministério da Educação, 2019a. Disponível em: http://basenacionalcomum.mec.gov.br/images/implementacao/contextualizacao_temas_contemporaneos.pdf. Acesso em: 25 set. 2020.

- Esse documento tem como objetivo explicitar a ligação entre os diferentes componentes curriculares de forma integrada, bem como de fazer sua conexão com situações vivenciadas pelos estudantes em suas realidades, contribuindo para trazer contexto e contemporaneidade aos objetos do conhecimento descritos na BNCC. Além disso, visa cumprir a legislação que versa sobre a Educação Básica, garantindo aos estudantes os direitos de aprendizagem, pelo acesso a conhecimentos que possibilitem a formação para o trabalho, para a cidadania e para a democracia e que sejam respeitadas as características regionais e locais, da cultura, da economia e da população que frequentam a escola.

Brasil. *Temas Contemporâneos Transversais na BNCC*: propostas de práticas de implementação. Brasília, DF: Ministério da Educação, 2019b. Disponível em: http://basenacionalcomum.mec.gov.br/images/implementacao/guia_pratico_temas_contemporaneos.pdf. Acesso em: 25 set. 2020.

- Esse documento propõe uma abordagem da contemporaneidade em busca da melhoria da aprendizagem. Ao contextualizar o que é ensinado em sala de aula juntamente com os temas contemporâneos, espera-se aumentar o interesse dos estudantes durante o processo e despertar a relevância desses temas no seu desenvolvimento como cidadão. O maior objetivo dessa abordagem é que o estudante conclua a sua educação formal reconhecendo e aprendendo sobre os temas que são relevantes para sua atuação na sociedade.

Cope, B.; Kalantzis, M. Multiliteracies: The Beginnings of an Idea. *In*: Cope, B.; Kalantzis, M. (ed.). *Multiliteracies*: Literacy Learning and the Design of Social Futures. London: Routledge, 2000. p. 3-8.

- O texto introduz o termo "multiletramentos", cunhado pelo New London Group para refletir sobre a teoria e a pedagogia da alfabetização. Essa abordagem destaca dois aspectos principais da alfabetização: a diversidade linguística e as formas multimodais de expressão e representação linguística.

Council Of Europe. *Common European framework of reference for languages*: Learning, Teaching, Assessment – Companion Volume with New Descriptors. Cambridge: CUP, 2018. Disponível em: https://rm.coe.int/cefr-companion-volume-with-new-descriptors-2018/1680787989. Acesso em: 25 set. 2020.

- É a versão atualizada e definitiva do *Quadro Europeu de Referência para as línguas: aprendizagem, ensino, avaliação*. Nela, o escopo dos descritores para o ensino de idiomas é ampliado, refletindo os desenvolvimentos acadêmicos e sociais desde a última publicação.

Cristóvão, V. L. L.; Nascimento, E. L. (org.). *Gêneros textuais*: teoria e prática II. Palmas/União da Vitória: Kayguangue, 2005.

- Esse livro traz a busca de metodologias para o enriquecimento dos "esquemas de utilização" dos gêneros, apresentando dados referentes a focos de pesquisa, cujo objetivo é implicar gêneros textuais na

formação do professor. As discussões sobre gênero poderão ampliar o conhecimento do professor sobre a teoria de gêneros, bem como servir de apoio para a apresentação dos gêneros propostos ao longo do livro didático.

Gomes Junior, R. C.; Puccini, B. Tecnologias móveis e aprendizagem de línguas: o caso do desenvolvimento de habilidades orais em inglês. *Revista da Abralin*, v. 18, n. 1, p. 1-33, 31 dez. 2019. Disponível em: http://revista.abralin.org/index.php/abralin/article/view/1366. Acesso em: 25 set. 2020.

- Esse artigo apresenta resultados de uma pesquisa bibliográfica cujo objetivo foi apresentar um panorama da produção acadêmica sobre o uso de tecnologias digitais móveis para a aprendizagem de línguas estrangeiras e adicionais, em especial para o desenvolvimento de habilidades orais em inglês.

Harris, M.; Mccann, P. *Assessment*. Oxford: Macmillan e Heinemann, 1994.

- Esse livro prático traz uma discussão abrangente e diversificada sobre avaliação para professores de língua inglesa. Nesta obra didática, o livro foi usado para informar nossas propostas de rubricas para apoiá-lo na importante tarefa de avaliar o desenvolvimento dos seus estudantes.

Larsen-Freeman, D. Chaos/Complexity Science and Second Language Acquisition. *Applied Linguistics*, v. 18, n. 2, p. 141-165, 1997.

- Nesse artigo, a autora define a ciência do caos/complexidade como o estudo de processos dinâmicos complexos, não lineares, à medida que ocorrem no mundo físico. Responsável por oferecer esse novo olhar para o fenômeno da aprendizagem de línguas, esse texto serve de base a visão de língua e de aprendizagem de línguas desta obra didática.

Larsen-Freeman, D. Cameron, L. *Complex Systems and Applied Linguistics*. Oxford: Oxford University Press, 2008.

- Esse livro introduz conceitos-chaves na teoria de sistemas complexos para leitores preocupados com a linguagem, sua aquisição e seu uso. Sistemas complexos e linguística aplicada demonstram a aplicabilidade e utilidade desses conceitos para uma variedade de áreas em linguística aplicada, incluindo desenvolvimento de segunda língua, ensino de línguas e análise de discurso. Assim como a referência anterior, esse texto serve de marco teórico da visão de língua adotada nesta obra, conforme descrito na parte teórica deste Manual do Professor.

Marcuschi, L. A. *Produção textual, análise de gêneros e compreensão*. São Paulo: Parábola, 2008.

- Esse livro foi elaborado pelo professor Luiz Antônio Marcuschi como material didático para a disciplina Linguística III, ministrada por ele mesmo em seus cursos de formação de professores. Ele apresenta conceitos fundamentais para a compreensão da teoria de gêneros textuais e serve de embasamento teórico para as propostas de trabalho com produção de texto desta obra.

Miller, C. R. Rhetorical Community: the Cultural Basis of Genre. In: Freedman, A.; Medway, P. (ed.). *Genre and the New Rhetoric*. London: Taylor and Francis, 1994. p. 23-42.

- Esse texto propõe uma concepção de gênero baseada em motivos sociais convencionalizados, encontrados em tipos de situações recorrentes, em que o gênero deve ser concebido em termos de ação retórica em vez de mera substância ou forma. Tal percepção é adotada nesta obra para o desenvolvimento das tarefas de produção escrita na seção *Let's act with words!*.

Paiva, V. L. M. O. As habilidades orais nas narrativas de aprendizagem. *Trabalhos em Linguística Aplicada*, v. 46, n. 2, p. 165-179, 2007.

- Esse texto dá voz aos aprendizes de línguas estrangeiras, relatando seus desejos, suas frustrações e duas estratégias para superar os obstáculos encontrados na aprendizagem de línguas estrangeiras, com base na teoria do caos. Recorremos às reflexões apresentadas para informar as propostas de tarefas de produção oral de tal forma a fazê-las o mais significativas possível aos estudantes.

Paiva, V. L. M. O. Como o sujeito vê a aquisição de segunda língua. *In*: Cortina, A.; Nasser, S. M. G. C. *Sujeito e linguagem*. São Paulo: Cultura Acadêmica, 2009.

- Nesse artigo é apresentado um breve resumo de oito propostas que causaram mais impacto nos estudos sobre aprendizagem de línguas estrangeiras: behaviorismo, aculturação, hipótese da gramática universal, hipótese do *input*, hipótese interacionista, hipótese do *output*, conexionismo e teoria sociocultural. O texto serve de revisão da literatura da área e estabelece a progressão histórica das teorias até chegarmos à que adotamos na obra.

Paiva, V. L. M. O. Gêneros da linguagem na perspectiva da complexidade. *Linguagem em (Dis)curso*, Tubarão, v. 19, n. 1, p. 67-85, jan./abr. 2019. Disponível em: https://doi.org/10.1590/1982-4017-190105-3618. Acesso em: 25 set. 2020.

- Esse artigo argumenta que os gêneros, sejam orais, escritos, imagéticos ou aqueles que reúnem vários modos de representação, são atratores em um sistema adaptativo complexo. Ele agrupa vários elementos da fundamentação teórica desta obra: abordagem via gêneros textuais, multimodalidade e perspectiva da complexidade para o fenômeno linguístico.

Paiva, V. L. M. O. Lingua(gem) como sistema complexo e multimodalidade. *ReVEL*, v. 14, n. 27, 2016.

- Este texto defende que a língua é parte de um sistema multimodal complexo em que cada modo é responsável por uma tarefa comunicativa distinta, embora interdependente de outros modos. Sua leitura deve permitir uma ampliação da compreensão sobre o processo de produção de sentido.

Paiva, V. L. M. O. Modelo fractal de aquisição de línguas. *In*: Bruno, F. C. (org.). *Reflexão e prática em ensino/aprendizagem de língua estrangeira.* São Paulo: Clara Luz, 2005. p. 23-36.

➤ Esse artigo traz uma breve revisão de alguns modelos de aquisição de segunda língua para propor um modelo de aquisição baseado na teoria dos sistemas complexos, ou teoria do caos. As discussões apresentadas na obra auxiliam o entendimento da proposta deste livro didático.

Paltridge, B. *Genre and the Language Learning Classroom*. Ann Arbor, MI: The University of Michigan Press, 2004.

➤ Esse livro traz uma análise de como um currículo baseado em eventos comunicativos pode melhorar o aprendizado de idiomas em uma sala de aula. Assim como propomos nesta obra, ele pode ajudar na operacionalização de uma abordagem via gêneros textuais na sala de aula.

Raimes, A. *Techniques in Teaching Writing*. New York, Oxford: Oxford University Press, 1983.

➤ Esse manual traz técnicas de ensino de escrita em aulas de Inglês como segunda língua, buscando incentivar a escrita de redações que possam ir além das frases de nível básico. Os objetivos do manual incluem a comunicação com o leitor, a expressão de ideias sem a pressão da comunicação cara a cara, a exploração de um assunto, a gravação de experiências e a familiarização com as convenções do discurso em inglês, servindo como fonte seminal de consulta para propostas de escrita como as apresentadas nesta obra.

Richards, J.; Platt, J.; Weber, H. *Longman Dictionary of Applied Linguistics*. Hong Kong: Longman, 1985.

➤ Esse dicionário é escrito especificamente para estudantes de ensino de línguas e linguística aplicada e traz explicações diretas e acessíveis de termos e ideias da linguística aplicada. É usado na obra como referência para conceitos fundamentais na área de linguagens e deve ser material de interesse na formação continuada de professores.

Saussure, F. *Curso de linguística geral*. Trad. Antônio Chelini, José Paulo Paes e Izidoro Blikstein. São Paulo: Cultrix, 1995.

➤ Publicação póstuma das ideias do famoso linguista francês, o texto discorre sobre as dicotomias apresentadas pelo autor (língua × fala, diacronia × sincronia, sintagma × paradigma, significante × significado) e caracteriza a linguagem como um sistema de signos. Serve de base teórica para a visão de linguagem não somente nesta obra, mas de grande parte das teorias vigentes.

Silva, T. C. *Pronúncia do língua inglesa*: para falantes do português brasileiro. São Paulo: Contexto Universitário, 2012.

➤ Nesse livro, a autora apresenta de forma clara e didática o sistema de sons da língua inglesa britânica e americana e destaca os aspectos mais relevantes para os brasileiros que aprendem o idioma. O livro inclui exercícios com respostas para que o leitor possa praticar e aperfeiçoar a sua pronúncia. Esses elementos voltados para a prática, somados à apresentação detalhada do sistema de sons, podem contribuir para ampliar as tarefas de desenvolvimento de pronúncia que o professor optar por desenvolver com seus alunos, especialmente as da seção *Pronunciation spot*.

Zimmer, M.; Silveira, R.; Alves, U. K. *Pronunciation Instruction for Brazilians*: Bringing Theory and Practice Together. New Castle upon Tyne: Cambridge Scholars Publishing, 2009.

➤ Este livro apresenta uma discussão sobre as fontes de dificuldades que os alunos brasileiros provavelmente enfrentarão durante o processo de aquisição da fonética e fonologia do inglês, apresentando dados empíricos coletados de estudos brasileiros sobre esta questão e propondo atividades comunicativas destinadas a ajudar os falantes do português do Brasil a superar suas dificuldades de pronúncia em inglês. As discussões e atividades apresentadas na obra poderão servir de apoio para as atividades de pronúncia propostas no livro didático.

REFERÊNCIAS BIBLIOGRÁFICAS COMPLEMENTARES PARA PESQUISA E CONSULTA

BARCELOS, A. M. F.; ABRAHÃO, M. H. V. (org.). *Crenças e ensino de línguas*: foco no professor, no aluno e na formação de professores. Campinas: Pontes, 2006.

- Esse livro reúne trabalhos de pesquisadores de várias partes do Brasil referentes a crenças sobre ensino e aprendizagem de línguas, em 12 capítulos, com foco na formação do professor.

BARROS, S. M.; ASSIS-PETERSON, A. A. (org.). *Formação crítica de professores de línguas*: desejos e possibilidades. São Carlos: Pedro & João Editores, 2010.

- Esse livro reúne, em cinco eixos temáticos, textos sobre desafios educacionais. Os artigos discutem o discurso crítico-reflexivo, questões colaborativas, identidades e currículos e apresentam o ponto de vista de professores.

BRAGA, D. B. *Ambientes digitais*: reflexões teóricas e práticas. São Paulo: Cortez, 2013.

- O livro traz reflexões sobre as tecnologias de informação e comunicação e possibilidades de uso no Ensino Básico. É muito útil para o professor que pretende agregar as ferramentas digitais em suas práticas pedagógicas. As discussões propostas podem ampliar o conhecimento do professor no que diz respeito ao uso das tecnologias digitais tratadas pela BNCC e indicadas neste livro didático.

BRAGA, J. C. F.; SILVA, L. O. (ed.). *Mão na massa*: ferramentas digitais para aprender e ensinar II. 1. ed. São Paulo: Parábola, 2019.

- Segundo volume da coletânea de ferramentas digitais gratuitas e simples para usar na aula de língua inglesa. O volume inclui uma descrição das ferramentas e seus possíveis usos para a aula de línguas. Essa coletânea pode apoiar o professor no desenvolvimento das tarefas que envolvem o uso de tecnologias neste livro didático, além de ampliar o conhecimento do professor sobre o uso de diversas ferramentas para mediar tarefas pedagógicas no contexto de língua inglesa.

CELANI, M. A. A. (org.). *Professores e formadores em mudança*: relato de um processo de reflexão e transformação da prática docente. Campinas: Mercado de Letras, 2003.

- Por meio de detalhes de uma experiência realizada com professores de língua inglesa da rede pública de São Paulo, essa obra discute aspectos fundamentais para a formação continuada do docente. Aprendendo a aprender, a priorização de habilidades na organização do currículo, a relação entre teoria e prática no processo de formação docente, a autoavaliação e o papel do professor multiplicador são alguns dos temas apresentados e discutidos, avaliando de forma coesa um aspecto e uma etapa de um programa de formação continuada.

CUNHA, A. G.; MICCOLI, L. *Faça a diferença*: Ensinar línguas estrangeiras na educação básica. São Paulo: Parábola Editorial, 2016.

- Esse livro, dedicado especialmente a professores de línguas estrangeiras dos ensinos fundamental e médio, tem como objetivo contribuir para o aprimoramento do ensino comunicativo de línguas na escola regular, buscando uma aprendizagem efetiva. Ao longo dos capítulos, os autores apresentam sugestões aplicáveis às salas de aulas do país, mediante as adaptações necessárias aos diversos contextos. A obra estabelece um diálogo com o professor no que diz respeito aos seguintes aspectos: valorização da disciplina de inglês; superação de limitações pessoais; os papéis do professor e do aluno; o ensino comunicativo de gramática, vocabulário, leitura e escrita; tecnologias digitais; avaliação; entre outros.

FIGUEIREDO, F. J. Q. (org.). *A aprendizagem colaborativa de línguas*. Goiânia: Ed. da UFG, 2006.

- Essa obra reúne trabalhos realizados no Brasil, nos quais a interação e a colaboração, como formas de favorecer a aprendizagem de línguas, são enfocadas tanto na sala de aula quanto no meio virtual. O livro apresenta não só os benefícios da aprendizagem colaborativa e suas implicações, mas também suas limitações, de modo a contribuir para uma reflexão quanto à sua aplicação como abordagem de ensino-aprendizagem.

FIGUEIREDO, F. J. Q. *Aprendendo com os erros*: uma perspectiva comunicativa de ensino de línguas. Goiânia: Ed. da UFG, 2004.

- O volume apresenta fundamentação teórica sobre aquisição de línguas, concepções de erro, reflexões sobre o ensino de idiomas, e exercícios que levam o professor a refletir e analisar os mais comuns erros de aprendizes.

LEFFA, V. (org.). *A interação na aprendizagem das línguas*. 2. ed. Pelotas: Educat, 2006.

- Esse livro reúne vários pesquisadores para demonstrar a importância da interação no processo de ensino e aprendizagem, incluindo a interação face a face e a mediada por computador.

LIBERALI, F. C. *Atividade social nas aulas de língua estrangeira*. São Paulo: Moderna/Richmond, 2009.

- O livro discute e propõe o ensino de línguas por meio de atividades sociais, incluindo a discussão sobre como preparar unidades ou projetos e como avaliar. Aborda também a relação entre atividades sociais e os gêneros. A título de exemplificação de como implementar as ideias apresentadas, a obra traz quatro unidades didáticas com sugestões e exemplos de tarefas. Finalmente, são feitas considerações sobre a importância da reflexão crítica na formação do professor.

LIGHTBOWN, P. M.; SPADA, N. *How Languages Are Learned*. 4. ed. Oxford/New York: Oxford University Press, 2013.

- Essa obra revisita as principais teorias de aquisição de uma segunda língua e faz reflexões sobre processos de ensino e de aprendizagem, além de discutir alguns mitos sobre a aprendizagem de línguas.

LIMA, D. C. (org.). *Aprendizagem de língua inglesa*: histórias refletidas. Vitória da Conquista: Ed. da Uesb, 2010.

- Esse livro reúne pesquisadores de várias universidades que discutem e analisam relatos de aprendizagem feitos por estudantes de língua inglesa. A partir desses depoimentos, os autores discutem questões como teorias da aprendizagem, crenças sobre aprendizagem, autonomia, identidade, etc.

Lima, D. C. (org.). *Ensino e aprendizagem de língua inglesa*: conversas com especialistas. São Paulo: Parábola, 2009.

➤ No livro, especialistas de várias partes do Brasil respondem a perguntas feitas por jovens professores de língua inglesa, abrindo um espaço de debates, provocações e reflexões sobre o processo de ensino-aprendizagem do idioma inglês como língua estrangeira e internacional.

Miccoli, L. *Ensino e aprendizagem de língua inglesa***:** experiências, desafios e possibilidades. Campinas: Pontes, 2010.

➤ Nesse livro, além de uma reflexão teórica, a autora apresenta, em 12 capítulos, experiências de aprendizagem que abrangem vivências individuais e coletivas de alunos e professores em contextos diferentes.

Oliveira, L. A. *Métodos de ensino de inglês*: teorias, práticas e ideologias. São Paulo: Parábola, 2014.

➤ Esse livro orienta os professores de inglês a avaliar os diversos métodos de ensino de línguas estrangeiras, de modo a fazê-los refletir se devem adotar algum, não adotar nenhum, ou criar um método eclético. Após uma revisão sobre o que é ensinar, o que é aprender e o que é língua, o autor passa a apresentar os primeiros métodos, os métodos alternativos, os métodos comunicativos, até chegar na discussão contemporânea sobre a era pós-método. O conhecimento da história dos métodos de ensino pode auxiliar o professor em seus planejamentos e guiar suas ações em sala de aula em face das diversas possibilidades das unidades deste livro didático.

Oliveira, L. A. L.; Braga, J. (org.). *Inspiring Insights from an English Speaking Scene*. 1. ed. Belo Horizonte: Ed. da UFMG, 2017.

➤ Dividida em dez capítulos, essa obra fornece ao leitor uma perspectiva para três áreas principais de especialização: Formação de professores, identidade e letramento crítico; Linguagem e teoria aplicada; Tecnologia no ensino da língua e estudos de *corpora*. O resultado busca incentivar o educador a embarcar em uma jornada perspicaz de desenvolvimento de carreira e prática de ensino e poderá lançar luz ao planejamento de curso e atividades propostas neste livro didático.

Oliveira, S. B.; Sól, V. S. A. (org.). *Multiletramentos no ensino de inglês*: experiências da escola regular contemporânea. Ouro Preto: Ed. da IFMG, 2016.

➤ Esse projeto reúne trabalhos de professores-pesquisadores do ensino básico, técnico e tecnológico e tem como objetivo principal problematizar, discutir e refletir sobre diversas inquietações do dia a dia da sala de aula, apresentando as diversas possibilidades de ensinar a língua inglesa por meio das mais atuais e diversas metodologias e tecnologias. A obra poderá lançar luz às práticas de sala de aula do professor e encorajar reflexões sobre essas práticas.

Paiva, V. L. M. O. (org.). *Aprendizagem de língua inglesa*: histórias refletidas.Vitória da Conquista: Edições Uesb, 2010.

➤ Esse livro reúne pesquisadores de várias universidades e apresenta análises narrativas de aprendizagem coletadas pelo organizador e disponibilizadas no projeto Amfale. A partir das análises, os autores discutem questões tais como teorias da aprendizagem, crenças sobre aprendizagem, autonomia, identidade, etc.

Paiva, V. L. M. O. (org.). *Práticas de ensino e aprendizagem de inglês com foco na autonomia*. Campinas: Pontes, 2007.

➤ Esse livro orienta e auxilia o professor de língua inglesa a continuar seu processo de aprendizagem da língua de forma autônoma e, ao mesmo tempo, a refletir sobre os processos de ensino-aprendizagem que contribuem para o uso da língua estrangeira de forma significativa.

Paiva, V. L. M. O.? Parreiras, V. (ed.). *Mão na massa*: ferramentas digitais para aprender e ensinar l. 1. ed. São Paulo: Parábola, 2019.

➤ Coletânea de ferramentas digitais gratuitas e simples para usar na aula de língua inglesa. O volume apresenta uma descrição das ferramentas e seus possíveis usos para a aula de línguas e poderá ser um aliado do professor no desenvolvimento das tarefas mediadas por tecnologias propostas no livro didático.

Ribeiro, A. E.; Novais, A. E. C. (org.). *Letramento digital em 15 cliques*. Belo Horizonte: RHJ, 2012.

➤ Essa obra pode ser definida como uma "caixa de ferramentas" que reúne 15 experiências com diferentes tecnologias digitais. Os autores apresentam cada ferramenta tecnológica de forma didática, por meio de mapas de propostas que incluem o que e como foi feito, passo a passo e objetivos. Os relatos de experiências apresentados na obra podem apoiar o professor na escolha de projetos para suas turmas, como sugerido na seção *Projetos* nas primeiras páginas do livro didático.

Silva, K. A. (org.). *Ensinar e aprender línguas na contemporaneidade*: linhas e entrelinhas. Campinas: Pontes, 2010.

➤ Essa coletânea reúne diversos pesquisadores que discutem temas diversos, como políticas educacionais e processos de formação de professor.

WEBGRAFIA

Aplicativos

Edmodo

➤ Esse aplicativo leva a aprendizagem para além da sala de aula, proporcionando um ambiente livre e seguro para professores e alunos se conectarem e colaborarem – a qualquer hora e em qualquer lugar. No aplicativo é possível criar grupos, promover debates, publicar e receber tarefas, avaliar o progresso e o desempenho dos alunos com um boletim de acompanhamento. É uma boa alternativa para acompanhar e orientar a realização das tarefas para casa e demais projetos extraclasse, como os propostos na seção *Crossing Boundaries*.

Google Classroom

➤ O Google Sala de aula é um serviço gratuito para escolas, organizações sem fins lucrativos e qualquer usuário que tenha uma conta pessoal do Google. Essa ferramenta permite que o educador crie uma sala de aula virtual, com a criação de turmas, distribuição de tarefas, comunicação e organização. Essa plataforma pode ser usada para o desenvolvimento de atividades no laboratório da escola ou fora de sala de aula. Como a plataforma conta com aplicativos do Google, o professor pode desenvolver tarefas de escrita colaborativa via Google Docs e postar *quizzes* para a turma, para mencionar apenas algumas de suas funcionalidades.

Google Translate

- Muito funcional para quem usa a língua inglesa para trabalhar ou estudar. Entre as principais funcionalidades, destacam-se a tradução *off-line*, câmera tradutora, por meio da qual os textos contidos em imagens são traduzidos instantaneamente apenas apontando a câmera do celular, tradução de conversas orais, escrita à mão, leitura oral de textos escritos. Estudantes de nível mais básico de proficiência podem, por exemplo, usar o *app* para a preparação inicial de apresentações orais propostas na seção *Let's talk!* do livro.

Sites

Corpora
https://www.english-corpora.org/

- *Site* que disponibiliza gratuitamente nove *corpora* diferentes, como Global Web-Based English (1,9 bilhão de palavras), Corpus of Contemporary American English (450 milhões de palavras), British National Corpus (100 milhões de palavras), Strathy Corpus (50 milhões de palavras do língua inglesa canadense), entre outros. Disponibiliza ainda vários *sites* que permitem explorar as palavras da língua inglesa, sua frequência e usos. Entre suas aplicações, destacam-se: descobrir como falantes nativos realmente falam e escrevem; estudar a mudança e variação linguística; descobrir quais são as palavras, expressões e colocações mais frequentemente usadas; e desenvolver materiais para aprendizagem mais autênticos. Esse *site* poderá apoiar o professor em diversas situações de uso da língua tratadas no livro didático, especialmente no caso de *collocations*, como apresentado na seção *Learning tips*.

ESL Handouts
ww1.eslhandouts.com

- *Site* em que professores de língua inglesa compartilham materiais pedagógicos. São textos e exercícios de compreensão, vocabulário e gramática, para estudantes em vários níveis de aprendizagem.

ESL Games World
http://www.eslgamesworld.com/

- Esse *site* busca ajudar os professores de inglês fornecendo jogos divertidos para salas de aula, jogos com modelos do PowerPoint, jogos de tabuleiro imprimíveis, jogos interativos para salas de aula. Eles tratam de gramática, vocabulário e leitura e podem complementar o trabalho realizado ao longo desta obra de maneira lúdica e divertida.

International Dialects of English Archive
https://www.dialectsarchive.com/dialects-accents

- O *site* contém diversas gravações de usos da língua inglesa por falantes de todo o mundo. Este livro didático reconhece a necessidade de oferecermos aos estudantes oportunidades de contato com sotaques diferentes, e o *site* poderá servir de fonte de áudios para o desenvolvimento de tarefas de compreensão oral e percepção de variação linguística.

Internet Segura
https://www.internetsegura.br/

- O portal Internet Segura é uma iniciativa do Comitê Gestor da Internet no Brasil e do Núcleo de Informação e Coordenação do Ponto BR, e procura reunir as principais iniciativas de segurança da internet no Brasil e apresentá-las em um local único, auxiliando os internautas a localizar as informações de interesse e incentivando o uso seguro da internet. Duas áreas do portal (http://www.internetsegura.br/criancas/ e https://www.internetsegura.br/adolescentes/) são dedicadas a crianças e adolescentes e oferecem guias, cartilhas, dicas e vídeos que ajudam a navegar de forma mais segura.

O futuro da sala de aula (Google for Education)
https://edu.google.com/intl/pt-BR_ALL/latest-news/future-of-the-classroom/

- Portal criado pela Google for Education em razão da necessidade de capacitar os alunos para carreiras e desafios que ainda não existem. Ele oferece recursos e tendências indicadas por pesquisas que podem ajudar a preparar os alunos para o futuro, como a responsabilidade digital, competências para a vida e preparação para o mercado, pensamento computacional, aprendizagem centrada no aluno, salas de aula colaborativas, inovações pedagógicas e tecnologias em alta. É possível ter acesso a um relatório global que envolveu entrevistas com líderes educacionais de 14 países, revisão da literatura acadêmica e pesquisa de dados secundários e análise da narrativa da mídia em todo o setor de educação.

Online Writing Lab
https://owl.purdue.edu/

- Reúne recursos e materiais sobre técnicas de escrita, para diferentes tipos de texto (*essays*, cartas, memorandos, relatórios), e de pesquisa na internet. Destrincha todos os tipos de *writing* e ainda tira dúvidas, por meio de *FAQ* ou *e-mail*. Conta ainda com um grande número de atividades. O aplicativo aborda ainda o processo de redação em suas diferentes etapas, desde o planejamento até a revisão do texto.

Teaching English

http://www.teachingenglish.org.uk/

- Elaborado pelo Conselho Britânico com apoio da rede BBC, o *site* disponibiliza ao professor de língua inglesa informações e recursos variados, como sugestões de atividades, planos de aula, fóruns de discussão, detalhes sobre conferências profissionais, artigos acadêmicos, etc. Fonte confiável de material extra para complementar o trabalho com as unidades didáticas.

Acessos em: 25 set. 2020.

Ferramentas digitais e serviços gratuitos disponíveis na internet

Na internet, muitas ferramentas digitais e serviços gratuitos podem ser utilizados pelo professor de língua inglesa para elaborar materiais e atividades didáticas, ainda que a maioria desses recursos não tenha sido criada para o ensino de línguas. A seguir, sugerimos alguns deles.

Eclipse Crossword
https://www.eclipsecrossword.com/

- Programa de criação de palavras cruzadas. Pode ser usado para revisar vocabulários das unidades didáticas e dos temas de uma maneira lúdica.

ELO (Ensino de Línguas Online)
https://elo.pro.br/cloud/

- Programa de autoria para a produção de materiais direcionados para o ensino de línguas. Com o ELO é possível criar diferentes tipos de atividades, incluindo a leitura de texto com dicionário acoplado, fazer perguntas e avaliar as respostas do estudante, dar *feedback* progressivo para cada resposta, correta ou não, além de outros tipos de atividade.

Quia
https://www.quia.com/

- Oferece ferramentas *on-line* para elaboração de jogos, *quizzes*, páginas da *web*, questionários, pesquisas de opinião, etc. Além disso, disponibiliza um espaço virtual para que o usuário compartilhe suas atividades com outras pessoas. O *website* ainda conta com amostras de atividades para mais de 100 áreas de conhecimento, permitindo a realização de um trabalho interdisciplinar mediado pela língua inglesa.

Vídeos

Canal NIG - UFPE
https://www.youtube.com/watch?v=-YFBvrVLF5I

- Série de 12 vídeos intitulada "Gêneros textuais", em que os professores pesquisadores Carolyn Miller e Charles Bazerman, citados no marco teórico deste livro didático, discorrem sobre o conceito. Os vídeos integram a série Bate-Papo Acadêmico publicada no canal do Núcleo de Investigações sobre Gêneros Textuais (NIG), coordenado por Angela Paiva Dionisio (Letras/UFPE) e Leila Janot de Vasconcelos (Psicologia/FPS), com duas linhas de pesquisa: "Teorias de Gênero" e "Multimodalidade e Neuropsicologia".

Computational Thinking: What Is It? How Is It Used?
https://www.youtube.com/watch?v=qbnTZCj0ugI&t=51s

- Vídeo que explica o que é o pensamento computacional e como ele pode orientar o ensino e aprendizagem. Com o objetivo de ensinar a resolver problemas complexos, o vídeo apresenta os seguintes passos do o pensamento computacional: decomposição, reconhecimento de padrões, abstração e *design* de algoritmos, por meio de exemplos simples.

Essentials of CEFR and Companion Volume
https://www.youtube.com/watch?v=qnCCOvTmpiI

- Vídeo do canal *Cambridge English* em que os especialistas no Quadro Europeu Comum de Referência do *Council of Europe*, Dr. Nick Saville e Dr. Hanan Khalifa, respondem a questões relativas ao *Companion Volume*, última edição (2018) dos descritores de habilidades de línguas adotado na elaboração do *Time to reflect*, quadro para auto-avaliação nesta obra didática. No vídeo, os professores falam do quadro, dos níveis e descritores, e de como usá-los como uma ferramenta para a aprendizagem.

Tesol Academic
https://www.youtube.com/watch?v=ZqQi5de6bxU

- Nesse vídeo, a professora Larsen-Freeman, renomada linguista, discorre sobre as implicações da teoria da complexidade para o ensino do inglês como língua estrangeira. Embora a teoria não tenha sido concebida para ser utilizada nesse contexto especificamente, a linguista afirma que a teoria nos encoraja a ver as coisas como conectadas como um todo, em vez de examiná-las somente de forma binária, examinando o relacionamento entre as formas dicotômicas – por exemplo, gramática como processo e como produto. Esse vídeo pode complementar as discussões apontadas sobre a complexidade neste manual e ampliar seu conhecimento sobre essa perspectiva.

The Teachers' Room – BBC Learning English
https://www.youtube.com/watch?v=3iKfb5nDgdU

- Nesse vídeo, professores de inglês dão ideias sobre maneiras diferentes de apresentar vocabulário na sala de aula, utilizando técnicas como mímica, elicitação, contexto, *realia*, simulação, etc. Essas ideias poderão auxiliar o professor a preparar a apresentação de vocabulário, principalmente nas seções *Vocabulary corner* e *Profession spot*.

Acessos em: 25 set. 2020.

Sites de pesquisadores e grupos de pesquisa

Sites de pesquisadores e grupos de pesquisa são fontes de textos atuais e confiáveis para a formação docente.

***Site* com textos da Profa. Bonny Norton**
http://faculty.educ.ubc.ca/norton/

- Os textos da Profa. Bonny Norton têm por tema questões sobre identidade e aprendizagem, inglês como língua internacional, letramento crítico e pesquisa qualitativa.

***Site* do Núcleo de Pesquisas em Linguagem, Educação e Tecnologia (LingNet)**
http://lingnet.pro.br/site/

- O *site* do núcleo de pesquisas LingNet (Linguagem, Educação e Tecnologia) da Universidade Federal do Rio de Janeiro (UFRJ) lista e descreve os conteúdos de *sites* selecionados e organizados por temas: língua inglesa geral, gramática, leitura e redação, literatura inglesa e estadunidense; além de recursos para professores, dicionários, diversão e curiosidades, livros virtuais gratuitos (na seção *e-Books LingNet*); *links* para artigos, dissertações, teses, periódicos, entrevistas e *podcasts* relacionados à área de Linguagem, Educação e Tecnologia e informações atualizadas sobre eventos acadêmicos relevantes para a formação do professor de línguas.

***Site* dos Profs. Mary Kalantzis e Bill Cope**
https://newlearningonline.com/

- O *site* registra toda a evolução de pesquisa e pensamento nos campos da semiótica, alfabetização, pedagogia e tecnologias educacionais promovida pelos professores Mary Kalantzis e Bill Cope. Nele, é possível acessar documentos teóricos e práticos sobre gramática transposicional, novos letramentos, multiletramentos, *design* de aprendizagem e aprendizagem *on-line*.

***Site* do Prof. Dr. Vilson Leffa (UCPel)**
http://www.leffa.pro.br/

- O *site,* mantido pelo Prof. Dr Vilson J. Leffa, professor titular da Universidade Católica de Pelotas (UCPel), disponibiliza, entre outros recursos, inúmeros textos sobre ensino-aprendizagem de línguas e formação do professor.

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