



UNIVERSIDAD NACIONAL DE CÓRDOBA

FACULTAD DE LENGUAS



**Moving from research to materials design: A
study of schemata activation in elementary
level EFL textbooks**

Gabriela Calvo

Supervisor: Mariana Pascual, MA

Co-supervisor: María Celina Barbeito, MA

Thesis submitted in partial fulfilment of the requirements for the
MA degree in English with an orientation in Applied Linguistics
from the
National University of Cordoba,
Argentina

July, 2013



ABSTRACT

This thesis explores the application of Schema Theory in English as a Foreign Language (EFL) internationally produced coursebooks used in schools in the city of San Luis (Argentina) during the period 2000-2010. The aim of the study is to evaluate trends regarding the presence of schemata, their activation and the techniques used in the context of the four skills. It follows an exploratory, descriptive approach based on document analysis: a mixed model research design (Cameron, 2009) using descriptive content analysis and statistical analysis to identify patterns in the data. Nine beginner level textbooks and their corresponding teacher guides were analysed. The results reveal a high, constant level of activation of content schemata and a high, though slightly decreasing, percentage of activation of formal schemata along the 2000-2010 period. The inclusion and activation of cultural schemata is minimal. The activation techniques most used in the coursebooks are *links with a previous activity*, *the use of images* and *triggering elements in the rubrics/titles*, whereas *setting the context* and *elicitation of students' schemata* and of *expected content* were also very frequent choices in the teacher guides. In general, the principles of Schema Theory were found to be applied to some extent in the sample, although the non-increasing trends pose some concern. Additionally, the results indicate that the inclusion and activation of cultural schemata, a stronger connection with previous activities and more contextualisation in the rubrics should be implemented in textbooks. Awareness of these aspects should also be raised among teachers.

Keywords: activation technique - coursebook - EFL- four skills - Schema Theory-

To my husband Brian.

A mis padres y hermana, gracias por estar siempre.

ACKNOWLEDGMENTS

I would like to deeply thank all those who supported and helped me during this intense time of study, especially

To my MA supervisor, Mariana Pascual, for her great enthusiasm, encouragement and her constant availability and professionalism.

To my co-supervisor, Celina Barbeito for her kind support and learned guidance.

To my family: my husband, who made this last step in my MA programme possible with his loving support and the study time needed, and to my parents, whose unconditional and invaluable encouragement and love throughout my life have made me open unimaginable doors. Their hard work and constant desire for personal growth continue to be an inspiration for everything I do, this thesis included. I would also especially thank my mother for lending me her arms across the ocean.

To Leonor Páez Logioia, for inspiring me to become an EFL teacher and for being a professional and personal role model through all these years. I would also like to thank my former colleagues Alicia Collado, Cecilia Arellano and Andrea Puchmuller for inspiring me in this path of postgraduate professional development.

To all the teachers and friends that helped me gather the sample, especially to Andrea Ponce, Guadalupe Valenzuela, Sabrina Abdelahad and Florencia Pittondo.

TABLE OF CONTENTS

CHAPTER I: INTRODUCTION	1
1.1. INTRODUCTION	1
1.2. BACKGROUND OF THE STUDY	1
1.3. STATEMENT OF THE PROBLEM	5
1.4. SIGNIFICANCE OF THE STUDY	5
1.5. DEFINITION OF TERMS	6
1.6. ORGANISATION OF THE THESIS	7
CHAPTER II: THEORETICAL BACKGROUND	8
2.1. INTRODUCTION	8
2.2. SCHEMA THEORY	8
2.3. PRECURSORS	8
2.4. ORIGINS AND DEVELOPMENT	9
2.5. DEFINING SCHEMATA	11
2.6. TYPES OF SCHEMATA	13
2.6.1. CONTENT SCHEMATA	14
2.6.2. CULTURAL SCHEMATA OR CULTURE-SPECIFIC CONTENT	15
2.6.3. FORMAL SCHEMATA	18
2.7. SCHEMATA ACTIVATION	20
2.8. CONCLUSION	22
CHAPTER III: LITERATURE REVIEW	23
3.1. INTRODUCTION	23
3.2. RELEVANCE AND IMPLICATIONS FOR EFL TEACHING	23
3.3. SCHEMA THEORY AND THE FOUR SKILLS	26
3.3.1. READING	27
3.3.2. LISTENING	29
3.3.3. WRITING	31
3.3.4. SPEAKING	33
3.4. SUGGESTED TECHNIQUES TO ACTIVATE SCHEMATA	35
3.5. ACTIVATIONS OF SCHEMATA IN EFL COURSEBOOKS	39
3.6. CONCLUSION	41
CHAPTER IV: METHODOLOGY	42

4.1.	RESEARCH DESIGN _____	42
4.2.	RESEARCH METHOD _____	43
4.3.	CONTEXT OF THE STUDY _____	43
4.4.	DATA COLLECTION AND SAMPLING _____	44
4.4.1.	SAMPLE _____	45
4.4.2.	THE BOOKS _____	46
4.5.	INSTRUMENTS _____	48
4.6.	DATA ANALYSIS _____	48
4.6.1.	TYPES OF SCHEMATA _____	51
4.6.2.	SKILLS _____	51
4.7.	CONCLUSION _____	51
CHAPTER V: RESULTS AND DISCUSSION _____		53
5.1.	GENERAL FINDINGS _____	53
5.2.	RESEARCH QUESTION 1 _____	56
5.3.	RESEARCH QUESTION 2 _____	59
5.4.	RESEARCH QUESTION 3 _____	62
5.5.	RESEARCH QUESTION 4 _____	69
5.6.	CONCLUSION _____	72
CHAPTER VI: CONCLUSIONS AND APPLICATIONS _____		74
6.2.	CONTRIBUTIONS OF THE STUDY _____	75
6.3.	LIMITATIONS _____	75
6.4.	RECOMMENDATIONS FOR FUTURE RESEARCH _____	76
6.5.	IMPLICATIONS AND APPLICATION OF THE RESULTS _____	76
6.6.	FINAL COMMENTS _____	78
REFERENCES _____		79
APPENDIX A GENERAL DATA _____		96
APPENDIX B INSTRUMENTS _____		100
APPENDIX C DATA ANALYSIS _____		251

LIST OF FIGURES

Figure 1. Swales' interpretation of the relationships between genres and different types of schemata and their origins (1990, p. 86) _____	19
Figure 2. Anderson and Pearson's example of slots in Ship Christening schema (1992, p. 43) _____	20
Figure 3 Bransford and Johnson's (1972) experiment's Appropriate context and Partially correct context _____	30

Figure 4. Average of activities featuring the four skills (calculated over each the total number of activities in each book)	54
Figure 5. Yearly averaged percentages of activities featuring each of the four skills (calculated over the overall number of activities in each coursebook)	55
Figure 6. Trends in activation of content schemata in the period	56
Figure 7. General trends in the activation of cultural schemata	57
Figure 8. General trends in the activation of formal schemata	58
Figure 9. General trend of activation of content, cultural and formal schemata	59
Figure 10. Yearly averaged percentages of presence of activation in skills related activities in the featured years	59
Figure 11. Comparison of percentages of activation (over the yearly overall instance of occurrence of each skill) of content schemata in the sampled years	60
Figure 12. Comparison of percentages of activation (over the yearly overall instance of occurrence of each skill) of cultural schemata in the sampled years	61
Figure 13. Comparison of percentages of activation (over the yearly overall instance of occurrence of each skill) of formal schemata in the sampled years	62
Figure 14. Overall instances of activation techniques used to activate in the four skills in the coursebooks (with specific reference to each skill).	63
Figure 15. LL05-8-S: a poor use of links with previous activities.	65
Figure 16. M10-8-S	65
Figure 17. Misleading use of images: activity M10-29-S	66
Figure 18. Activity LL05-14-S	67
Figure 19. Activation techniques used to activate Content Schemata in each of the three years (coursebooks)	68
Figure 20. Activation techniques used to activate Cultural Schemata in each year (coursebooks)	68
Figure 21. Activation technique used to activate formal schemata in the different years (coursebooks)	69
Figure 22. Overall instances of suggested activation techniques for the four skills in the teacher guides (with specific reference to each skill)	71

APPENDIX A

Figure 23. Chart used for data analysis	98
---	----

APPENDIX C

Figure 24. Number of types of schemata featured per activity	252
Figure 25. Comparison of the featuring of each type of schema in each of the years analysed	253
Figure 26. Comparison of percentages of activation (over the yearly overall instance of occurrence of each skill) of language related schemata in the sampled years	254

LIST OF TABLES

Table 1. Summary of the techniques proposed as means of activation by theorists.	38
Table 2. Coursebooks -and their corresponding publishers- used in the specified three years in the three schools sampled.	46
Table 3. Instances of occurrence of each type of schema in the entire sample	54
Table 4. Percentages of the overall instances of building (B) of each type of schema for the different skills (the same notation was used for schemata)	55
Table 5. Example of main skill practiced with links to a pre-activity: the immediate previous activity introduced the topic by the use of Shakira's photo and questioned about her occupation in the title, whereas activity LL10-18-S consisted of the main reading skill practice	64
Table 6. Links between activities through recycling of topic in the context of a different skill practice and context	64
Table 7. Yearly averaged percentages of overall activation in the sampled books (calculated over each year's occurrence)	70
Table 8. Techniques suggested in the teacher guides for the ten-year period	71
Table 9. Techniques used in the coursebooks along the ten-year period	72

APPENDIX A

Table 10. Full detailed information of the sampled coursebooks and teacher guides	97
Table 11. Coding system for each book together with the characteristics of the unit/s and number of pages sampled	97
Table 12. Final list of categories emerging from the analysis of data from the coursebooks	98
Table 13. List of emerging categories for activation technique in the teacher guides	99

APPENDIX C

Table 14. Percentage of activities that feature the 4 skills along the period	252
Table 15. Each book's amounts of skills-related activities	252
Table 16. Instances of occurrence of each type of schema in each book	252
Table 17. Activation in coursebooks and teacher guides	253
Table 18. Overall activation of schemata per skill in the student books	253
Table 19. Overall activation of schemata per skill in the teacher guides.	254
Table 20. Occurrence of each activation technique in the coursebooks with calculated percentages over the overall occurrence of techniques	254
Table 21. Overall activation techniques used in the teacher guides as related to skill practice involved	255
Table 22. Overall activation of schemata per skill in the student book N00	255
Table 23. Overall activation of schemata per skill in the teacher guide N00	256
Table 24. Overall activation of schemata per skill in the student book N05	256
Table 25. Overall activation of schemata per skill in the teacher guide N05	256

Table 26. Overall activation of schemata per skill in the student book N10 _____	256
Table 27. Overall activation of schemata per skill in the teacher guide N10 _____	257
Table 28. Overall activation of schemata per skill in the student book M00 _____	257
Table 29. Overall activation of schemata per skill in the teacher guide M00 _____	257
Table 30. Overall activation of schemata per skill in the student book M05 _____	258
Table 31. Overall activation of schemata per skill in the teacher guide M05 _____	258
Table 32. Overall activation of schemata per skill in the student book M10 _____	258
Table 33. Overall activation of schemata per skill in the teacher guide M10 _____	258
Table 34. Overall activation of schemata per skill in the student book LL00 _____	259
Table 35. Overall activation of schemata per skill in the teacher guide LL00 _____	259
Table 36. Overall activation of schemata per skill in the student book LL05 _____	259
Table 37. Overall activation of schemata per skill in the teacher guide LL05 _____	260
Table 38. Overall activation of schemata per skill in the student book LL10 _____	260
Table 39. Overall activation of schemata per skill in the teacher guide LL10 _____	260
Table 40. Overall activation techniques used in the coursebooks for the year 2000 as related to skill practice involved. _____	260
Table 41. Overall activation techniques suggested in the teacher guides used in the year 2000 as related to skill practice involved. _____	261
Table 42. Activation used to activate content schemata. _____	261
Table 43. Techniques used to activate cultural schema. _____	262
Table 44. Techniques used to activate formal schemata. _____	262
Table 45. Overall activation techniques used in the coursebooks for the year 2005 as related to skill practice involved. _____	262
Table 46. Overall activation techniques suggested in the teacher guides used in the year 2005 as related to skill practice involved. _____	263
Table 47. Overall activation techniques used in the coursebooks for the year 2010 as related to skill practice involved. _____	263
Table 48. Overall activation techniques suggested in the teacher guides used in the year 2010 as related to skill practice involved. _____	264

LIST OF ACCRONYMS

BE: Business English

CPD: (teacher) Continuous Professional Development

EAP: English for Academic Purposes

EFL: English as a Foreign Language

EIL: English as an International Language

ELT: English Language Teaching

ELT: English Language Teaching

ESL: English as a Second Language

ESOL: English for Speakers of Other Languages (as a second language)

ESP: English for Specific Purposes

SLA: Second Language Acquisition

CHAPTER I: INTRODUCTION

1.1. INTRODUCTION

The field of English language teaching (ELT) has grown markedly worldwide. Economic and social phenomena brought about by globalisation have turned English into an international language and, in turn, into a desired commodity. This has boosted the ELT industry: new types of courses and exams for students, teacher development programmes and teaching and learning materials are constantly offered. At the same time these developments have fostered relatively new areas of knowledge such as SLA (Second Language Acquisition), applied linguistics, educational linguistics, and contrastive rhetoric, which have been an extraordinary help in understanding the processes of language use, learning and teaching. The bulk of research evidence produced by scientific disciplines, however, sometimes struggles to reach the everyday classroom situation and frequently the materials used in the language classrooms as well. This is the first of two important aspects in ELT that converge in this study: language learning materials, in particular those published by major international publishers.

The second coinciding aspect is Schema Theory (Carell, 1984; Cook, 1997), a preferred topic of interest among psychologists and linguists towards the end of the 20th century and again in the last six to seven years in several countries in the Middle and Far East. This theory attempts to explain the importance of “preexisting knowledge structures stored in the mind” (Nassaji, 2002, p. 444) that are activated at the moment of understanding, learning and recalling information. Applied to language learning, it has become a key tool in explaining comprehension, storage and recall processes, gaining an undeniable place among the assumptions behind language teaching and learning.

1.2. BACKGROUND OF THE STUDY

The adoption of coursebooks is an extended practice in ELT in all levels and areas. Be it English for Academic Purposes (EAP), Business English (BE), English for Specific Purposes (ESP), exam preparation courses or secondary schools, coursebooks

constitute today a central element in ELT (McGrath, 2006) either as a foreign, second or international language (EFL, ESL and EIL). And these second and foreign language commercial instructional materials have an enormous effect in teaching and learning. From the students' point of view, as Ur (1996/2009) tells us, textbooks have a certain prestige, to the extent that students complain of a "sense of lack of purpose" and seriousness if they do not use one (p. 193). Their contents, activities and methodologies can also dictate, to a greater or lesser extent, teaching. Some authors point out that printed materials are having an ever greater structuring role, not only regarding the curriculum but also in the classroom itself (Littlejohn, 1998; McGrath, 2006). As Richards and Rogers (2001) suggest, they "further specify subject matter content even when no syllabus exists, and define or suggest the intensity of coverage" (p. 29).

For teachers, published instructional materials are surrounded by controversy. As Crawford (2002) points out, there are two main positions towards them among language teaching professionals: that which considers their use undermines teachers' professionalism, turning them into simple classroom managers, and that which considers them as a compensatory tool for teachers' deficiencies and inexperience or simply as material produced by those with higher expertise (p. 81-82)¹ -or at least with enough time to put it into practice at ease. In any of the two cases, the coursebook is almost invariably the inseparable companion of EFL/ESL teachers, serving both as inspiration for material and activity development (Ur, 1996/2009, p. 193), and, in the case of less qualified teachers, ultimately as teaching manuals as Richards (n.d.) and Harwood (2005), among many others, point out. These last two phenomena make it essential for published coursebooks to follow well established methodological principles and be in tune with research findings.

The latter is, however, frequently not the case. In EAP, for example, researchers have compared corpora with textbooks, finding serious mismatches and inadequacies in terms of modality, hedging and vocabulary (Harwood, 2005, p. 153). Harwood urges publishers and authors alike to implement research findings in textbooks (p. 149). Coursebook author and materials development specialist Brian Tomlison (1998/2011) suggests to writers they should evaluate current materials in terms of how much they facilitate learning, consider the potentialities of research results for language acquisition

¹ Although optional, I will follow the APA Manual recommendations to include page numbers for indirect quotations and paraphrasing when possible (Chelsea Lee, 2011).

and foster the participation of teachers and researchers in better quality materials design (p. 1).

Textbook writers have been accused of lacking theoretical and practical methodological knowledge, and of being more concentrated on what will make a textbook a “commercial success” than on producing a successful outcome in academic and practical terms (Harwood, 2005, p. 151). This certainly seems to be the objective and the pressure on the part of publishers, as can be directly observed by their tips for getting published and guidelines for authors. Thompson Publishing, for example, urges authors to “try to get an idea of the market size”, “find out what you should include and avoid, to make it marketable in other countries” (Thompson Publishing, 2005, p. 20) and provide an analysis of the market -in their view, a “critical factor” since “publishers generally focus most heavily on projects that will bring the highest revenue and/or fill a gap in the market” (p. 23). Nothing whatsoever is mentioned, though, with regard to ensuring the proposal integrates research evidence and accepted pedagogical practices.

With all the above in mind and considering the generally agreed importance of Schema Theory, the question arises whether the principles of this theory are reflected in commercially published materials. Unchallenged in the fields of cognitive psychology and applied linguistics for over forty years, it is considered established knowledge and probably one of the basic imperatives in any EFL/ESOL (English to speakers of Other Languages) teacher training programme nowadays. At the beginning of the 90s claims were that schema and other key concepts, were “still working their way into the field of consciousness” and their potential for teaching methods and instructional materials had yet “hardly begun to be realized” (Anderson, 1993, p. 19). This was written in the wake of intense research and popularity of the New Schema Theory. Has this potential indeed been realised, or, maybe too often, not? Though there is plenty of research on schemata, especially lately on the issue of formal and cultural schemata in non-Western countries such as Iran and China, only two studies have been found surveying the actual application of this theory in the classrooms. Ajideh (2003) explored intermediate level students’ valuations of different pre-reading strategies based on schema activation which he had put into practice during a reading course. Students expressed a high regard for the learnt strategies. Without a clear description of his methodology and scant documentation presented, the report is, however, an interesting exploration into empowering students by schema-based strategy training (in the fashion of what is

presented in detail on page 27). The other academic work targeting schemata in the classroom is that of Nolan (2002): an experimental study involving intermediate level students of Spanish as a foreign language. The author compared the effectiveness of two schema-based activities: vocabulary review and key word discussion as a means of predicting content. The results showed no significant improvement in the reading comprehension scores in relation to the control group. The slight difference, nevertheless, decreased with more complex texts so poorer readers might have benefited more from the pre-reading activities. The research design also included a student survey that explored which of the two activities was perceived as more effective, vocabulary review being the most popular.

Regarding the application of Schema Theory on EFL/ESL materials, some data can be inferred from studies on materials evaluation. Five out of the eight inadequacies of commercial instructional materials that Crawford (2002/2005) drew from research are somehow related to Schema Theory: this type of materials “fail to contextualise language activities”, “foster inadequate cultural understanding”, “fail to address discourse competence” or “fail to teach idioms” (p. 81). The only study found directly focusing on the application of Schema Theory in instructional materials is that of Ajideh (2006). The author explored a claimed representative sample of locally produced ESL materials for college students in reading courses in Iran with the contention that students’ problems when facing a text might not be due to lack of background knowledge but rather to lack of appropriate activation of the relevant schemata. The focus was solely on pre-reading activation of schemata. He exclusively found activation of formal aspects such as vocabulary and grammar; yet again, the exploration lacks a clear explanation of the method used. Furthermore, it focuses on Iranian locally produced learning resources and limits its scope to reading skill practice, and within this, it only centres on pre-reading activities. The application of Schema Theory in commercially produced materials published by leading companies in the ELT industry for the ELT market, on the other hand, has not been, to the best of my knowledge, an object of study at all. This is surprising, considering the already stated major influence these materials exercise on students, courses, syllabuses, classroom practices and teachers (mostly trainees, newly qualified or unqualified) and their “multiplying effect” regarding ideas and practices, as Littlejohn (1998/2011, p. 190) points out.

1.3. STATEMENT OF THE PROBLEM

Taking into consideration that printed materials have a considerable influence on language classrooms, teachers and learning, the purpose of the present study is to explore whether ELT coursebooks published by international publishing houses and used in a particular context respond to the principles of Schema Theory. It particularly aims at describing the presence and characteristics of the activation of students' schemata present in a sample of books used in the period 2000-2010 in secondary state schools in the city of San Luis, Argentina. For this purpose, the three schools with the greatest number of students were selected, and the coursebooks they used in the elementary levels were sampled. Each activity in the middle units of each of the books in the sample was scrutinised. The study intends to identify and categorize the type of schemata activated in each activity and the way in which this is done. The analysis also attempts to describe the skills in which the activation occurs. Two further aims include observing whether there has been any evolution in the frequency of activation along the sampled period and comparing the activation present in the student books to that suggested in the teacher guides.

The study looks into answering a number of questions regarding the presence and frequency of activation of schemata in activities targeting listening, reading, writing and speaking skills. The working hypotheses include a general growing tendency of activation along the ten-year period and variation in the presence of activation across the different skills. A last speculation comprises variation in activation in the student books as compared to the teacher guides.

1.4. SIGNIFICANCE OF THE STUDY

Evaluating the application of such an essential theoretical assumption in ELT as Schema Theory in instructional resources produced by major publishers is of great significance in practical terms. The results of this study could shed light on and extend the appreciation of the phenomenon of schemata activation as well as its applicability in language learning materials. The results may principally serve as input for both undergraduate training and Continuing Professional Development (CPD) of teachers in the context of the city of San Luis. This would be particularly relevant in view of the results of investigations by researchers at IFDC San Luis on local EFL teachers' conceptions and practices which suggested that when teaching reading, local teachers

only fostered low level cognitive processes, as opposed to higher level processes which would involve the use of previous knowledge and higher thinking skills (Puchmüller, Gioia, Páez & Suarez, 2011, p. 11). The teachers interviewed in the study made no reference whatsoever to attempts at activating schemata or preparing students for the target skill practice (p. 9). Furthermore, data pointed to an uncritical attitude in the use of the activities proposed in the coursebooks with absence of any adjustment (p. 15).

Furthermore, in response to Kayapinar's (2009) demand regarding the inadequacy of coursebooks and the need to discuss them, the study is also significant to materials design and development in ELT. It delimits strengths and weaknesses of the selected instructional materials insofar as they apply principles of Schema Theory, especially as these principles are considered basic for ELT.

1.5. DEFINITION OF TERMS

To ensure clarity and consistency, following are the definitions of key terms used in this study.

Activation technique: the way in which the attempt at activation of students' previous knowledge has been (directly or indirectly) realised in the books/suggested in the teacher guides, such as the inclusion of related images or the explicit questioning on the students' previous experience of the topic dealt with.

Content schemata: a person's stored knowledge of the abstract and concrete world, life experiences, subjects and areas of knowledge and everyday situations.

Cultural schemata: stored knowledge related to experiences, uses and values specific of the own and other cultures/societies.

Formal schemata: "background knowledge of the formal, rhetorical organisational structures of different types of text" (Carrell & Eisterhold, 1992, p 79).

Language related schemata: subtype of content schemata consisting of knowledge related to language, be it grammar, vocabulary or any other aspect of the language.

Schema activation: the active (conscious or unconscious) process of bringing to the current mental activity (thinking, comprehension, etc.) the schemata possessed in relation the relevant topic/elements. In the context of the coursebooks, it will also refer to the presence of elements/layouts, etc. that aid the books users bring related schemata to mind.

Schema building: process by means of which new schemata are created on the basis of the input received. Usually, there are already some existing schemata to which more particulars are added.

Schema: (plural forms *schemata/schemas*) knowledge structure about objects, ideas or phenomena (Spiro, 1980) that allow human beings to store their knowledge, aiding, not only perception and understanding, but also storage and recall.

1.6. ORGANISATION OF THE THESIS

This chapter has focused on the general background information of the present study and detailed its purpose and significance. The subsequent chapters are structured in the following manner:

Chapter II provides a description of the origins and development of Schema Theory. It thoroughly describes its principles and introduces the reader to the classification of schemata.

Chapter III focuses on the way in which the principles of Schema Theory have been found to affect language learning and teaching as stated by research evidence. It also considers schema activation in ELT coursebooks.

Chapter IV describes the methodology of the study. It presents the research design and details about the context of the study as well as the process of data sampling and gathering. It also describes the instruments and data analysis used.

Chapter V describes the findings and discusses their meanings with regard to theory and practice.

Finally, chapter VI lists the conclusions and applications derived from the findings. It also presents recommendations based on these and suggests directions for further research.

CHAPTER II: THEORETICAL BACKGROUND

2.1. INTRODUCTION

In this section, the theory on which this study is based is described together with the areas in language teaching that it might affect. It identifies the origins and birth of the theory and introduces a comprehensive description of schemata within the context of language teaching and learning. The chapter also focuses on the functions and types of schemata, together with specifics about how they are activated and built in language learning situations.

2.2. SCHEMA THEORY

Schemata, prior knowledge or cognitive structures are some of the names researchers have given to the structured mass of knowledge we store in our minds. Every life experience, book read, film watched, observation made, anecdote heard or read provides valuable information about the abstract and concrete realities in the world that surrounds us, and we gradually and unconsciously gather all this information about a myriad of different fields in the form of what is nowadays generally known as schemata (Bartlett, 1932). Schema Theory attempts to explain the importance, functions and characteristics of these structures.

2.3. PRECURSORS

It has been argued that Kant had first mentioned the concept of schema in his Critique of Pure Reason in the late 1700s (Rumerhart & Ortony, 1977). On reading these alleged references to the notion of schema in his original work, however, I may conclude that Kant's use of the term rather refers to abstract concepts, clearly far more restricted than what they were later to be within the frame of Schema Theory. It must be conceded, nevertheless, in agreement with Rumelhart (1980), that the famous philosopher was anticipating the later conceptual content.

Another famous figure who also developed schema related concepts was Ausubel, allegedly independently from other traditions: he explicitly tried to

differentiate from it (Spiro & Anderson, 1981). In his theory of meaningful learning “already-known general ideas “subsume” or “anchor” the new particular propositions found in texts”; he proposes ‘advanced organisers’ as bridges between the already known and the information in the text (Anderson & Pearson, 1992, p. 41).

Finally, Gestalt psychologists such as Wulf and Koffka (Schank & Abelson 1977; Anderson & Pearson, 1992), American social psychologist (Schank & Abelson, 1977) and Piaget (Anderson, 1977b) have also been attributed pre-concepts of modern Schema Theory.

2.4. ORIGINS AND DEVELOPMENT

Schema Theory emerged in the field of Empirical Cognitive Psychology in the 1930s. British scholar Frederic Bartlett, a leading experimental psychologist at the University of Cambridge, carried out extensive experimental research on memory. When systematising his findings, he developed his theory of mental representation in the 1920s (Brewer, 2000, p. 69) and, in so doing, he laid the foundations for what was later to become Schema Theory. He defined schemata as "masses of organised past experiences and reactions" (1932, pp. 197-198), “mental structures” that have “the same status as images and ideas but that are not available to introspection” (1936, p. 47), rather, they “remain outside the central consciousness” (1932, p. 200). He hypothesised that schemata are around “common areas of interest”, such as sports, art, history (p. 201) and each area collects materials “from all sort of sources” (p. 211) i.e. visual, auditory, coetaneous, etc. (p. 211). It must be noted that Bartlett’s original concept of schema characterised it as being active, i.e. constantly modifying.

Although Bartlett himself favoured the idea that psychology is a biological science whose object of study is conduct and response to stimuli and that psychologists “agree to give up asking what a sensation, or an image, or an idea, or an emotion is” (1936, p. 42), he did not align with behaviourism or, as some suggest, any other particular school. At the time, however, his theory did not engage the mostly behaviourist scientific community in North America and only initially in Great Britain, mainly due to the high scientific standards of the day (Carrell, 1984a; Cook, 1997; Brewer & Nakamura, 1984; Brewer, 2000) which excluded mental entities from scientific psychology (Brewer, 2000, p. 69) and focused solely on stimulus-response (Brewer & Nakamura, 1984, p. 19)

Bartlett's theory was considered a failure until as late as 1972 (Brewer & Nakamura, 1984, p. 24). In 1975, however, publications supporting Schema Theory by researchers in areas as varied as artificial intelligence, cognitive psychology, linguistics, motor performance and other combinations of the above appeared (p. 23) and by 1983, his book *Remembering* was the second most cited source in the area of human memory (Brewer, 2000, p. 69). By then, behaviourism had already fallen out of favour and cognitive psychologists embraced Bartlett's theory fully, resulting in what is nowadays called *modern Schema Theory*. Artificial Intelligence and Cognitive Science initiated the revival. The former in its attempt to find out how to make machines perform complex human tasks -e.g. play games intelligently or make translation- (Schank & Abelson, 1977; Brewer, 2000, p. 69) and the latter in its early days as a discipline focusing on developing "a system of representation of knowledge" (Rumelhart & Ortony, 1977, p. 100). Though with a distinctive mark from the computational model, the theories of these earlier schema theorists (namely Minsky, Schank, Rumelhart, Ortony) mostly coincided with Bartlett's original theory: they were closely related to memory and they were not only concerned with knowledge but also with skills².

Immediately after this first revival within cognitive psychology in the late 1970s, Schema Theory was introduced to educational psychology and educational linguistics and became a focus of scientific research (McVee, 2005) for over fifteen years. Anderson, Rumelhart and Carell were some of the more renowned names linked to the theory in those years. After the first studies and already at the height of the theory's popularity, the most studied area was that of reading (Carell & Eisterhold, 1983; Johnson, 1982; Reynolds, Steffensen, Shirey & Anderson, 1982; Taglieber, Johnson & Yarbrough, 1988; Tudor, 1988; Pratt & Krane, 1981) resulting in practices and models such as the top-down and interactive approaches to reading (Carell, 1984b) and the popularisation of pre-reading activities. Research in the remaining three skills, however, has always lagged behind with fewer or no publications, particularly regarding writing (Anson, Bommarito & Deuser, 1983) and speaking. Listening, on the other hand, though scarce, has been given some attention (Long, 1989; Pratt & Krane, 1981, Schmidt-Rinehart, 1994). In this so-called "Information Processing Era" Schema

² For details on the different concepts of schema and names used at the time see Rumelhart & Ortony, 1977, p. 100; Rumelhart, 1980, p. 33; Carrell, 1983, p. 81; Hatch, 1992; Schank & Abelson, 1977; Brewer & Nakamura, 1984, p. 42).

Theory was a popular research topic because the focus was on processes and functioning (Alexander & Fox, 2004).

After this prolific period, although it maintained its generalised recognition, the amount of research focusing on the theory diminished considerably. In the '90s and the beginning of the 21st century, other factors became the focus of attention of educational psychology (Alexander & Fox, 2004) and Schema Theory was not often a topic for new studies, though it was and still is considered established knowledge (R.C. Anderson, personal communication, September 6, 2012). Published research on the topic in the Western world was rather scarce for a period, so much so, that the International Reading Association supported the mere reprinting of the two chapters on Schema Theory by Anderson and Bransford in the 2004 edition of the classical book *Theoretical Models and Processes of Reading* (Ruddell & Urnau, 2004). This shows that the topic is still of great interest for the scientific community. Today, Richard Anderson, a landmark in the history of Schema Theory, and other researchers at the Center for the Study of Reading from the University of Illinois are embracing the concept and it has also been the source of other theories such as AST -Argument Schema Theory- (Reznitskaya *et al*, 2009). Moreover, there has been, mainly in the last six or seven years, a significant emphasis on research focusing on cultural and formal schemata in the Middle and far East countries (Santos & Suleiman, 1993; Razi, 2004; Alpakein, 2006; Jalilifar & Assi, 2008; Zhang, 2008; Erten & Razi, 2009; Hayati, 2009; Sayeh, 2009; Yu-hui, Li-rong & Yue, 2010; Fageeh, 2011; Alavi, Moradi, & Taghaddomi, 2011; Bakhtiarvand & Adinevand, 2011; Rokhasi, 2012, Ganji, 2012; Zhao & Zhu, 2012) in an attempt to overcome the big disadvantage of ESL/EFL students with such a different cultural and religious background when confronted with the target language embedded in the Western culture.

Awareness and a thorough understanding of the principles and importance of Schema Theory continues to be crucial for any educational situation, especially in today's globalised world, many times characterised by high mobility and immigration which translates into classrooms where very different backgrounds cohabit (Anderson, 1993) at every level of education or simply classrooms where there are "different subcultures" in the same country (Reynolds, Taylor, Steffensen, Shirey & Anderson, 1982, p. 356).

2.5. DEFINING SCHEMATA

Schema Theory is essentially a theory of knowledge (Rumelhart, 1980) and comprehension (Carrell, 1984b). Schemata are said to be constituted of “our knowledge of all concepts, those underlying objects, situations, events, sequences of events, actions and sequences of actions” (Rumelhart, 1980, p. 34), though this ‘all inclusive’ approach has been questioned (Brewer, 2000, pp. 69-86). Schemata have been called the building blocks of cognition (Rumelhart, 1977; 1980) or simply the ‘cognitive structures’ (Spiro, 1977, p. 137) that allow human beings to store their knowledge, aiding, not only perception and understanding but also storage and recall. Knowledge of the world and experiences are stored in the mind in the form of schemata. The world around us is then interpreted on the basis of these frames that we already possess, which are constantly activated during a person’s life. The gaps of information about situations and texts are continuously filled with data that has been previously stored. If the schema for one given situation or context is non-existent, new schemata can be created on the basis of the input received.

Early schema theorists advocated that any given schema has variables: taking the example by Rumelhart (1977) the schema of GIVE has a *giver*, a *recipient* and a *gift* (p. 102). Each one of the variables can take different values, for example, elaborating on Rumelhart’s GIVE example, the variable GIFT could be a birthday present, a wedding present or a donation; whereas the GIVER can be a charity, a friend or a sister. A schema is also argued to have different components, which are called ‘nodes’, ‘variables’ or ‘slots’ (Andersen & Pearson, 1988, p. 42) which will be activated by certain information.

There are schemata of different degrees of abstraction, from high-level schemata such as a narrative schema (Anson, Bommarito, & Deuser, 1983, p. 198) about how to tell a story, to lower level ones on more concrete and simple realities or events. Schemata are organised in a hierarchical way; they are embedded (Rumelhart 1977; Brewer & Nakamura, 1984): ‘lower level constituents or subschemata’ (Rumelhart, 1977, p. 106) can be found constituting more general schemata. Brewer and Nakamura (1984, p. 28) exemplify it with the schema of an office building for which the schema of an office will be a subschema. In turn, “the office schema could function as a schema in its own right with a typewriter schema as a subpart, and the typewriter schema could function as a schema with keys as a subpart” (p. 28). Within the *dominating schema* of wedding, to give a more abstract example, we might have the *subschemata* of religious wedding, civil wedding, wedding reception or wedding dress.

Regarding their functions, Rumelhart (1980) summarises the then evolving views on the role of schemata in cognition: schemata play a role in perception, comprehension, reasoning, learning and remembering (p. 62), all concepts that are reinforced by Alderson (2000). As many studies show, putting the right schemata to work is crucial for understanding and recall. The study by Bransford and Johnson (1972) is a good example. The students in this study were made to listen to an obscure passage and subgroups were shown different images. The subgroup that was shown an image of the right context -as opposed to an image just showing the elements involved- comprehended and remembered much more than the control groups.

As mentioned earlier, schemata also have a crucial role in the process of remembering. Bartlett had already observed in his renowned North American folk tale experiments in the 1920s, that in later recounts of a story his subjects changed “the relatively unfamiliar into the relatively familiar” (1932, p. 89) making ‘unwitting’ transformations by which presented material was connected with other matters outside the story but having the same general nature. For example, the “something black” (coming out of one of the characters’ mouth) was later recalled as “foamed at the mouth” (p. 87) and a “peanut” recalled as a more familiar “acorn”.

Schemata also play an essential role in the disambiguation of polysemy. Cook (1997) quotes Lehnert’s example ‘The King put his seal on the letter’ where the word *seal* is unlikely to be interpreted as the aquatic animal since “that is not the kind of seal in most *king schemas*” (p. 86). Furthermore, Schema Theory helps evoke the different variations and shades of meaning words have when used in different contexts. Anderson and Ortony (1975) analysed Weinreich’s (1966 as in Anderson & Ortony, 1975, p. 168) example of the verb *eat* noting that phrases such as *eat a steak*, *eat a soup*, *eat an apple* suggest different utensils and different actions of the lips, tongue, and teeth. Additional variations appear when possible agents are considered...*the executive ate the steak*, *the baby ate the steak*, *the dog ate the steak* since, they conclude: “each of these sentences gives rise to different suppositions about location, circumstance, manner, instrumentality, and antecedent and consequent conditions” (p. 169). Schemata also constitute the form in which semantic associations are stored, e.g. *high street* can evoke rush hour, crowding and congestion for a UK citizen of a big city (Carrell & Eisterhold 1992, p. 82-83).

2.6. TYPES OF SCHEMATA

Many classifications of schemata have been suggested. Bartlett (1932) initially referred to types of schemata such as “motor production schemas”: those a tennis player would have on hitting a tennis ball as opposed to someone who has never played tennis before (in Brewer & Nakamura, 1984, p.9). Although this and other types of schemata have been proposed across disciplines, there is currently a general agreement within Schema Theory on the lines of three main types of schemata: content, cultural and formal (Carrell & Eisterhold, 1992). The three are, in turn, described in the following sections.

2.6.1. CONTENT SCHEMATA

In the context of text comprehension and production, subject-matter knowledge (about the content and topic of the text) together with background knowledge or knowledge of the world (that related to the abstract and concrete world around us, life experiences and everyday situations, among others) are generally referred to as content schemata (Alderson, 2000). Rumelhart’s famous example: ‘The policeman held up his hand and the car stopped’ is often quoted (Alderson, 2000, p. 45); it triggers our schema of a traffic police officer doing his job in the middle of a street independently of whether we acquired this schema through personal experience, watching a film or being told about traffic policemen and what they do. Bransford and McCarrell’s (1974 as cited in Andersson & Barnitz, 1998) example ‘The note was sour because the seam split’ is extremely difficult to understand if the reader does not know that it refers to bagpipes and does not have a basic knowledge of what this instrument is. Similarly, Cook (1997) gives the example of the sentence ‘I went to the restaurant last night’ which would trigger a schema of eating out in a restaurant: going to the restaurant, ordering, eating, paying and leaving. This case would be what is often referred to in the literature as a *script*, considered by some authors to be ‘the sub-class of schemata dealing with the domain of human actions’ (Brewer, 2000, p. 85)³ or “memory of typical episodes that occur in specific situations” (Richards, 1983, p. 192).

In general, language knowledge is not mentioned as a type of schema in its own right and, if mentioned at all, only some aspects are part of formal schemata. Alderson (2000), however, includes it as part of content schemata highlighting it as an important issue even in L1 reading research. Recent studies in China, have also classified language as a separate type of schemata (Yu-hui, Li-rong & Yue, 2010; Zhao & Zhu,

³ It also evolved into *Script Theory* (Clark & Bamberg, 2003)

2012). For the purpose of this study, expecting language to be the main content presented in EFL/ESL textbooks knowledge related to language (be it grammar, vocabulary or any other aspect) will be treated as a distinct subtype of content schemata -accounted for separately- and not analysed in depth.

2.6.2. CULTURAL SCHEMATA OR CULTURE-SPECIFIC CONTENT

The American National Center for Cultural Competence defines culture as an “integrated pattern of human behaviour that includes thoughts, communications, languages, practices, beliefs, values, customs, courtesies, rituals, manners of interacting and roles, relationships and expected behaviours of a racial, ethnic, religious or social group; and the ability to transmit the above to succeeding generations” (Goode, Sockalingam, Brown, & Jones, 2000, p. 1). From this definition of culture a general description of the extent of cultural schemata can be derived, as well as considerations on how foundational it is for cognitive processes since it is deeply entrenched in the person’s constitution.

This type of schemata, also referred to as socio-cultural, imply “conceptual structures that enable an individual to store perceptual and conceptual information about his or her culture and interpret cultural experiences and expressions” (Malcolm & Sharifian, 2002, p.170). It “involves cultural familiarity and helps readers to reconstruct the story line through referring to more personally and culturally relevant scripts [with which to] identify and find some common ground” (Oller, 1995 as cited in Erten & Razi, 2009, p. 61). Such schemata have been proposed to include many realms; Reynolds, Taylor, Steffensen, Shirey and Anderson (1982) state that "personal knowledge [...] is conditioned by age, sex, race, religion, nationality, occupation - in short, by a person's culture” (p. 354). On these lines, it has already been mentioned how Bartlett’s subjects changed constituents that were not part of their culture and surroundings for more familiar elements (see page 13) or simply failed to recall them (Bartlett, 1932, p. 125). Another classic example is the study by Steffensen, Joag-Dev and Anderson (1979) which proves the impact of cultural schemata in reading comprehension. In their study, the authors used two groups of subjects of different origin -American and Asian Indian living in the USA- who read personal letter style descriptions of two traditional weddings from each of the two cultures. It was demonstrated that each group read more rapidly, recalled better and elaborated more on the description of their culture and at the

same time introduced more distortions when retelling the other (as in Woods, 1996, p. 59). As Carrell (1983) explains, these distortions are “outright intrusions from one’s own culture, where unfamiliar ideas in the foreign letter were interpreted, remembered and recalled in light of the subject’s own background” (p. 86). Another well-known example is that of Reynolds, Taylor, Steffensen, Shirey and Anderson (1982) who, in an attempt to eradicate cultural bias in tests and reading materials, gave eight-year olds from African American and white American background a reading text featuring *sounding* or *playing the dozens*, “a form of ritual insult predominantly found in the black community” not intended to be offensive (p. 353). They found that the children from white background completely misunderstood what was described in the passage taking it for a horrible physical fight instead of an instance of friendly *sounding*. These results show how important people’s culture is for their interpretation of the world but they also raise the concern that elements that do not conform to the own schemata, especially culturally, can be taken as not valid or under appreciated.

The extent of the influence of cultural schemata on interpretation can be deduced both from the above and other examples. Nevertheless, the effect it appears to have on recall seems to be even greater, as was observed in Bartlett’s’ memory research (1932). Though at the time of input subjects might interpret the content of a text with a certain degree of objectivity, they appear to store it tinted by their already existent cultural schemata so that when the time comes to recall this content, especially after a couple of weeks from the reading, there is a tendency to apply significant distortions that reflect accommodation to the own conception of the world (Read & Rossen, 1982). Research has also demonstrated that content and cultural schemata familiarity improve reading time because readers can make predictions and, in so doing, release the strain on working memory (Steffenson, Joag-Dev & Anderson, 1979), comprehension and recall (Kintsch & Greene, 1978) and make more elaborations and inferences.

Though in general mostly within the context of reading, the building and activation of this type of schemata have been extensively studied and highlighted (Alptekin, 1993; Carell, & Eisterhold, 1983; Johnson, 1981 in Carell & Floyd, 1987; Reynolds, Steffensen, Shirey & Anderson, 1982; Steffensen, Joag-Dev & Anderson, 1979). “Cultural schemas play a crucial role in cross-cultural sense making” (Malcolm & Sharifian, 2002, p. 171) and this obviously has a critical function in foreign and second language learning. In the case of English, awareness of cultural schemata

implications is particularly important for ESOL students (those who want to learn the language to function in the society where the target language is used) and their teachers -even more so when the teacher is a native speaker. This is also the case when the goal is international English, although some researchers in the Arab world propose naturalisation of text in this instance. The topic of cultural schemata has become of special interest to scholars in the Middle East in the last ten years. Increasing Westernisation of these regions has fostered the learning of English and researchers have found that language students are hampered by the enormous cultural differences between the two civilizations. Nativisation is particularly drawing these researchers' attention (Razi, 2004; Alpakein, 2006; Jalilifar & Assi, 2008; Erte & Razi, 2009; Sayeh, 2009; Rokhasi, 2012). It consists of "sociological, semantic and pragmatic adaptation of the textual and contextual cues of the original story into the learner's own culture, while keeping its linguistic and rhetorical content essentially intact" (Alptekin, 2006 as cited in Rokhasi, 2012, p. 47), i.e., eliminating or reducing cultural unfamiliarity in a text by modifying it, changing words, concepts and elements that are not familiar for the reader for more familiar ones. This, they argue, could help Arab students with the difficulties they encounter when approaching Western texts in English (Rokhasi, 2012).

The tendency in foreign language teaching has been traditionally to transmit the target language associated with the target culture - examples include issues such as "culturally appropriate" in terms of "ways to address people, express gratitude, make requests, and agree or disagree with someone" (Peterson & Bronwyn, 2003, p. 1). Since the English language is increasingly seen as a *lingua franca* (Crawford, 2005; Harumi, 2002; Sharifian, 2009), there has been, in later years, a move towards English as an International Language. This has promoted a dissociation between culture and language teaching. However, Anthropologic Linguistics has tried to explain how, for example, some lexical items transmit how speakers of a given language have conceptualised experiences in the past (Sharifan, 2009, p. 243). The concepts expressed by the words *time* or *friendship* do not seem to be universal, for example (Sharifian, 2009, pp. 244-245). In the case of Australian aboriginals, time is not necessarily linear as in Judeo-Christian tradition but different categories of time ('practical time', 'social time', 'religious time', 'dream time') coexist in a rather circular manner, in which the concept of future is somewhat irrelevant (Janca & Bullen, 2003). Differences in terms of thinking patterns and world interpretation have also been reported between Chinese and

English (Bao-he, 2010) or in writing patterns and appropriate depth in questioning about personal issues between English and Arabic (Santos & Suleiman, 1993; Fageeh, 2011). These realities urge both EFL/EIL teachers and material designers, as Mekheimer (2011) points out, to introduce at least a cultural awareness constituent (p. 44).

All the suggestions in the literature for fostering cultural awareness (Peterson & Bronwyn, 2003; Au, 1979 as cited in Andersson & Barnitz, 1998; Hanvey, 1979 as cited in Bao-he, 2010) and building cultural schemata -approaches within *intercultural didactics*⁴ (see Byram, 2001)- have in common some element of reflexion and discussion. The range of options ELT teachers have at their disposal to foster cultural awareness is wide and varied in depth. It is also significant for teachers to be alert to the importance of cultural differences as they can greatly affect their students' motivation, performance and, ultimately, success in learning the language. Similarly important is, in many senses, the last type of schemata presented in the next section.

2.6.3. FORMAL SCHEMATA

In addition to content and cultural schemata, there is a third type that Carrell and Eisterhold have named "formal schemas". The concept is described as "background knowledge of the formal, rhetorical organizational structures of different types of text" (1992, p 79) that helps listeners and readers comprehend (Carrell, 1984a, p. 87). The authors use the example of the schema of stories: "Our schema for simple stories, for example, includes the information that the story should have minimally, a setting, a beginning, a development and an ending". Though not explicitly named and delimited until much later, it could be claimed that the concept of formal schemata was already present in Bartlett's original Schema Theory back in 1932 when he studied the recall of North American folk tales by his British students and observed how the subjects added connectors, elements that were not characteristic of the rhetorical organisation in the original type of text (Bartlett, 1932). The notion has been explicitly related by Carrell herself to the concept of genre (1992; 1983), together with language and linguistic conventions (1983, p. 83).

Along these lines, Swales (1990) has highlighted the importance of content and formal schemata activation to help the reader's understanding of a text. In Figure 1

⁴ Contact situation approach, intercultural cognitive approach, virtual contrast-culture approach, linguistic awareness of cultures approach.

below he illustrates his description of the relationship between background knowledge and genre. The author points out how formal schemata derives from our prior knowledge, constituted by experiences and activities of life, and verbal experiences and encounters, both of which result in content and formal schemata, which, in turn, contribute to our genre knowledge.

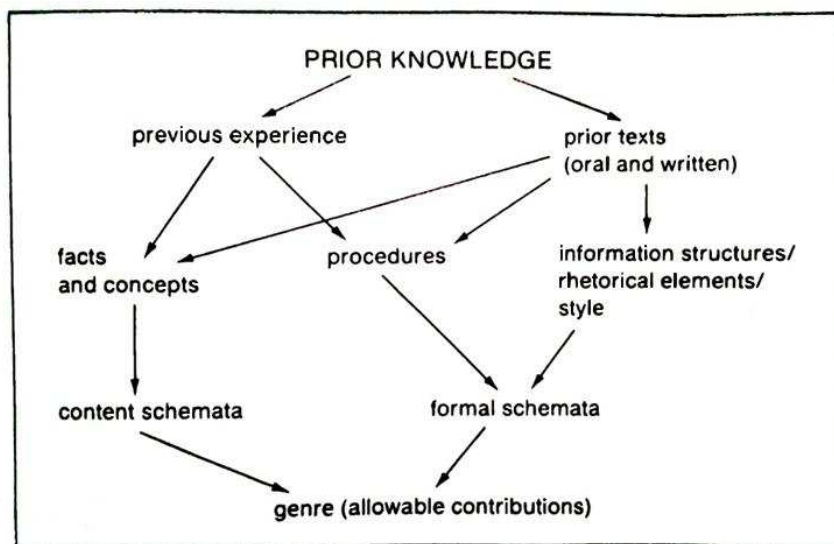


Figure 1. Swales' interpretation of the relationships between genres and different types of schemata and their origins (1990, p. 86).

It should also be remembered that formal schemata is in some respects also cultural. From a 'cultural studies' perspective as Coe and Freeman (1998) point out, a genre can be seen rather "as a signifier about the community that uses it" (p. 42), since in Aebersold and Field's (1997) words, "beliefs about the organization and development of 'good' writing are shaped by culture" (p. 31). It is often also the case that the same genre has variations across cultures, examples will be presented in the next chapter.

Genre knowledge is the main constituent of formal schemata. As well as informed by culture, genres are everywhere and in each human activity: in Christie's words, "social activities are generally realized in genres" (2002, p. 136). They have been defined as "staged, goal-oriented social processes through which social subjects in a given culture live their lives" (Martin, 1997, p. 13). Within the concept of genre, Martin (1994 as cited in Christie, 2002, p. 97) proposed the concept of 'macrogenres', such as a church service, composed of other 'elemental' genres/micro-genres, e.g. sermons or prayers (Well, 1997, p. 71) which must be interrelated (Christie, 1997, p. 148), and the more specific concept of curriculum macrogenres (Christie, 2002).

2.7. SCHEMATA ACTIVATION

It is not enough for schemata to be present in the mind for successful comprehension. The activation or ‘instantiation’ of the proper schema is essential. Failure to activate any schema at all or activation of the wrong schema will necessarily derive in poor or no understanding of the text or situation. Any particular schema is ‘instantiated’ when enough similarities are perceived in any given situation as to activate that frame (Bruning, Schraw, Norby & Ronning, 2004; Anderson, 1977a; Anderson & Pearson, 1992). As mentioned earlier, each schema is made up of certain nodes or slots. Figure 2 below shows Anderson and Pearson’s (1992) example of a ship christening schema, in which they identify six basic slots.

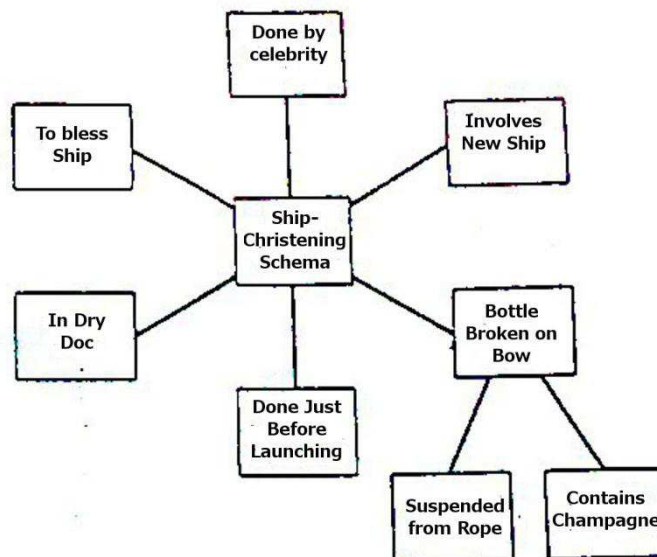


Figure 2. Anderson and Pearson’s example of slots in Ship Christening schema (1992, p. 43).

Some of these slots will be more salient and more likely to bring up one particular schema over others. Additionally, each of these nodes will be activated only by certain information: the bottle slot in this schema will not be activated by a *bottle of coke* or *wine*, nor with a *plastic bottle*. Authors have even posed hypotheses on the mathematical probability of a particular schema being activated. According to Anderson and Pearson (1992, p. 44), if there is more than one part of the schema activated, the individual probabilities of instantiation of the schema should be combined.

Furthermore, although Bartlett states that activation is “more frequently found to be active unconscious” (1932, p. 20), it can also be an intentional process involving “conscious strategies on the part of the subject” (p. 87-89). Second language readers will, in Carrell’s and Eisterhold’s words, “persistently” try to supply a schema that might help them make sense of the text (1992, p. 81). The reader might, however, encounter a number of situations in which interaction between the existent schema and the text pose difficulty, deriving in either miscomprehensions or noncomprehensions. Carrell (1984b) lists six possibilities: 1) *no existing schema*, 2) *naive schema*, i.e. a partial schema that is not developed enough to allow comprehension, 3) *no new information* in the text, so that the reader does not interact with the text or pay attention to detail because s/he quickly labels it as known, 4) a *poor text* that has been simplified or adapted so much that has no clues to signal what schema to activate, 5) *many schemata are appropriate* and 6) *intrusion*, which occurs on the part of the reader by, for example, distortion of the text (p. 340). Pearson and Spiro (1984) also mention schema selection (a non-optimal level of generality, unawareness of the possession of the relevant schema) and schema maintenance problems.

It is rarely the case that a schema is completely non-existent, usually there is at least “partial schemata” (Bransford, 1984, p. 270) that then undergoes “change”, maybe by *refinement/schema specialisation, generalisation* (Rumelhart and Ortony, 1977; Anderson, 1977), *articulation* with another schema already in existence (Anderson, 1977, p. 424) or *elaboration* (Bransford, 1984). These are processes of building of schemata. Although not the object of this study, the process is briefly mentioned since it is of utmost importance: any attempt at activation would be meaningless if there is no schema present in the mind that could be instantiated. Other suggestions include content reading (Carrell, 1984b) and reading of texts in the student’s mother tongue (Krashen as cited in Al-Issa, 2006, p. 45) and, at school, Anderson (1977) mentions descriptions, explanations and demonstrations either by the teacher or the materials used by him/her. Carrell (1984b) suggests “lectures, films, field trips, demonstrations, class debates or discussions, plays, skits, [...] and even reading of other texts” (p. 334). Stragman and Hall (2004) also deal extensively with this issue.

All the above, particularly in educational contexts, points to the need for both teachers and materials designers to be aware of the importance of schemata activation.

The many ways by means of which this can be purposefully done in ESL/EFL teaching and its level of effectiveness will be discussed in the literary review section.

2.8. CONCLUSION

In this chapter I have thoroughly presented Schema Theory, its origins, development and its main constituting elements, both in the general context of cognitive science and with some references to its application to language teaching and learning. In the next chapter I shall expand on this last issue focusing on existing research evidence regarding the application of the principles of Schema Theory in areas of foreign language teaching and learning under scrutiny in the present study.

CHAPTER III: LITERATURE REVIEW

3.1. INTRODUCTION

The present chapter explores the available literature on the application of Schema Theory, particularly in connection to language learning and teaching. It refers to existing research evidence concerning schemata and the four skills and specifics about how schemata are activated in language learning situations. It finally explores the application of the principles of Schema Theory in ELT textbooks and teacher guides.

3.2. RELEVANCE AND IMPLICATIONS FOR EFL TEACHING

The application of Schema Theory is crucial for EFL/ESL/EIL teaching. Learners of a language other than their native one may lack knowledge of both the target language and the target culture. Due to this, it is of utmost importance to apply Schema Theory by activating the right schemata in students to help their understanding and production. As Aebersold and Field (1997) assert “if the topic ...is outside their [language students’] experience or base of knowledge, they are adrift on an unknown sea” (p. 41). This indicates how aware and ready language teachers should be to scaffold students’ progress by activating or providing relevant schemata.

Firstly, consciousness of the importance of Schema Theory should lead language teachers to be attentive to the choices they make regarding content topics. As Eskey and Grabe state (1988), interesting and appropriate materials will determine language students’ sustained efforts to understand the material to be read. Understanding seems to provoke higher self-confidence and a sense of achievement that leads to higher engagement, which, in turn, seems to promote independent reading (Guthrie & Wigfield, 2000 as cited in Alexander & Fox, 2004). The same would apply, to a certain extent, to writing, especially regarding asking students to write about “experiences they do not have” (Johnson & Roen, 1989, p. 260). In Johnson’s (1989) opinion, creating writing tasks that require students to write about topics of interest they are either familiar with or highly motivated to build their schemata about, “empowers” them by enriching the context of the task. According to this research, “a sense of control in using language contributes to richness in language use and better writing” (p. 44) whereas unfamiliarity

with the topic negatively influences the quality of writing. This relationship between degree of control and better language has also been observed in speaking. Ultimately, the more familiar the learning situation the student has to cope with, the less stressing the learning process will be. A low affective filter plus the empowering discussed earlier will positively affect learners' overall performance and, in turn, improve their motivation and boost their self-esteem, and a virtuous circle will be created.

On the same lines and regarding knowledge of formal schemata, for example, evidence (mostly within reading contexts) shows that it has a beneficial effect on comprehension and recall (Sharp, 2002; 2008) and it is one of the issues that L2 reading specialists such as Grabe (Grabe & Stoller, 2001, p. 194) point out as being very important in reading instruction. Language learners' lack of formal schemata or a teacher's lack of attention to its effects can result in lower levels of comprehension and recall. Carrell (1981; 1983), for example, proved that the same content transmitted through different text organisations (a typical one for the situation and a genre-violation) caused L2 readers of the second text to recall less, affecting also the 'temporal sequence of recall'.

Another key implication of Schema Theory concerns class planning and activity design. The need to activate or build relevant schemata should lead teachers to carefully plan the activities that they will present to students. As will be discussed in the section on activation of schemata, pre- and (though in a lesser degree) post- activities are a very important tool to cater for learners' schemata. These activities will many times also constitute carefully prepared links between skills as will be shown in the next section.

The issues presented above are closely related to choosing materials and ultimately their design. The importance of the appropriate application of Schema Theory in published materials lies firstly in the fact that such items are usually the main source of activities and too often also the source of course syllabuses. A further reason why Schema Theory is important in published materials is the high status and prestige that surrounds them (Ur, 1996/2009). This is especially so among novice and insufficiently trained teachers, either native or non-native speakers of the target language, who unwittingly end up regarding them as desirable examples to follow in terms of conceptions and practices. Also, as Kayapinar (2009) suggests in his study of teachers' opinions on published materials, "the coursebook evaluation of English teachers may prove to be just a beginning for resource development process" (p. 76) by

teachers themselves so that these usually highly regarded resources should be good inspirational models.

Another pertinent implication of Schema Theory in language learning points towards awareness of the differences in formal schemata derived from cultural upbringings, occasionally somewhat diverse from the target culture that can cause problems in understanding and in oral and written production. Variations of the same genre, for example, have been recorded across different cultures. Rice (1980 in Malcolm & Sharifian, 2002), for example, observed how American readers, when confronted with a version of the same story both in the original Eskimo style and in American style “showed a superior verbatim recall with the Americanized version of the stories” (p. 171). The same occurred in the study by Chu, Charney and Swaffar (2002 as cited in Sayeh, 2009, p. 28) with texts in English with average rhetoric style and with Chinese stylised rhetoric. Similarly, Japanese folk tales, unlike Western folk stories, mostly lack a main character with a clear orientation to a goal (Matsuyama, 1983 as cited in Andersson, & Barnitz, 1998). Finally, there is the example of the embellished rhetoric style of Arab language learners (in the fashion of the Quran) and its almost exclusive use of coordination (Alameddine, 2012, p. 4) that differs greatly from the straight forward, objective and logical way of writing characteristic of English (Santos & Suleiman, 1993, p. 5). In the case of Japanese argumentative written style, Hinds (1983, 1987 in Ferris & Hedgcock, 2005) found that the authors try to “obscure their own opinions when presenting various sides of an issue, taking a position only (and if at all) at the end” and found the linear deductive style of argumentative English “dull, pointless and self-involved” (p. 19). Grounded on deeper philosophical differences between West and East, these dissimilarities also show in conversational genres (Fageeh, 2011, p. 65). It has been verified, for example, that, contrary to native English ones, Chinese speakers introduce the topic of conversation towards the end of the communication (Sharp, 2008, p. 3). Teacher awareness of these differences will affect feedback and correction as well as teaching.

Furthermore, other issues related to formal schemata are also of great relevance for foreign language teaching situations. Research evidence appears to indicate that Genre knowledge is tacit (Coe & Freedman, 1998, p. 44). This and whether genres can be explicitly taught at all, particularly if the attempt is made “in isolation from authentic writing situations” (p. 45) are issues that have often been discussed by genre theorists.

Singer and Donlan (1982), for example, studied the effect of instruction on genre-related self-questioning. In their view, readers could have, for example, a problem-solving schema not necessarily associated to their short story formal schema. In order to gather data, they taught a group of teenagers general problem-solving schema for short stories together with general schema-specific questions and trained them in self-questioning about particular instances of the genre. They found that the trained subjects outperformed the control group (in Carrell 1984b). There is, however, a certain agreement about the necessity for learners to realise that the process of writing is a ‘social action’, which is situated and intentional (Coe & Freedman, 1998, p. 45). Several teachers and theorists advocate genre-based pedagogies, which foster genre analysis and production in a highly scaffolded manner, as the centre of L2 training in writing (Hyland, 2007, p. 158). In any case, the call for genre as social action should be translated into a need for purposeful and authentic activities when fostering any of the four skills in the L2 class.

Finally, it is also to be observed that the major benefits from the application of Schema Theory in language teaching have been reported among students with lower levels of language. Authors such as Tudor (1988) and Hudson (1982) have observed during experimental situations that appropriate activation of previous knowledge helps more in the early stages of language learning. Coady (1979 as cited in Carrell & Eisterhold, 1992, p. 75) tells us how background knowledge “can help compensate when syntactic control is weak”, due both to increased motivation and greater amounts of “semantic input”.

3.3. SCHEMA THEORY AND THE FOUR SKILLS

“Communication involves comprehension and production of spoken and written language” as Grauberg’s (1997) points out. Having acquired another language implies using it in a range of situations and formats, these formats are what are referred to as the four skills: reading, listening, writing and speaking. Along the history of second/foreign language teaching, these four have not always received equal attention. Different methods have seen them in different lights and some of them have been considered central whereas sometimes others have been completely neglected. However, in the last decades of the 20th century, with the emergence of communicative approaches to language teaching, the concept of the four skills strengthened (Uso-Juan & Martinez-

Flor, 2006, p. 18), so that nowadays, teaching a language –except in particular contexts- is generally understood to imply the teaching of these four abilities.

The application of Schema Theory to the development of any of the four skills is of utmost importance, whether to be able to make sense of what is read/heard or to have content to write and speak in a manner appropriate for the target culture. Students' basic cultural schemata about what constitutes a 'good text' -either oral or written-, for example, can have important implications. Due to the fact that not only attitudes towards reading are culturally biased but also beliefs about genres (Aebersold & Field, 1997), it is important for teachers in EFL/ESL contexts to acknowledge that there are likely to be different views and schemata among the students in their classes. They should raise this issue to develop awareness and to refine the existent formal schemata. This would be particularly significant when teaching writing, since students might tend to use their recognised, approved type of writing in their original language -see some examples on page 25.

In the following sections, Schema Theory as applied to each of the four skills will be presented and discussed.

3.3.1. READING

“According to schema theory, comprehending a text is an interactive process between the reader's background knowledge and the text” (Carrell & Eisterhold, 1992, p. 76).

Unlike in first language acquisition, reading is usually the first skill teenage and adult language learners nowadays are exposed to (Grabe, 2006, p. 279). It has also been a preferred object of study for researchers throughout the generations in educational psychology and linguistics. Schema Theory has not been the exception: most research in the area has focused on reading, especially at its beginnings in the late 70s and early 80s.

Anderson (1984, p. 248) has attributed schemata with six functions when reading, these are to:

- “provide ideational scaffold for assimilating text information”, which will be easier if the new information fits in a slot already present in the particular schema;

- “facilitate selective allocation of attention determining what is important”;
- “enable inferential elaboration”. As the author points out, “no text is completely explicit” so that schemata help the reader go beyond literalness;
- “allow orderly search of memory”;
- “facilitate editing and summarising” since schemata, he argues, have a hierarchy of importance that would guide the recaller on what things are important;
- “permit inferential reconstruction” to be able to fill in gaps in memory.

The persistent attempt of language learners to provide relevant schemata to understand a text would be useless if they cannot access or do not possess the schemata (Carell & Eisterhold, 1992, p. 81). When discussing reader’s variables, Alderson (2000) places schemata and background knowledge in the first place, emphasising how the reader’s schemata affect his/her understanding and recall.

Content schemata are undeniably essential to written text comprehension, reading speed (Çekic, 2007, p. 449) and subsequent information recall. One way in which cultural schemata, for their part, affect reading processes was proposed by Basham, Ray and Whalley (1993 as cited in Grabe 2008, and in Silva, Brice & Reichelt, 1999, p. 11): they found that readers seem to interpret texts “from their own cultural frameworks” (p. 250). In their study, three groups of students from different origins were asked to write on the basis of what they read. Chinese subjects read examining closely the content and following the information carefully, Latino subjects used the read text as a “jumping-off point for their own personal experiences on the topic” and Alaska Native Americans “developed a personal orientation to the information in the text” (p. 250). Additionally, formal schemata are argued to be very important too:

How texts are organized (what sort of information to expect in what place) [...], for example knowing where to look for the main idea in a paragraph, and being able to identify how subsidiary ideas are marked, ought in principle, to help a reader process information (Alderson, 2000, p. 39 & 40).

On this issue, Aebersold and Field (1997) tell us how research evidence suggests three main advantages of including an introduction to the topic of a reading passage: it allows time for students to bring to mind the content and cultural knowledge they have about the topic, it increases motivation and, if developed in the target language, it can

make students review relevant vocabulary. In addition, it gives the teacher the option of assessing the student's background knowledge on the topic and allows time for building it if it is non-existent or poor.

Finally, research has also shown that writing can enhance reading (Grabe, 2004), particularly in as much as it works as schemata activation or as a building technique. "Responding to short-answer questions that serve as anticipant guides and creating graphic organizers before reading can be effective types of writing for improving reading" (Grabe, 2004, p. 27); writing summaries has also been proved to enhance understanding (Grabe, 2004).

3.3.2. LISTENING

As Uso-Juan and Martinez-Flor (2006) indicate, from the 1980s onwards, listening has achieved significant "status and importance" in language teaching and learning (p. 35). Preferably, listening tasks should include more than simple words or isolated sentences -what Field calls listening as means of reinforcing grammar (1998 as cited in Richards 2005). Rather they should be comprised of chunks of language in context, framed in some communicative purpose and authentic setting, either as "listening for understanding" or 'listening for acquisition' in Krashen's fashion (Richards, 2005, p. 87-88). This, however, is not always the case even in publications by prestigious publishers. For the purpose of the present work both instances will be broadly categorised as listening activities.

Although classically classified as 'receptive', listening is not an easy task at all,

when a listener engages in listening, the vocal message filters through the short-term memory system first, and at this time, the listener focuses on the auditory and/or visual stimulus/stimuli and concentrates on the message received. Their (sic) attention span during this activity is very limited, as short as 20-60 seconds (Nazikian & Omoto, 2002, p. 126)

during this very brief time, listeners apparently "interpret what they hear in the light of what they have heard already and what they expect to hear next" (Grauberg, 1997, p. 181). This points to how providing enough contextual clues to help understanding the context of a text is crucial for listeners, since it greatly influences interpretation (Buck, 2001 as cited in Ching-Shyang Chang & Read, 2007 and Ruhe, 1996) by helping to create these "expectations" about what is going to be heard next (Ruhe, 1996, p. 376). A

well-known study by Bransford and Johnson's (1972) is highly significant in terms of the types of contextual clues and how to set the context for listening tasks effectively. The authors made the four groups of secondary students in this study listen to the following passage:

If the balloons popped, the sound wouldn't be able to carry since everything would be too far away from the correct floor. A closed window would also prevent the sound from carrying, since most buildings tend to be well insulated. Since the whole operation depends on a steady flow of electricity, a break in the middle of the wire would also cause problems. Of course, the fellow could shout, but the human voice is not loud enough to carry that far. An additional problem is that a string could break on the instrument. Then there could be no accompaniment to the message. It is clear that the best situation would involve less distance. Then there would be fewer potential problems. With face to face contact, the least number of things could go wrong.

(p. 719)

and the group shown an image of the right 'modern serenade' context (appropriate context) scored significantly better in understanding and recall compared to the control groups of 1) not specific enough image (partially correct context), 2) no image but repetition and 3) right image after listening. See Figure 3 for the images they used.

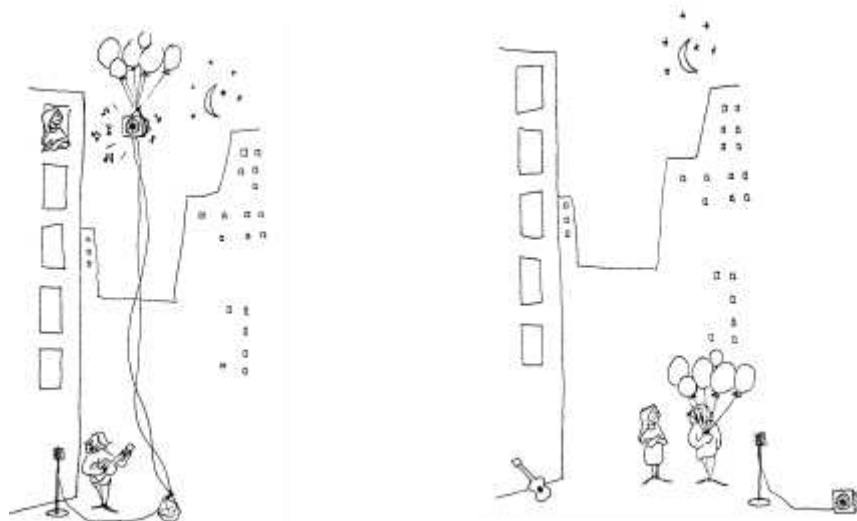


Figure 3. Bransford and Johnson's (1972) experiment's *Appropriate context* and *Partially correct context*

Similarly, if there is any visual non-linguistic scaffolding for the oral text, as in the case of a video, during teacher talk or if it is a participant listening situation, the

listener's comprehension process will be greatly aided, since it is estimated that nonverbal visual clues can account for up to 93% of the meaning of a message (Mehrabian, 1971 as cited in Nazikian & Omoto, 2002, p. 126).

Uso-Juan and Martinez-Flor (2006) advocate that the possession of schematic knowledge of all types is "essential" in terms of facilitating the listening process (p. 33). "Cultural values, habits, humour and institutions", i.e., what we could call cultural schemata, however, have been identified by experts as one of the main difficulties in listening comprehension (Brown, 1995, p. 59) together with unfamiliar pronunciation, grammar and vocabulary. Participants in the study by Nazikian and Omoto (2002) on the effect of content on listening, reported listening to TV programs in Japanese as the most difficult real listening activity for students, quoting lack of social/cultural knowledge as one of the reasons. On these lines, Hayati (2009) observed that if familiar with the cultural content of a text, students achieved greater proficiency. A number of other studies that have shown the beneficial effect of schemata in listening contexts are those by Schmidt-Rinehart (1994), Otham and Vanathas (2006), Otham and Vanathas (2006) and Sadighi and Zare (2006).

Additionally, activation of schemata might be more difficult when listening since in most cases there is no time for going back and forth as is the case in reading/writing or to ask for clarification as in speaking, due to its 'instantaneous' nature in Richards's words (2008). To this, some other characteristics derived from the form must be added, such as speed of delivery, reduced forms or its linear organisation (p. 3). In this sense, pre-listening activities are very useful because they aid listeners in focusing their attention on the right schemata by narrowing down the topic, activating those schemata (Underwood, 1989 as in Ching-Shyang Chang & Read, 2007, p. 377) and serving as a base for the formulation of hypotheses, prediction and inference (Mendelsohn, 1995 as cited in Ching-Shyang Chang & Read, 2007). Finally, Ruhe (1996) also studied the effect of graphics as support for low proficiency non-native college students in North American Universities and found they were of great effectiveness.

3.3.3. WRITING

As has been previously stated, giving learners choice regarding content when writing -in terms of familiar, interesting or motivating topics- contributes to better

performance. Attention to content schemata is important when putting students to write, since they need to have something to write about. The combination of skills –what has been called the *reading/writing connection* -is a usual resource in this respect, since “it is well recognised that learners improve reading and writing abilities when they have greater background knowledge in the associated tasks” (Grabe, 2004, p. 17). Researchers on the *reading/writing connection* during the 1980s have determined -to a certain degree- that the combination of reading and writing for learning purposes, both in L1 and in L2 contexts, does have a positive effect in both skills and results in better learning (Grabe, 2004, pp. 22-23). Specific research on *reading to write* appears to have proven that better readers happen to be better writers and that good usage of read information can result in the production of better written pieces. Furthermore, as Grabe (2004) concludes from studies on the subject, extended exposure to reading, i.e. *extended reading*, improves writing (p. 26). One of many examples of inter-skill work and activation of schemata is that of Clayton (1992). He accomplished activation and building of cultural schemata for composition writing through pre-activities, such as local legend script writing and performance, and the indirect provision of target language cultural background knowledge by means of tasks designed to trigger research (p. 56). Kennedy (1994), as well as Langer (1989), proved that there was a correlation between a) topic selection for composition, b) students’ reading –what we could call *building of schemata*-, c) preparation time assigned –time for *self-activation of schemata*- and writing skills. However, Kennedy studied the effect of content reading on the composition writing proficiency of advanced adult ESL students and found that too much familiarity with the topic did not correlate with better composition skills, since “extremely familiar ideas and skills become automatic and resist conscious examination” so that “topics which have been mentally organized and routinized for spoken discourse would not meet written discourse standards” (p. 5).

The emergence of both Genre Theory and contrastive rhetoric, has greatly contributed to a growing awareness among foreign and second language teachers of the significant implications and usefulness of applying formal schemata in language learning. Formal schemata activation and building, either only through schemata description and practice or within the reading/writing connection, are crucial when teaching writing. This is even more relevant when the cultural distance between target and student’s cultures is pronounced. Findings in contrastive rhetoric have revealed, for

example, that Chinese native speakers tend to use an inductive writing style presenting a general contention and then narrowing it down by means of examples until the main topic is presented in full at the end (Xing & Spencer, 2008, p. 73); they also use metaphoric language and a style characterised by circular starts and tangential views (Young 1994 as cited in Xing & Spencer, 2008). These features cause Western teachers to consider their writing confusing and irrelevant. With this and the other examples presented on page 25 in mind, the close links between formal and cultural schemata can be appreciated together with the phenomenon's major effects in language learners' writing style. On these lines, Xiao (2008) purposed a model to the teaching of writing in ESL contexts merging Schema Theory with Contrastive Rhetoric which emphasises the inter-relationship among context, cognition and text by means of many varied types of activities during which learners focus on the content, the context and the form of the text in an attempt to build their formal schemata.

To sum up, Xing and Spencer's words (2008) "the process of learning to write in the target language is a process of creating and defining a new identity and balancing it with the old identity" prove quite true, since the rules of each language embody values and beliefs different from or even clashing with those of other languages (p. 73). Awareness of this is of great importance for language teachers when developing writing skills in their classrooms.

3.3.4. SPEAKING

In the same way as with listening, the status and practices of the skill of speaking have also experienced a great change with the popularisation of the communicative approach to language teaching and its emphasis on fluency (Richards, 2008, p. 2). Yet again, as in the case of listening, there are still traces of the previous methods' 'scripted talk' and drillings (Bygate, 2006, p. 171) in nowadays practices. In the present study both these instances will be categorised as speaking activities.

As Uso-Juan, Martinez-Flor and Alcón Soler (2006) reflect, speaking a second language implies a greater challenge than any of the other skills, since it requires a number of appropriate choices -influenced by cultural and social factors- regarding the content and form of the communication as well as a simultaneous production and processing of language within tight time constrains (p. 139). Furthermore, the development of this skill becomes more relevant under the light shed by Swain's mid

1980s notion of ‘comprehensible output’. He claimed that it is not only by receiving comprehensible input but also by producing comprehensible language mediated by self-repairs, that language learners acquire the language (Lynch, 1997). It is, nevertheless, clearly hard to speak if there is nothing to say and it is paramount to ensure learners have schemata on which to base their output.

Along these lines, content schemata activation and building during speaking in language learning -sometimes done by means of the other skills, particularly reading and listening- is paramount. The concept of cultural schema is also particularly important for speaking since communicative competence, as Fageeh (2011) points out, does not only need language but also cultural awareness (p. 65). Countless issues related to societal and cultural factors can affect oral communication. Shades of meaning and associations for particular lexical items acquired through a common history or simply as part of a *fad*, the fast and sometimes incomplete nature of oral language, whole attitudes to life or organisational practices such as the Chinese tendency to present the topic of the communication at the end already mentioned on page 25 are just a few examples. Cultural awareness, i.e. conscience of one’s cultural schemata as distinct from other cultures’ and specifically from the target language’s culture is highly relevant especially in the case of speaking in cultures very different from Western ones.

Finally, the type of speaking situation -as interaction, for transaction or as performance (Richards, 2008) - will turn particular types of schemata more relevant. In speaking as interaction -talking to another passenger in a plane or to a professor on the elevator-, which causes language learners to feel awkward and stressed (Richards, 2008, p. 24), content and formal schemata seem to be the most relevant ones. When speaking is for transaction -when asking for information on the phone or ordering food in a restaurant- (p. 25), again content and formal schemata are crucial, though cultural issues would also affect these types of events such as the irregular European city street distribution for a Latin or North American tourist accustomed to square layouts in an ‘asking for directions’ situation. Finally, in talk as performance -giving a lecture, presentation or speech- (p. 27), these two types of schemata are again the most relevant.

In the next section, the focus of attention shifts from the realisation of language teaching and learning through skill practice -from a schemata-based perspective- to the materials through which this is more often accomplished: the coursebook.

3.4. SUGGESTED TECHNIQUES TO ACTIVATE SCHEMATA

To start with, it must be noted that most of the research on the issue of schemata activation has been within the context of reading, consequently, most of the evidence will be based on this skill, though it can generally be applied to the other skills as well.

In the context of reading, titles and anything adjacent to the text -especially if it includes pictures-, have been described by Hartley and Davies (1976 in Lee & Riley, 1990) as “content clarifying and designed to activate or induce schemata” (p. 27). Schemata activation is also most often done through pre-activities which are of great value since, arguably, they aid comprehension by providing opportunities for predictions. Readers of an L2 can then resort to these “conjectures” whenever the syntax of the target language interferes in their reading process (Taglieber, Johnson & Yarbrough, 1988, p. 458). Three main forms of pre-activity activation are proposed: 1) *answering questions*, since the deep processing involved in constructing the answers apparently facilitates learning and comprehension (Strangman & Hall, 2004), 2) *brainstorming* (Erten & Razi, 2009), particularly effective if it involves peer questioning (King, 1994 as cited in Strangman & Hall, 2004, p. 6), and 3) *previewing the text* (Carrell & Eisterhold, 1992, p. 87). The latter would involve not only presenting an outline of the text to read but also teaching key concepts that might be socially or culturally alien for the readers or structures and specialised vocabulary (p. 88). Strangman and Hall (2004) also highly recommend students reflect and elaborate in oral/written form about their knowledge on the topic.

Researchers have studied and compared the effectiveness of different types of pre-activities. In their study on the effect of pre-reading activities among college EFL students in Brazil, however, Taglieber, Johnson and Yarbrough (1988) reveal a crucial finding: pre-reading activities motivate readers (p. 468). They tested pre-activities consisting of pictorial context, vocabulary pre-teaching and pre-questioning, and found that the three were effective, though vocabulary pre-teaching proved to be less effective than the other two. Hudson’s (1982) results on the effectiveness of three different types of aids for comprehension for a reading passage showed that topic related pictures on which students were asked to make predictions were more effective than providing a vocabulary list or the chance to reread the text for beginning and intermediate students (p. 27). If the image is on an unfamiliar topic, however, it might not help understanding unless it describes the relationship among elements present in the text, as Bransford and

Johnson's (1972) modern serenade study proved (see page 34). The unfamiliarity with the content of the accompanying images affects particularly students whose culture is very different from that of the target language's, so that pictures have in later studies been the target of nativisation processes, where the unfamiliar images were exchanged for more familiar ones to activate schemata that would help comprehension and also "free up some cognitive load" (Rokhasi, 2012, p. 60).

It is surprising that in spite of the fact that the above and other results (Johnson, 1982) suggest that vocabulary building pre-activities are of relative little effectiveness, especially among low and intermediate level students, their use keeps being extended. According to Carrell (1984b) effectiveness would improve if the activity is purposefully related to the students' previous knowledge and to other activities designed to build this knowledge previous to the reading, such as activities involving word and concepts association with a 'semantic map' as a final product. In this vein, Taglieber, Johnson and Yarbrough (1988) suggest that the slight effectiveness of vocabulary pre-teaching might lie in that it usually involves vocabulary items relevant to the unit under study rather than a narrow set relevant to the reading passage (p. 457). Some studies including vocabulary relevant to the text, though, have also showed vocabulary pre-teaching ineffectiveness (Johnson, 1982).

Activities carried out after the main skill practice can also be used to activate schemata. It must be pointed out that, yet again, research evidence on these cases is mostly within reading and -to a lesser degree- listening. It is argued that post-reading/writing questions, for example, are aimed not only at checking comprehension but also "as an aid to the development of comprehension if it does not take place spontaneously during reading" (Beck & McKeown, 1981, p. 913). Bartlett's reading comprehension skills taxonomy has classified after-reading questions into: *literal comprehension*, *reorganisation* of the information in a new way, *inferential comprehension* about content not directly stated in the text, *evaluation* and *appreciation* by giving an emotional response to the text, the first one showing the highest occurrence (Beck & McKeown, 1981; Humos, 2012). In their modern serenade study, however, Bransford and Johnson (1972) found that providing a context to aid activation of previous knowledge after listening was of little use.

The activation of all three types of schemata -content, cultural and formal- is important depending on the situation, though content and cultural schemata are likely to be the most obvious choices. Activation of formal schemata, however, has also been reported to enhance comprehension. Rhetorical frameworks or information of the type

“This passage presents a collection of descriptions of some activities the French do during their leisure time. These activities demonstrate an interest in both personal enrichment and communication with others” as opposed to only “The passage presents a collection of descriptions (Lee & Riley, 1990, p. 37)

proved to increase comprehension and recall (the later if the pattern was also used to store the information read) in Lee’s and Riley’s study. Finally, formal schemata can also be activated by explicit identification of the genre.

A last point that needs to be addressed is that of direct comprehension skill teaching, that is, explicitly training students to activate their previous knowledge. As has been mentioned, Bartlett (1932) considered that the activation of schemata was often a conscious process. In this vein, researchers have found that explicit teaching of self-questioning techniques, as opposed to teacher generated ones (Singer & Donlan, 1982), helps students self-activate their schemata and improve comprehension because students need to know something and bring it to mind to be able to generate their own questions. Additionally, it highly improves their motivation (Yopp & Dreher, 1994). Ogle (1986) developed the KWL⁵ strategy in which learners, with teacher help, reflect and brainstorm orally, identify knowledge gaps and what they learnt. Carrell (1984b) also suggests nonsense words or poems to raise the issue of background knowledge evocation during class discussion. The issue of training on self-awareness about the cultural differences encountered in a text has also been studied by Webster (2001 as cited in Sayeh, 2009) who surveyed students’ degree of multicultural awareness when approaching literary texts. All in all, as Razi (2004) concluded from his study with 3rd grade EFL students, if cultural schemata are lacking, reading activities might be able to compensate for this lack. In his study on how cultural schema and reading activities affect reading comprehension, one group read an original story and another read its nativised version. A third group read the original with activities, while a fourth read the

⁵ “What I **K**now, what I **W**ant to know and what I **L**earnt”.

adapted version with activities. Though the readers of the culturally adapted versions outperformed the ones reading the original story, the subgroup of the original story which completed comprehension activities did better than the text only readers.

Suggestions of techniques for activation of schemata have been summed up in Table 1 below. Notice that in most of the cases (marked*) the authors cited have not developed the concepts but have merely mentioned or used them in research, generally without a specific definition.

Table 2. Summary of the techniques proposed as means of activation by theorists.

<i>Activation technique</i>	<i>Author</i>	<i>Description</i>
Use of pictures	Taglieber, Johnson & Yarbrough, 1988*	Inclusion of images accompanying text/activities for illustrative purposes or as part of the task/activity.
Use of triggering elements in titles, rubrics & others adjacent to the text	Hartley & Davies, 1976 in Lee & Riley, 1990*	Use of titles, rubrics and other adjacent elements to the text/activity that are relevant to the schema, including instructions.
Brainstorming/elicitation of schemata	Ogle, 1986	Presence of questions to students based on a specific keyword that would trigger the relevant information (whole class).
Peer questioning	King, 1994 *	Encouraging students to ask and answer each other guided, self-generated questions.
Previewing the text	Carrell & Eisterhold, 1992; Shen, 2004	Presenting an outline of the text to read. Might also involve teaching socially or culturally alien key concepts or structures and specialised vocabulary (Carrell & Eisterhold, 1992). Previews are introductory materials presented to students before reading to provide specific information about the contents of the reading materials (Shen, 2004).
Vocabulary building/ pre-teaching or association	Johnson, 1982; Taglieber, Johnson & Yarbrough, 1988; Carrell 1984b*	Any kind of explicit or implicit teaching of relevant vocabulary or word association related to the topic.
Construction of Semantic map	Carrell, 1984b; Pearson & Spiro, 1984; Strangman, & Hall, 2004*	Drawing a semantic map on the basis of students' previous knowledge or, if after reading, on the content of the text.
Contextualising/setting the context	Bransford & Johnson, 1972*	Setting of the context by means of description of participants, places, purposes, etc.
Inclusion of rhetorical frameworks	Lee & Riley, 1990	Inclusion of clues on formal and content schemata in the rubric, e.g. "This passage presents a collection of descriptions of some activities the French do during their leisure time. These activities demonstrate an interest in both personal enrichment and communication with others" (Lee & Riley, 1990).
Pre-questioning	Strangman & Hall, 2004	Answering questions before the main skill practice text.

Reflection and elaboration about previous knowledge	Strangman & Hall, 2004	Pre-oral/written reflection and elaboration about previous knowledge on the topic.
Post-questioning	Beck & McKeown, 1981	Answering of questions after the main skill practice text.
Self-questioning	Singer & Donlan, 1982	Training students in bringing to mind previous knowledge to create questions about the text.
Group activation (KWL strategy)	Ogle, 1986	Oral reflection and brainstorming by learners - aided by the teacher-, followed by identification of knowledge gaps and what they learnt.

3.5. ACTIVATIONS OF SCHEMATA IN EFL COURSEBOOKS

As already delineated in the introduction, the use of coursebooks is massively extended in the ELT world nowadays and their major influence on the teaching-learning process and participants must be acknowledged and carefully appraised. This is especially the case with large scale commercially produced instructional materials, since they enjoy a particularly high prestige and reach all the corners of the world. It is particularly important that we make sure that these materials reflect the advances of knowledge gained through research in SLA, Applied linguistics and contrastive rhetoric, among other fields.

Related to this and in a context in which EFL teaching keeps expanding in many parts of the world, the application of Schema Theory in terms of bridging the wider gap between target and learner's cultures is essential. Commercially published textbooks, however, do not seem to pay enough attention to the implications of cultural schemata. As Steffensen and Joag-Dev (1984) asserted at the time,

While foreign language teachers and theorists have been aware of the fact that students from different cultures will bring different systems of background knowledge to the comprehension process, pedagogical methods and materials have not always reflected this insight (p. 48).

Later, Wallace (1997) also states that “the adoption of established British EFL texts in these more traditional countries [in the far East]”, can turn out to be unsuitable concerning the schemata students take to the classroom as well as in the thinking and problem solving skills (p. 372). Although the mismatch of schemata would not be so striking, this could also be said of the Latin American context. The author also paid

attention to the inappropriateness of schemata in the IELTS examination. Alptekin (1993) suggests that ELT materials writers should “try to build conceptual bridges between the culturally familiar and the unfamiliar in order not to give rise to conflicts” in the learners, and doing this by means of exploiting “cross-cultural comprehension”, and target culture and personal experience as “reference points for the interpretation of unfamiliar data” (p. 141-142).

Tomlison (1998/2011) argues that a way to make students feel at ease in the learning experience and consequently learn more, is for coursebook writers to include texts and images which the learners potentially relate to their own culture (p. 9) and link the students’ and the book’s worlds.

Moreover, and crucially, given the bulk of coursebooks available for choice, advice on materials evaluation and selection for teachers has barely addressed the issue either. The most direct reference found was that of Littlejohn (1998/2011), who includes the general concept of schemata in his “process competence” notion which refers to learners’ *knowledge* (of concepts, social behaviours and language structure), *affects* (attitudes and values) and *abilities* (p. 184). Rubdy’s (2003/2005) “Dynamic Model of Materials Evaluation” consisting of 110 questions, only briefly mentions “the function of world knowledge” -as opposed to the learners’ world knowledge- when exemplifying the “accords” with “broader educational concerns” (p. 54). It also questions whether the materials are sensitive to the learners’ values and beliefs or relates the learners’ and target cultures (p. 52) and if the proposed lexis is relevant to the learners’ background (p. 53). Paradoxically, the only schema that is brought to attention directly is that of the teachers: does the book define and expand the teacher’s schemata? (p. 50). In his introduction to the materials development book he edited, Tomlison (2003/2005) suggests focusing on the extent to which “the materials help learners achieve connections with their own lives” (p. 21).

On the other hand, the activation of schemata might not be present in the coursebook but rather suggested in the teacher guide. Checklists for these complementary materials do raise the issue of activation, mainly of cultural schemata, but the focus is, once more, teacher’s schemata rather than students’. This seems totally relevant in the sense that NNS (non-native speaker) teachers must themselves have the background knowledge in the first place, to then be able to activate or build it for students. To exemplify this, Colman (1986) tells the experience he had observing a class

in Java. Students did not know what *cornflakes* were in a breakfast picture in their book and neither did the teacher. Without finding any reference in the teacher guide and no Internet, she created an explanation making it an alcoholic drink from the West (p. 25-26). Likewise, Cunningsworth and Kusel's (1991) teacher manual checklist explicitly refers to the guide's adequate prediction of problems in understanding the "cultural setting or background" and also in helping teachers cope with them by informing and explaining (p. 134). Hemsley's (1997) checklist, on the same lines, questions the presence of "enough cultural information to enable the teachers to interpret appropriately the situations represented in the teaching materials" (p. 78). All in all, schema activation and building is paradoxically both an explicit and a tacit requirement of instructional materials.

3.6. CONCLUSION

The present chapter has dealt with the relevance of schemata activation in foreign language teaching and learning and presented studies that have been conducted in this specific area. I have also explored the controversy over ELT instructional materials' application of this and other key principles and reflected on the importance of so doing.

As can be deduced from the content explored, the issue of schema activation in ELT practices and commercially published materials is of great importance as well as to some extent a controversial issue. The assessment of the actual extent to which it is attempted and performed in coursebooks is highly relevant, though as yet it is still a mostly unresearched topic.

In the following chapter, I will describe and justify the methodological approach and clarify decisions taken during the research process as well as recount the research experience.

CHAPTER IV: METHODOLOGY

The present chapter expands the initial description of this study presented in the introduction, unfolding the aims, working hypotheses and research questions, the research design and the sample selection criteria and process of the present study. It also describes the instruments adopted to gather and analyse the data and the coding system designed based on the patterns that emerged during the analysis.

4.1. RESEARCH DESIGN

The main objective of the present study is to determine to what extent the activities in EFL coursebooks from major publishers used in the period 2000-2010 in the city of San Luis, Argentina, feature and activate students' content, cultural and formal schemata; observing if there is any change in frequency of schemata activation along the period of time evaluated. It further aims at establishing the overall amount of activities that activate each type of schemata and describe the techniques used for the activation (e.g. accompanying images, previewing, titles) across the four skills in each instance of activation.

Following a hypothetic-deductive approach some hypotheses were posed, such as that over the period 2000-2010 a variation of frequency of activation was expected across the four skills in activities in internationally published coursebooks used by the selected schools in their beginner EFL classrooms. It was further hypothesised that during the period selected, there would be a growing tendency to activate content, cultural and formal schemata. It was also hypothesised that the analysed textbooks might present variation in activation of any type of schemata depending on the skill featured and, finally, that there could be differences regarding activation in the student books as compared to the teacher guides.

The following general research question was thus derived:

How did the activation of schemata develop across the four skills in the EFL textbooks used in the years 2000, 2005 and 2010 in three state secondary schools in the city of San Luis, Argentina?

In order to gain supporting evidence for this general question, the following specific questions were addressed:

1. How often are content, cultural and formal schemata activated across the 2000-2010 time span?
2. How does activation compare across the four skills?
3. What techniques are used for the activation of content, cultural and formal schemata?
4. How does the activation presented in the textbooks relate to the activation presented in the teacher books?

4.2. RESEARCH METHOD

Because of the probing nature of the present study, the research design chosen follows an exploratory, descriptive approach based on document analysis, with the document considered as resource (Prior, 2011). A mixed model research design (Cameron, 2009) was adopted consisting of an interaction of both quantitative and qualitative methods. Firstly, descriptive content analysis was applied to analyse the textbooks in terms of the realisation of each type of schemata and their degree of activation in the sample. Qualitative data of this sort should be of great value in terms of potential for enhancing understanding and improvement of practices of coursebook production and use. A quantitative methodology was also applied in order to describe and interpret tendencies in relation to the activation techniques found to be used throughout the sample, this with a view to obtaining ideographic knowledge about the phenomenon in these particular texts. Some data tables were then translated into charts. Statistical analysis was applied throughout the process of analysis in order to identify patterns in the data.

4.3. CONTEXT OF THE STUDY

The city of San Luis is located in the centre of Argentina. In 2001 it had 153.322 inhabitants (Indec, n.d.). There is a public and a private national university in the city,

but it lacked a teacher training institution -including an EFL teacher training program- for a long period of time, until the year 2000. This caused the EFL teaching vacancies available in secondary schools to be filled by advanced language students graduated from private language schools with little or no pedagogical training. Research on local teachers' beliefs and practices carried out by the new teacher training College IFDC-San Luis (Puchmüller, Gioia, Páez & Suarez, 2011) suggests that teachers follow the books uncritically, do not activate students' schemata (p. 15) and do not promote higher order thinking processes (p. 10). In this context, it is of great interest to evaluate the materials teachers have used to teach the target language, since these are likely to dictate contents and ways of teaching in the classrooms.

4.4. DATA COLLECTION AND SAMPLING

This study analyses coursebooks that had been and were being used in secondary schools in San Luis. For that purpose, a sampling mechanism was devised to select books used by a significant number of students and teachers. It was intended that the sample be representative of the materials the greatest possible number of students in the context were exposed to; for this reason, the process of data collection started with information gathering about the most populated schools in the city. A list of these secondary schools was obtained from a school inspector form the provincial Ministry of Education and the top three were selected. Information on the instructional materials that had been and were being used in the elementary level English courses in these schools was gathered by means of questioning the schools' EFL teachers in informal conversation. These informal interviews and a process of review of the syllabuses for the target years were aimed at gathering data regarding the coursebooks used. Notes were taken on the information gathered through this means. The choice of level was made in response to evidence that seemed to demonstrate that the greater effects of schemata activation are gained among students with limited command of the target language (Tudor, 1988; Hudson, 1982).

Since the aim was to observe whether there had been any development regarding schema activation over the previous ten years, I decided to sample one book used at the beginning of the decade (2000), one used in the middle (2005) and one at the end (2010) in each of the three schools selected. During this process, however, two of the three most populated schools had to be discarded as sources of data because, in two of the

targeted years, they did not use coursebooks at all or used them only sporadically in the form of photocopies given to students (which were unrecoverable). Moreover, one of them had been founded after 2001. Due to this, the next two schools in the list had to be sampled instead. A total of five schools were finally visited (see page 98 in Appendix A for the full list) towards the end of 2011. The final three schools sampled were: Escuela Maestras Lucio Lucero, Colegio Juan Crisostomo Lafinur and Colegio Juan Pascual Pringles.

In order to compare the activation techniques present in student books and teacher guides and verify that any absence of activation in the student books was made up for by suggestions of activation present in the teacher guides, the corresponding teacher books were also part of the sample. Table 2 below shows the final sample of coursebooks (see Table 10 in Appendix A for publication details). The unit of data collection was each of these nine books sampled and their corresponding teacher guides.

It is worth mentioning that some problems were found during the data gathering process regarding the teacher guides. Some of the teachers formerly in the posts were no longer working in the schools and even if the same teachers were holding the post, obtaining the teacher guides was extremely difficult since in most cases teachers did not have them nor were there copies available in the school libraries. Nevertheless, after a long and hard search process, all the teacher guides were eventually obtained.

4.4.1. SAMPLE

The final sample was comprised of sections from the following coursebooks (and their corresponding teacher guides):

Table 2. Coursebooks -and their corresponding publishers- used in the specified three years in the three schools sampled.

<i>School</i>	<i>Year</i>		
	2000	2005	2010
Colegio Juan Crisostomo Lafinur	<i>Your turn 1</i> Richmond(N00)	<i>In Focus 1</i> Pearson (N05)	<i>Headway Beginners</i> Oxford University Press (N10)
Colegio Juan Pascual Pringles	<i>Generation 2000</i> Heinemann (M00)	<i>Explorer 1</i> Macmillan Heinemann (M05)	<i>Adventurers Elementary</i> Oxford: Oxford University Press (M10)
Esc. Maestras Lucio Lucero	<i>Polimodal English 1</i> Macmillan Heinemann (LL00)	<i>Your choice next 1</i> Richmond (LL05)	<i>Chat 1</i> Pearson Education-Tinta Fresca (LL10)

It is worth stating that all the sampled units finally chosen were digitalised as jpg files and reassembled into PDF documents. The identification code designed for each coursebook included an initial capital letter to signal the school, followed by the last two figures of the year in which it was used; LL05, for example, was used for the book used in the year 2005 at *Lucio Lucero School* (see Table **¡Error! No se encuentra el origen de la referencia.**11 in Appendix A for a full account of the coding).

4.4.2. THE BOOKS

The nine sampled books were published by five leading international publishing houses. Two of them are published by the relatively new -1992- *Richmond ELT*, part of the *Santillana Publishing Group* belonging to *Prisa*, the world's leading Spanish and Portuguese-language business group in the fields of education, information and entertainment. A further two books are published by *Pearson Education*, a branch of *Pearson*, reportedly the largest book publisher in the world (Jones, 2010). One of these two is in alliance with *Tinta Fresca* belonging to the *Clarín Group*, leading in the Latin American communication market. Another two are published by *Oxford University Press*, which claims to be the world's largest university press (Oxford University Press, 2012) dating back to the middle ages. *Macmillan Heinemann*, which belongs to the *Macmillan Book Publishing Group* (Macmillan, 2008) publishes two more of the books.

Finally, one of the books is published by *Heinemann*, currently belonging to *Houghton Mifflin Harcourt* from the United States.

LL00: *Polimodal English I* -Macmillan Heineman- is co-authored by local and foreign authors. The names and contexts mentioned are adapted to the local context (e.g. names and places such as *Claudia*, *Diego*, *Chacabuco* are used) and it is aimed at secondary schools.

LL05: *Your choice next I* -Richmond- features topics and characters not related to the local context. It is targeted at an adolescent audience; this is evidenced in the cartoon style pictures and the topics (e.g. astronauts in space, pop singers, being in love).

LL10: *Chat I* -Pearson Education with Tinta Fresca- is, unlike most of the other sampled coursebooks, a book by local authors. Topics and images are clearly aimed at secondary schools, with instructions in Spanish both in the student book and in the teacher guide. It is adapted to the local market: the names, places, etc. featured belong to the Argentinian context.

N00: *Your turn I* -Richmond- is targeted at adolescent audiences. It features topics for this age group and seems to be aimed at an international audience since no references to our local context were observed.

N05: *In Focus I* -Pearson- is aimed at an adolescent audience, the characters and stories featured respond to the interests of this age group. It introduces some local elements such as people's names and football clubs.

N10: *Headway Beginners* -Oxford University Press- seems to be targeted at a wider international market. It does not present any local reference and it features a varied selection of topics and characters, and the language content is presented in great depth. The age group targeted appears also to be wider since topics such as work are emphasised.

M00: *Generation 2000* -Heinemann- makes extended use of images. It seems to target a wide age span, since some topics and characters are relevant to young adults (e.g. borrowing your father's car) while yet others are suitable for teenagers (e.g. treasure hunt) and it features drawings.

M05: *Explorer I* -Macmillan Heinemann- is written by Latin American authors. The types of images (cartoons and drawings) and the general outline (font and colours) point towards a secondary school audience.

M10: *Adventurers Starter* -Oxford University Press- is aimed at an adolescent audience. The topics and characters are varied and there is no reference to the local context.

4.5. INSTRUMENTS

After this initial data collection process, an instrument for text analysis was designed to be able to break up the data collection units into their minimal element, in this case, activities. This was used to organise the data and allowed the researcher to find the categories under exploration which emerged from the data. The labels selected to be included in the instrument were: the type of schema featured, whether there was activation or not, in the context of which skill and what activation technique was used when there was activation. The tool consisted of a descriptive double entry table for each of the sampled set (both coursebook and teacher guide) in which information about each of the activities was recorded and categorised. The actual section from the books was also cut and pasted as an image in the chart, which allowed an easy access and return to each element by simply temporarily enlarging the image.

One table was used for each of the nine sets of student book-teacher guide sampled. Each table consists of the number of rows equivalent to the number of activities in the section and columns for the following information: 1) the type of schemata featured -content, cultural or formal-, 2) the skill -listening, reading, writing or speaking-, 3) the area of language involved -grammar, pronunciation or vocabulary-, 4) whether there is activation or not, 5) the activation technique/s used in the student book -e.g. use of images-, and 6) the activation technique/s suggested in the teacher guide -e.g. suggestions for questioning- (see Table 13 in Appendix A). Finally, the instances were tallied in Word Excel spreadsheets for each set of materials in order to observe any emerging pattern.

4.6. DATA ANALYSIS

Initially, I intended to select the two central units of each book for analysis. However, the ample variation among the sampled books in terms of unit types and length, dictated the need for different choices in that respect. There was no harmony among the books regarding the labelling of the units into which they were divided, their extension or even the criteria of what constituted a unit. In some cases, one unit

consisted of up to 13 pages, whereas, in others, there were only two pages in each unit. Out of the nine sampled books, for example, two had two page-long sections labelled “units”/“lessons” all throughout. The remaining seven, meanwhile, had between seven and thirteen page-long “units”. The number of subsections in each unit of this group of books varied between as little as two or as many as eight. *Polimodal English I*, for example, included within unit 2, lessons 1, 2 and 3, followed by a Consolidation section, a Grammar review and an Extended Practice sections, and two Curriculum Connection sections. Given these circumstances, and in an attempt to ensure a rigorous approach to the selection, the criteria that follow were adopted to sample the units. A total number of at least 7 of the central pages of each coursebook were selected irrespectively of the number of units featured along those. On the basis of this, in the cases in which one unit included more than this minimum number of pages, and considering that the book’s rationale might be only fully developed along the whole unit, all of that particular unit was taken as a sample together with any other section not necessarily labelled within it, until the next unit starts. In these cases, the final sample for the books could include as many as 13 pages (e.g. *Polimodal English I*). The minimum of 7 pages reflected the length of the shorter units (not counting the very short two pages units) in the sample.

In an attempt to observe and describe the instances of activation of content, formal and cultural schemata throughout the sampled sections, the technique for data collection and analysis consisted of codification of the data regarding type of schemata, activation and technique used. Each activity was analysed with the purpose of identifying the type of schemata featured (content, formal or cultural, and additionally, language related content was also identified) and whether it was activated, the skill targeted by the activity (speaking, writing, reading and listening) and the way in which the schemata were activated (prediction, image exploitation, mind mapping, etc.).

For purposes of triangulation of information and to ensure that further processes of activation intended by the book authors were also included in the sample, the teacher guides of each book were also examined in detail and the information was recorded in the same table. It was assumed that some proposed component of the activities might not be present in the student books but only featured in the materials for the teachers in order to be carried out by the instructors orally or through other means.

The unit of data analysis was the instances of realisation of each type of schemata throughout the text. On the other hand, for the analysis of the activation

techniques, the unit of data analysis was reduced to each instance of activation. The unit of observation was each activity in the analysed units in each of the coursebooks. In previous studies focusing on ELT textbook activities (as related to the application of the theory of Multiple Intelligences) both Botelho (2003) and Leonardi de Olivera (2009) opted to exclude grammar references and reviews from their analyses. In this study, on the contrary, these activities/sections were included in a preliminary analysis, considering that such a choice would be revealing in terms of the way grammar is tackled by the materials in those cases in which it was present in conjunction to any of the four skills. In her study, Leonardi de Olivera also considers shorter activities labelled separately from other main activities as one with the “mother” activity. The approach in the present study, in order to be able to identify links between activities (in case subsidiary activities were acting as warming up, pre- or post-activities) and any schema activating function, was to consider what appears to be sub activities as independent activities. In some instances, shorter activities were proposed only in the teacher guides but had no counterpart in the student books. These were also considered as independent activities and numbered in the overall counting for that set of materials. In this way, the activity delimitation criteria initially took the limits used by the coursebooks. However, when there were many sub activities under one label, each step/element was discretionarily assigned to the same activity, or considered as an activity in its own right depending on the purpose (whether the new step was intended only to check the previous activity or there was a completely new aim) and skills practice.

The information was arranged in the already described descriptive double entry tables to allow for the subsequent tallying of frequencies of occurrence. For an accessible identification and classification of each element, all the featured activities in each book sampled were numbered overall, without making separate counts for each section within a sampled unit or for groups of related sub activities. If referred to individually, any given activity would be coded with the coursebook it belongs to, in the way already mentioned (capital letter plus year used) followed by the activity number. The letters **S** or **T** at the end refer to whether the activity appears in the student book or teacher guide respectively.

The coding system for the different elements under analysis that gradually developed in the process of description and analysis of the data includes:

4.6.1. TYPES OF SCHEMATA

C: content, **Cu**: cultural and **F**: formal; language related content was also individualised: **CL**. During the analysis, it soon became clear that individual activities sometimes involved more than one type of schemata. Due to this, it was decided that for an activity to be classified as activated, if there were more than two types of schemata at stake, at least one had to be activated.

4.6.2. SKILLS

For the purpose of the analysis, a broad concept of the four skills was used in which both contextualised and purposeful reading/speaking/writing/speaking activities of relatively extended texts as well as activities that included only word or sentence reading/saying aloud were included. The first letter of each skill was used for the coding system (**R**, **W**, **S** and **L**). Activities that were labelled by the coursebooks as both reading and writing at the same time, were only counted as reading, unless the suggestions in the teacher guides indicated that the listening was proposed to be done before students read the text. Otherwise, that is, if both were done at the same time, i.e. reading while listening, it was assumed that the main skill put into practice by students would be reading (e.g. activity N00-1-S).

The data analysed was tallied and percentages worked out for each of the elements under observation. The normalisation process involved calculating the percentages over the overall number of activities in each book in order for the results to be representative in relation to their own overall incidence. Though the nature of this study is primarily qualitative, a frequency analysis was performed so as to be able to draw conclusions in relation to the tendency of occurrence of types of schemata and strategy for activation, and, in turn, to be able to triangulate that tendency with the data obtained qualitatively.

The initial categories for analysis of activation technique were taken from the theory and are listed on page 38. Categories emerging from the data were, however, also added to the initial list. The resulting list used is presented in Table 12 in Appendix A.

4.7. CONCLUSION

This chapter outlined the research design behind the present study. Aimed at exploring the use of schemata activation in ELT commercially published instructional

materials, it uses a mixed-method descriptive approach, focuses on document analysis and uses frequency analysis to describe activation as related to the different skills and types of schemata as well as defining the activation techniques used. The section also provided a detailed description of the instruments and processes of data gathering and analysis. In the next chapter the results obtained in the analysis will be presented.

CHAPTER V: RESULTS AND DISCUSSION

The current chapter is made up of two main parts. It initially presents some general findings obtained in an initial exploratory face. Although this data does not answer any of the research questions posted in this study, it is considered to be of great contextualising value. Secondly, with a deeper level of scrutiny, it presents the results of the data analysis as related to each of the research questions. It also includes the discussion of all these findings.

5.1. GENERAL EXPLORATORY FINDINGS

Some very interesting general data which was relevant to the topic of the present study but does not specifically answer any of the research questions was found. This data is considered worth mentioning and thus observations regarding three issues in particular are presented: schemata found to be featured in the sample, the inclusion of the traditional four skills throughout the sample and, finally, a brief reference to building of schemata.

1. Regarding the types of schemata featured in the books under analysis, it is observed that *content schemata* are the most often featured type of schemata with 85.8% occurrence, this including *language related schemata* with an average of around 44.8% of occurrence (see Table 3 below). A striking observation in relation to the featuring of schemata is that the occurrence of *cultural schemata* in the sample is very low, reaching only 2.8% of the instances. It is also worth pointing out that even though most of the activities featured only one type of schema per activity (72.4% of all the activities in the sample), a substantial 27.6% featured two or more types of schemata. One activity could feature, for example, both formal and cultural schemata, regardless of whether these schemata were activated or not (see Figure 24 in Appendix C).

Table 3. Instances of occurrence of each type of schema in the entire sample (340 activities). **C** refers to content schemata, **Cu** to cultural schemata and **F** to formal schemata; within language related schemata (**CL**), the following notations are used: **CL G**-grammar; **CL V**-vocabulary; **CL Pr**-pronunciation.

Book/Schemata	C	CL G	CL V	CL Pr	Cu	F	Total	No of activities
Total	188	90	91	25	13	52	459	340
%	41.0	19.6	19.8	5.4	2.8	11.3	100	0

2. If the activities in the sample are observed, the percentage of activities that practice one or more of the four skills is relatively high in all the books. As can be observed in Figure 4 below, there is a slight increasing tendency to include skill practice along the decade. The year 2005, however, shows a slight deviation from the tendency marking a peak point.

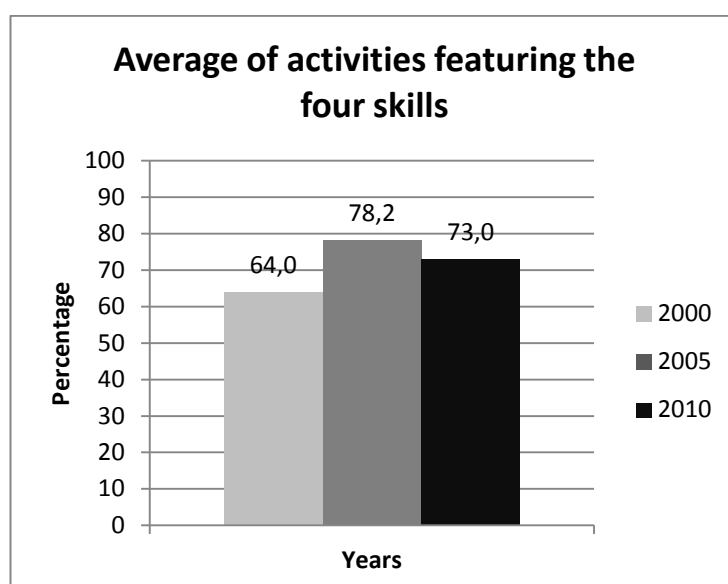


Figure 4. Average of activities featuring the four skills (calculated over each the total number of activities in each book).

Specifically, if the tendencies within each skill are observed in the time span (Figure 5), the frequency of featuring of listening skill related activities shows a growing tendency, whereas reading skills practice shows a negative tendency. If the year 2000 is considered in isolation, a disproportion shows between the amounts of listening and reading activities, whereas at the end of the period, there is a relative balance in skills featured. This variation would point to a general growing tendency towards multiskill instruction, in line with suggestions in the literature (Hinkel, 2006).

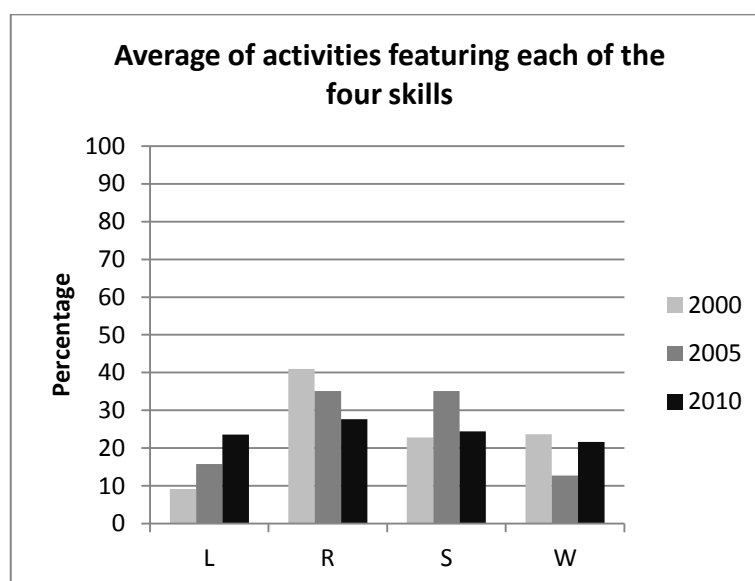


Figure 5. Yearly averaged percentages of activities featuring each of the four skills (calculated over the overall number of activities in each coursebook).

3. The instances of building of schemata across the skills were very low (see Table 4). Of the 459 instances of schemata identified in the sample, only 17 implied building of schemata in skills related contexts⁶. The building was found to be done by means of exemplification, explanation, description, the use of images and meaningful rubrics and encouragement for research.

Table 4. Percentages of the overall instances of building (B) of each type of schema for the different skills (the same notation was used for schemata).

Type of schemata	C B	CL B	Cu B	F B	Total
L			1		1
R	5	2		1	8
S	4			1	5
W	2			1	3
Total	11	3	2	2	16

Following, the results of the data analysis will be presented as related to each of the research questions.

⁶ The building of schemata was originally an issue to be observed; the preliminary data, however, showed a minimal amount of building. In consequence, it was decided that the focus would be exclusively on activation processes.

5.2. RESEARCH QUESTION 1

How often are content, cultural and formal schemata activated across the years 2000-2010?

Content schemata

Activation of content schemata at the beginning and end of the ten-year period was relatively high (see figure 6) and stable; the tendencies in the mid period data, however, are much lower, presenting nearly half the activation of the other years.

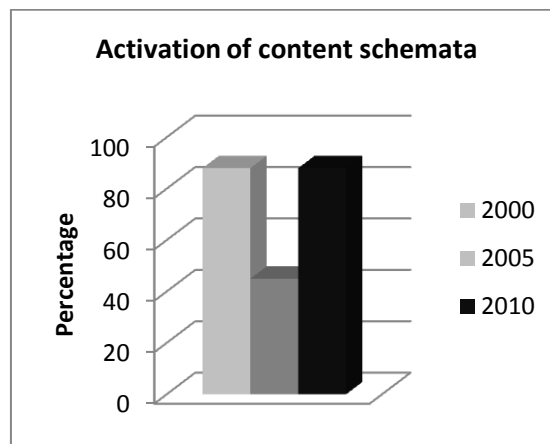


Figure 6. Trends in activation of content schemata in the period.

Cultural schemata

The data showed striking results in relation to cultural schemata. Contrary to expectations, the occurrence of cultural schemata was unexpectedly low: only 3.8% of the overall occurrences of schemata in the activities (not necessarily featured on their own, though) was of this type. Furthermore, in few of these instances of occurrence there was activation. Reading skill practice was the only skill in which there was activation (Figure 7) and this only in one year.

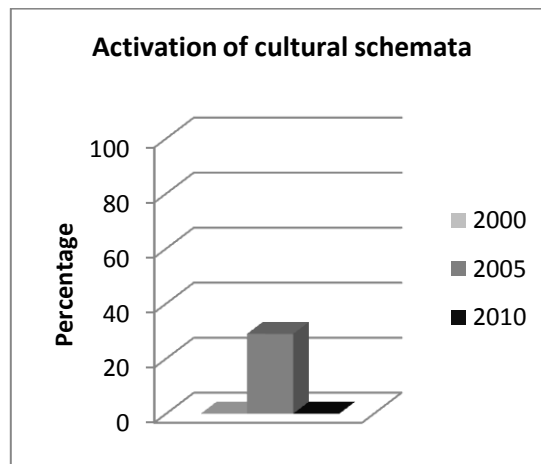


Figure 7. General trends in the activation of cultural schemata.

These results seem particularly puzzling, especially if we consider Fuchs' (2011) reports -in his summary of coursebook research in all disciplines – stating that multicultural issues are addressed today as opposed to they being ignored in the 1980s (p. 24). As mentioned earlier, differences in word meaning, patterns of thinking, world interpretation and writing -among others- between different cultures have been reported (Sharifian, 2009; Janca & Bullen, 2003; Bao-he, 2010; Santos & Suleiman, 1993; Fageeh, 2011). On the basis of this, expectations regarding a considerable presence of cultural elements in EFL books would not be unreasonable. Furthermore, cultural schemata were and are one of the preferred types of schemata studied by researchers. Practice, however, at least in relation to coursebook writing, seems to go in a different direction. It could be hypothesised that in response to the surge in research focusing on nativisation and cultural differences in the Middle East (Razi, 2004; Alpakein, 2006; Jalilifar & Assi, 2008; Erte & Razi, 2009; Sayeh, 2009; Rokhasi, 2012) publishing houses have chosen to avoid cultural content altogether in their products targeted at international markets. However, this hypothesis is not supported by the fact that many of the sampled books seemed to be targeted at Latin American audiences rather than at a wide international market. This can be deduced from the inclusion, in many of the books, of names and elements from the local culture and the fact that the books LL00, LL10, M05 for example, are co-authored by writers from the Latin American region whereas LL10 is co-edited with local publishing houses.

In the context of Argentina, this low featuring of cultural schemata in books that are likely to be still used in the classrooms is particularly meaningful since intercultural reflection has recently been introduced in the foreign language curriculum for secondary education (Resolución CFE N° 181/12).

Formal schemata

Finally, regarding formal schemata, and as can be observed in Figure 8, globally, there is a slight decreasing tendency in activation during the period. Activation in the year 2005, however, is again mostly a point of incongruity with the rest of the years, showing a very low percentage of activation.

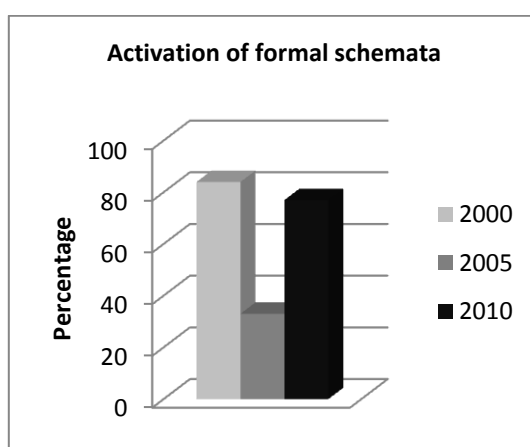


Figure 8. General trends in the activation of formal schemata.

General tendency

If we analyse the general progression in the selected years (see Figure 9 below), there is constant presence of activation at the beginning and end of the ten-year period, although the year 2005 breaks the pattern with slightly less than half the activation (41% compared to 84%) of the other years. Specifically, the activation of formal schemata shows a marginally decreasing trend, whereas cultural schemata, except for a peak in 2005, stays flat with no activation in the beginning and end years of the period. Unfortunately, since no previous studies have been carried out on the topic, a comparison of these results with other findings becomes unfeasible.

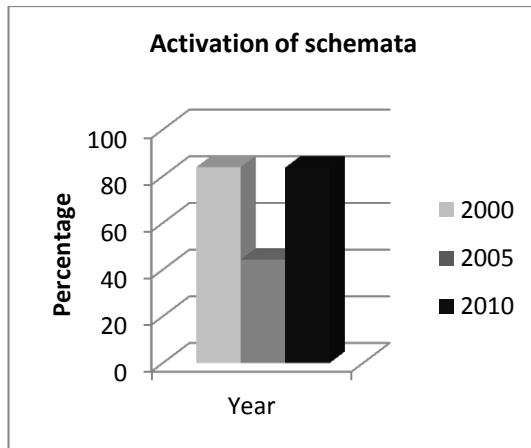


Figure 1. General trend of activation of content, cultural and formal schemata.

5.3. RESEARCH QUESTION 2

How does activation compare across the four skills?

General trends

As previewed above, the general tendency regarding activation of content, cultural and formal schemata across all the skills along the period analysed points towards constant presence (Figure 10). If we focus on each of the four skills, percentages of activation show a general rising tendency in all the skills if these are considered independently of the type of schema they feature. The year 2005, nevertheless, does score dissonant results if compared to the other two years, presenting slightly lower activation in reading and writing skill practice but higher activation in listening skill practice (100%); speaking follows a rising tendency.

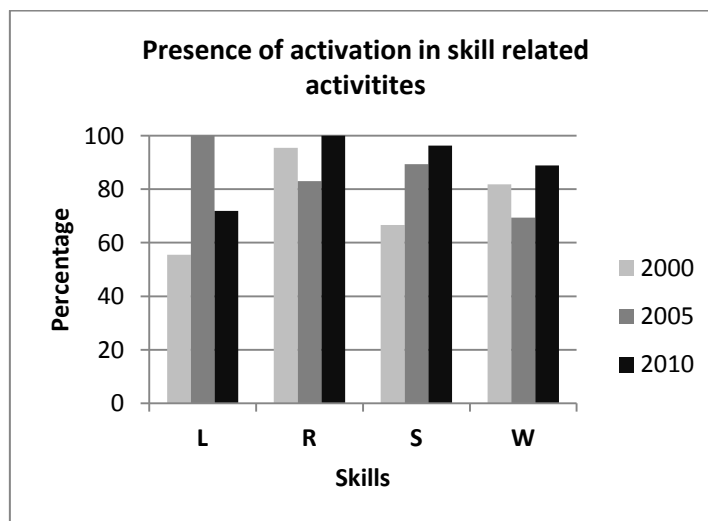


Figure10. Yearly averaged percentages of presence of activation in skills related activities in the featured years.

Content schemata

The activation of this type of schemata in all skills is relatively high (well above 70%) and there is a general rising tendency along the 2000-2010 period, with the exception of listening skill practice which has a decreasing tendency (see Figure 11Figure 2). Given the fact that this last skill has traditionally been among the more researched within Schema Theory -although far less than reading-, its marked decrease in activation cannot be overlooked. This relatively high level of activation of content schemata is in line with the central role assigned to content schemata and their activation in Schema Theory.

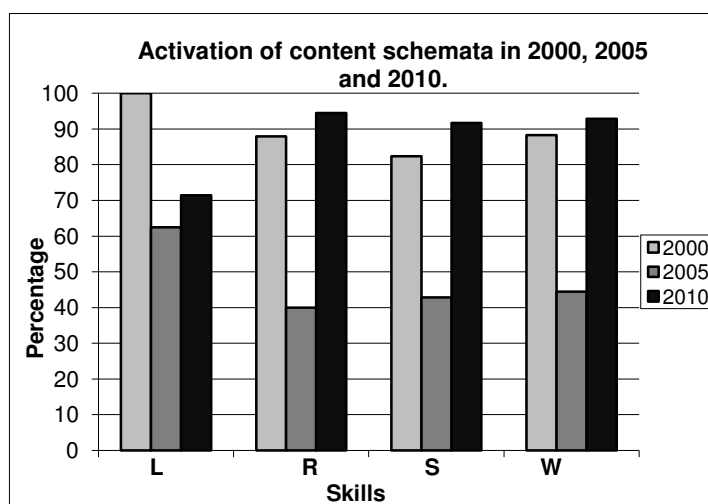


Figure 21. Comparison of percentages of activation (over the yearly overall instance of occurrence of each skill) of content schemata in the sampled years.

Additionally, it must be pointed out that the year 2005 represents, yet again, a break in the tendency, in this case with just below 53% less activation than in the other two years averaged.

Cultural schemata

As stated in the previous section, this type of schemata had very low occurrence and an even lower degree of activation. Cultural schemata were not featured at all in listening skill practice in any of the years and, although featured in speaking and writing skill practice they were found not to be activated at all. Reading related activities, on the other hand, did show activation, conforming to the popularity of schemata activation in reading skill practice in the literature (Aldreson, 2000; Ajideh,

2003; Alexander & Fox, 2004; Al-Issa, 2006; Alptekin, 2006;⁷); this occurred, however, only in one of the three years: 2005 (see Figure 12Figure 13).

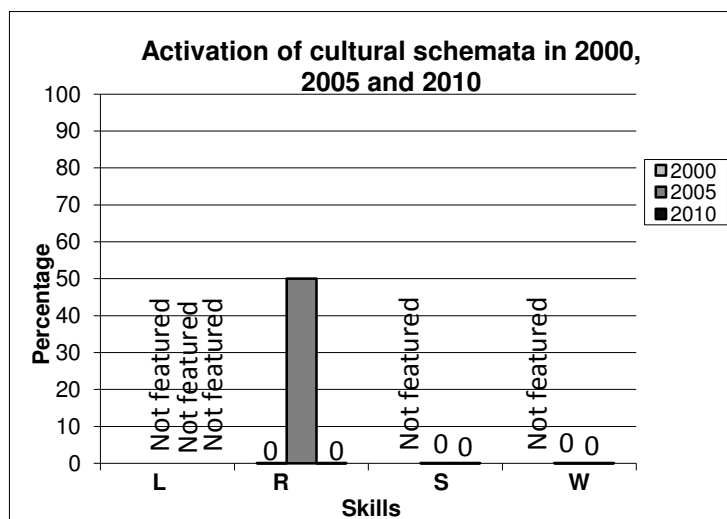


Figure 132. Comparison of percentages of activation (over the yearly overall instance of occurrence of each skill) of cultural schemata in the sampled years⁸.

Given the fact that there has been a marked revival of interest in cultural schemata during the last seven years, the results obtained, which show neither activation nor inclusion of this type of schemata in 2010 are not encouraging. Even when the recent research highlights the importance of cultural schemata for comprehension in language learning contexts (Razi, 2004; Alpakein, 2006; Jalilifar & Assi, 2008; Erte & Razi, 2009; Sayeh, 2009; Rokhasi, 2012), this has not had an impact on materials design. The question remains whether these important findings will eventually be introduced in coursebooks in the near future.

Formal schemata

Finally, formal schemata show a rising tendency in activation during the period 2000-2010 in listening and speaking skills, whereas there is no change in reading skill practice and a slight decrease in writing. As presented in Figure 13, the case of listening skills practice is worth noticing since the increase in activation is very marked reaching

⁷ Calfe & Greitz Miller, 2005; Anderson & Pearson, 1992; Anderson, 1993; Erten & Razi, 2009; Çekic, 2007; Carrell & Eisterhold, 1992; Carell & Eisterhold, 1983; Carrell, 1983; Grabe & Stoller, 2001; Guthrie & Wigfield, 2000; Hudson, 1982; Jalilifar & Assi, 2008; Johnson, 1982; Lee & Riley, 1990; Nassaji, 2002; Nolan, 2002; Pratt & Krane, 1981; Razi, 2004; Reynolds, Taylor, Steffensen, Shirey & Anderson, 1982; Rokhasi, 2012; Ruddell & Urnau, 2004; Sharp, 2002; Sharp, 2008; Shen, 2004; Steffensen & Joag-Dev, 1984; Taglieber, Johnson & Yarbrough, 1988; Tudor, 1988; Xie, 2005; Yopp & Dreher, 1994; Yu-hui, Li-rong & Yue, 2010; Zhang, 2008; Zhao & Zhu, 2012.

⁸ Note: **0** stands for schemata that is featured but not activated, whereas **Not featured** implies that these schemas were not present.

a 67% of activation in the year 2010, whereas it shows no activation in 2000 and no featuring in 2005.

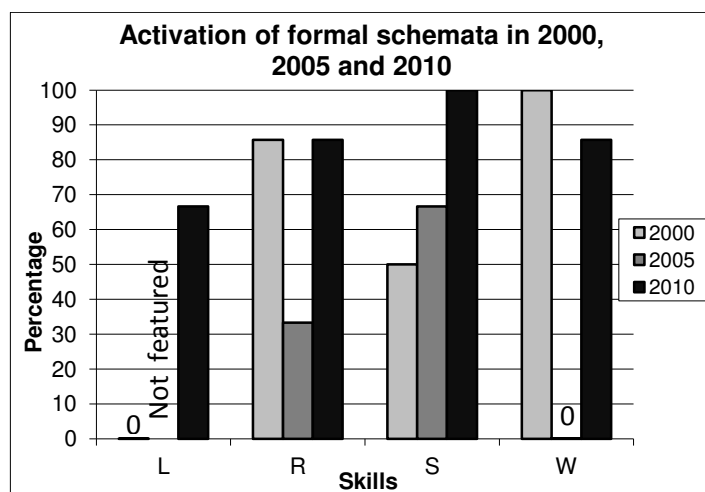


Figure13. Comparison of percentages of activation (over the yearly overall instance of occurrence of each skill) of formal schemata in the sampled years.

Like in many other aspects, the results for the year 2005 are not consistent with the beginning and end of the period. It shows considerably lower activation in reading - notably less than half the activation (38%) observed in the other two years- and speaking (67% of the occurrence in the year 2010), no activation in writing practice and, as mentioned before, no featuring of the type of schema in listening practice. It must be highlighted that this inconsistency in activation, as well as in the other elements studied, was observed across all the analysed aspects for the year 2005. The possible reasons for this phenomenon remain unexplained and beyond the scope of this study.

5.4. RESEARCH QUESTION 3

What techniques are used for the activation of content, cultural and formal schemata?

The activation techniques analysed were mainly based on categories in the literature on the field -systematised in the chart on page 38-; others, however, emerged from the data. A number of techniques suggested by theorists, on the other hand, were not found in the sample; this was the case of *inclusion of rhetorical frameworks*, *construction of semantic map*, *previewing the text* and *peer questioning*. Overall, the activation techniques most used for activation of schemata across skills were: **links to a previous activity**, **use of images** and the **appearance of a triggering element in the**

title or rubric. In Figure 14 below the distribution of techniques used –including details about skills- can be observed; Table 20 in Appendix C shows the specific amounts and percentages.

Vocabulary pre-teaching -another technique much discussed by authors such as Carrell (1984), Johnson (1982) and Taglieber, Yarbrough and Johnson (1988) - was not considered as a category in the analysis since it is, strictly speaking, a case of building of schemata and hence falls outside the scope of the present work. For the detailed list of categories used for analysis, both from the literature and emerging, see Table 12 in Appendix A.

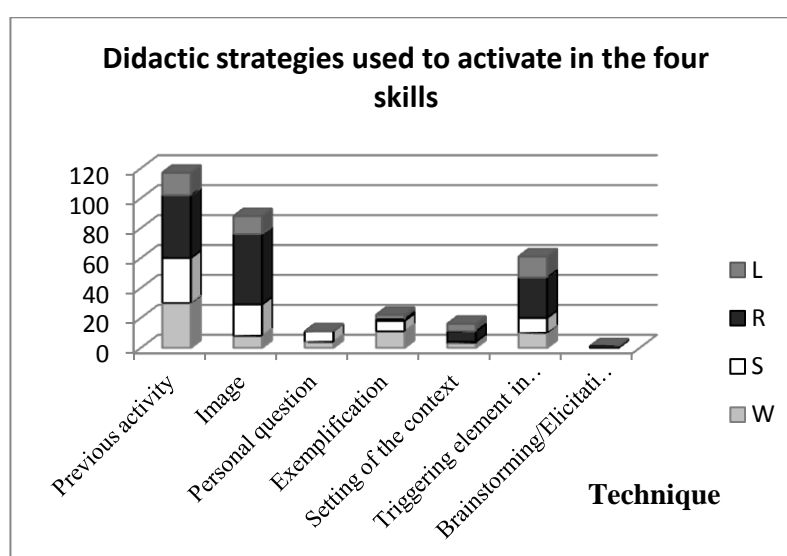


Figure 144. Overall instances of activation techniques used to activate in the four skills in the coursebooks (with specific reference to each skill).

Following is a detailed discussion of techniques.

Links between activities


Links to a previous activity as means of activating schemata was the most frequently used technique in all skills except in reading in which *use of images* scored slightly higher with a 52% over a 47% of use. Activation by means of links with previous activities was examined in terms of what the relationship with the previous activity was. It was found that the types of links established were of three kinds: 1) *pre-questioning and post-questioning* (Beck & McKeown, 1981; Strangman, & Hall, 2004; Erten & Razi, 2009) and 2) *gap-filling, True or False and main skill practice* (which reflected the presence of a pre-activity and is presented in Table 5) were the first two.

Table 5. Example of main skill practiced with links to a pre-activity: the immediate previous activity introduced the topic by the use of Shakira's photo and questioned about her occupation in the title, whereas activity LL10-18-S consisted of the main reading skill practice.

L10-17-S



LL10-18-S

What's her occupation?





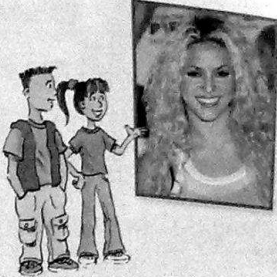
1. Language in context

Dos amigos están hablando sobre Shakira.

  Read and listen.




Boy: Who is this?
 Girl: It's Shakira.
 Boy: Is she Mexican?
 Girl: No, she isn't. She's from Colombia.
 Boy: What's her occupation?
 Girl: She's a singer.

  Listen and repeat.



The third type of link was *similarity in/recycling of the topic*, an example of which can be observed in Table 6 below. Type 3 was the most frequently found in all skills except in reading, in which post-questioning and post-activities were more frequent. Overall, nevertheless, links related to the topic were the most recurrent.

Table 4. Links between activities through recycling of topic in the context of a different skill practice and context.

N00-7-S	N00-8-S	N00-9-S	N00-10-S
<div style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;">ACROSS CULTURES</p> <p>1 Does Tony live in a house or a block of flats?</p> <div style="display: flex;"> <div style="width: 50%; text-align: center;">  <p>A</p> </div> <div style="width: 50%; text-align: center;">  <p>B</p> </div> </div> <p>I live in a house in Leeds. It's got seven rooms. Downstairs there's a kitchen, a living room where we watch television and a dining room where we eat. There's also a porch outside the front door and a hall. Upstairs there are three bedrooms, a bathroom and a toilet. My house has also got a garage and a front and back garden. In the back garden we have got a fish pond.</p> </div>	<p>2 Answer the questions.</p> <ol style="list-style-type: none"> 1 Where does Tony live? 2 How many rooms has he got? 3 Where does he watch TV? 4 Where does he eat? 	<p>3 Ask another student about his/her home.</p> <p style="text-align: center;"><i>Where do you live?</i></p>	<div style="border: 1px solid black; padding: 5px; text-align: center;">  <p>PROJECT</p> <p>Write a paragraph about your house or flat.</p> </div>

Other instances of activation by links with a previous activity, nevertheless, were rather poor due to the fact that the link was not reinforced in the rubric as was the case of the following example (LL-05-8-S, Figure 15):

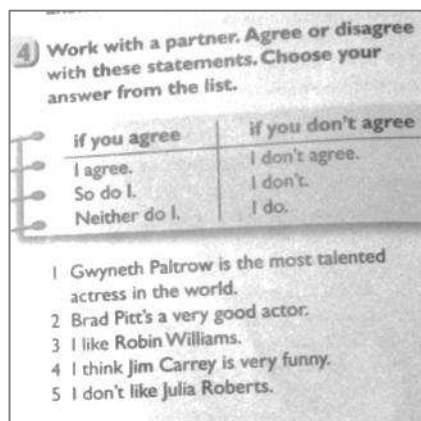


Figure 5. LL05-8-S: a poor use of links with previous activities.

In this activity, students had been dealing with the book characters expressing opinions about different pop stars and agreeing and disagreeing with each other's opinions along the previous four activities; there is, however, no reference to that or a change of focus towards the students' own opinions in this new activity, which would have helped learners instantly position themselves in the new task. The same poorly developed links between activities could be observed in language related schemata, as in the case of M10-8-S (Figure 16), which had been preceded by three activities dealing with these items of vocabulary in the context of a reading passage about a woman going on a Safari and its post-activities. Links with previous activities could have easily been emphasised, however, as can be observed, there is no reference at all to any other activity.

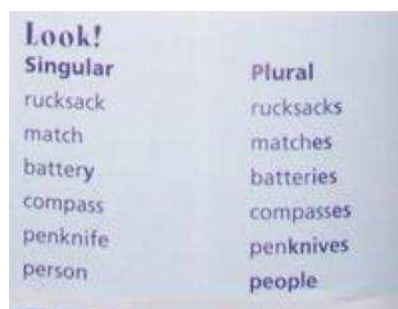


Figure 6. M10-8-S.

The high frequency of use of previous activities to activate students' previous knowledge would also denote that coursebooks have been designed taking sequencing into account, so that the links between the elements surely result in a sense of continuity across the material as opposed to an amalgam of unrelated activities. The use of this technique would prove highly beneficial for reducing the cognitive load for students since they can readily assign the already activated schemata to new activities.

Images

The **use of images** was the second most popular activation technique with 28% occurrences. Images scored high frequencies in activation of formal schemata, as a way of exemplifying/describing genres (letters, surveys, television guides) or in some cases the genre itself was characterised by images, as in the case of comic strips and picture biographies. Although no specific methodology was used in the present study for the analysis of images, a basic observation of these and a comparison with the activity they targeted showed that, in some occasions, the images did not necessarily activate the relevant schema. Such is the case of activity M10-29-S (Figure 17), in which the images used do not necessarily activate the schemata of camping and school trips, suggesting that careful attention should be paid both by textbook producers and users to detect and repair these mismatches.

6c School trip

Listening

1 Listen to the dialogue. Which person gets up at six o'clock?

Mary Linda

2 Read the sentences about Mary. Put sentences a-f in order. Then listen and check.

- She finds a torch.
- She goes out of the tent.
- She finds water in the tent.
- She looks for batteries.
- She looks for her clothes.
- She hears a mosquito.

Reading

3 Read the letter and answer the questions.

- Is there a swimming pool?
- What's the weather like?
- What time do they get up?
- What do they do in the evening?
- What do they do in the morning?
- What is Linda's problem?

Dear Dave,

I'm writing to you from our school trip and I'm having something to do. The camp has a café and a swimming pool. The weather is wet and windy somewhere different every day. In the evening we play table tennis with one of the teachers. It's a bit of a campsite, but it's not brilliant. The only problem here is Mary but she hates camping. She gets up at six o'clock in the morning. She doesn't like anyone here, anything. Aargh!

Someone's calling me - it's her! How are things with you? Write soon.

Love,
Linda

Figure 17. Misleading use of images: activity M10-29-S.

Triggering elements in the titles/rubrics

The third most frequently used technique involved the inclusion of **triggering elements in the titles/rubrics** with a 20% of occurrence. It was particularly preferred in listening activities but it took a uniform third place in the other three skills. It was also

very often used in language related content, though in these cases in a rather poor way, since there was no reference to the meaning of the language or the function performed through it, which could have built schemata and activated already acquired language. On the contrary, almost in all cases, the two or three options that were to be used to fill in the gaps or simply the grammar element targeted appeared in the titles, e.g. activity LL05-13-S in Figure 18 below.

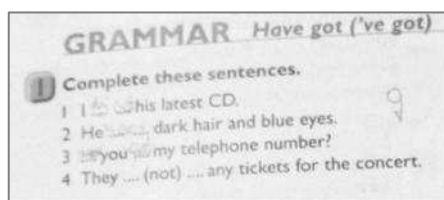


Figure 187. Activity LL05-14-S.

The techniques following in frequency were **exemplification** with 7% of occurrence (particularly high in writing activities), **setting of the context** of the activity to guide students to activate the relevant schemata, scoring 5% occurrence, and the use of **personal questions**, with 3%. It is noticeable that, although recommended by theorists (Carrell & Eisterhold, 1992; Erten & Razi, 2009 King, 1994 as cited in Strangman & Hall, 2004), **brainstorming** of the text had a very low incidence (0.3%), whereas **pre-viewing** of the text had no occurrence at all.

Techniques and types of schemata

Regarding the relationships between the types of schemata and the techniques used, the trends in content related activities coincide with the general trends regarding the favoured choices (see Figure 19). There seems to be, though, a slight decrease in frequency along the time period. This does not contradict the tendency towards a general increase in activation, since it must be remembered that there were usually more than one technique used at any one time.

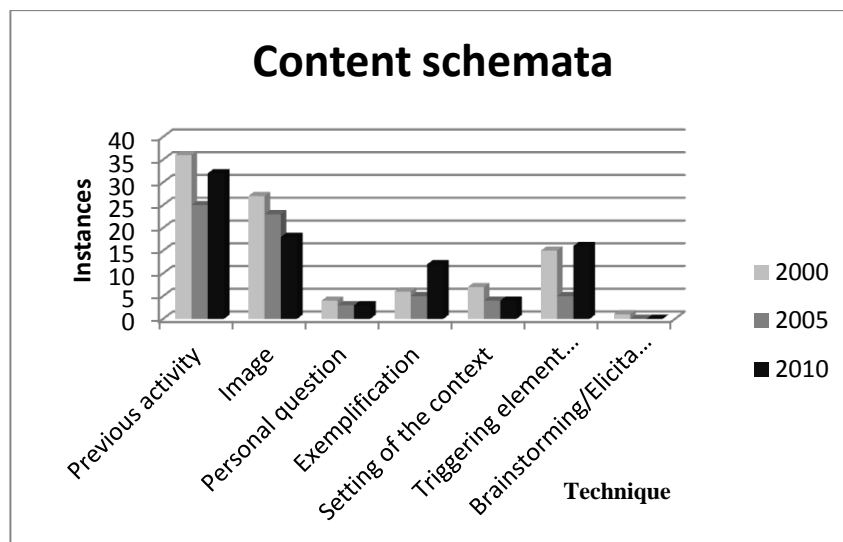


Figure 8. Activation techniques used to activate Content Schemata in each of the three years (coursebooks).

In the case of cultural schemata, it is observed that links with previous activity and images are again the most used activation techniques with 44% occurrence each. This is presented in Figure 20 below and in Table 43 in Appendix C. The case of this type of schemata is problematic since it must be remembered that its featuring in the year 2000 was non-existent and its minimal occurrence in the year 2010 presented no activation, hence, no evaluation of the tendencies in techniques used along the whole period can be ventured.

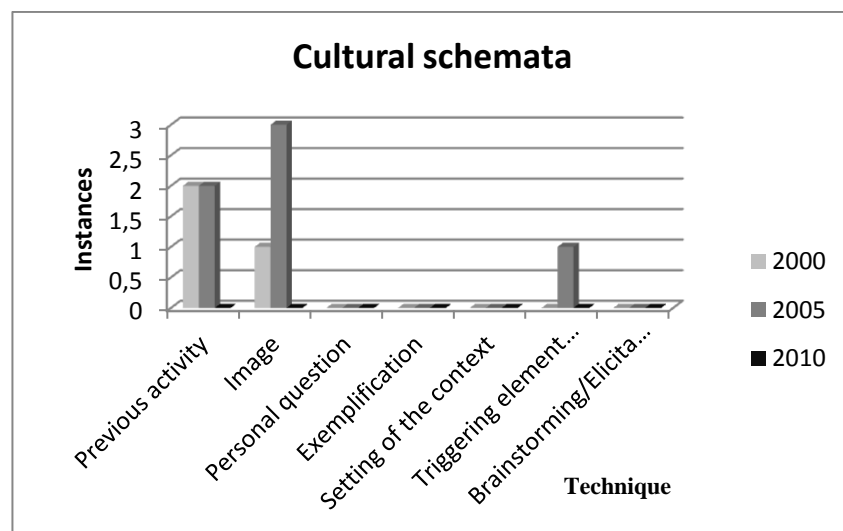


Figure 20. Activation techniques used to activate Cultural Schemata in each year (coursebooks).

Finally, formal schemata were activated mainly by means of images (39%), also through the use of a triggering word in the rubric/title (33.9%) and links with previous activities (17.9%) –see Figure 21 Figure 219 and Table 44 in Appendix C.

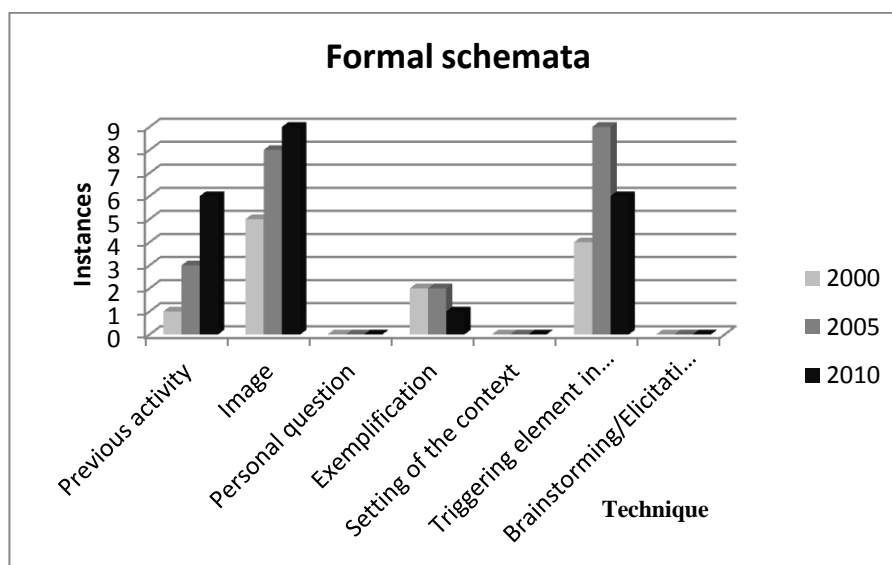


Figure 219. Activation technique used to activate formal schemata in the different years (coursebooks).

The genre related elements featured were: sports club membership pass, letter (x2), picture bibliography, comic strip (x2), description of a person, personal business card, advertisement, interview (x2), personal information form, personal profile, family tree, person's description (x2), TV guide, survey (x4), shopping exchange, picture story, telephone conversation (x2), e-mail, web-page (x 2), postcard, conversation and physical description. Apart from the occasional naming of the genres in rubrics and titles, there was no further reflexion, descriptions of their purpose, audience, etc., i.e. genre/form related text previewing (Carrell, 1984b) that could activate students' formal schemata.

5.5. RESEARCH QUESTION 4

How does the activation presented in the textbooks relate to the activation presented in the teacher books?

In order to triangulate data, activation was also observed in the teacher guides corresponding to each book. The results point to most activities being activated both in the student books (82%) and in the teacher guides (91%), as can be observed in Table 7 below. However, almost half of the percentage of activities not activated at all in the

coursebooks was activated exclusively in the teacher guides, i.e. around 9 % of all the activities sampled were activated only in the teacher books. This result points to the importance of promoting the use of teacher guides, especially among novice teachers and those with less training. Although more experienced teachers would be expected to proceed to activation regardless of the omissions in the coursebook, less experienced teachers and those who lack the relevant schemata might not provide optimal activation.

Table 7. Yearly averaged percentages of overall activation in the sampled books (calculated over each year's occurrence).

Year	2000	2005	2010	Total %
Activated in the C	79.8	80.7	85.8	82
Not activated in the C	20.2	19.3	14.2	18
Activated only in the TG	11.8	5.4	8.5	9

The frequencies of occurrence of suggestions for activation proposed in the teacher guides confirmed the major trends observed in the coursebooks, with suggestions for the **exploitations of images in the student books** and of **links with previous activities** scoring high (15.1% and 14.5%). Unlike results from the student books, recommendations to **setting the context of the activity**, nevertheless, scored equally high with a 15.1% (Figure 22 below). Other relatively frequent techniques in the teacher guides were brainstorming, elicitation of expected content, exploitation of the examples in the book and new exemplification by the teacher. As in the student books, there was no instance of strategy training in schema self-activation in the teacher guides either. This has been a topic that has attracted the attention of several researchers (Singer & Donlan, 1982; Yopp & Dreher, 1994; Ogle, 1986; Carrell, 1984b; Webster, 2001; see page 26); the fact that it was not present in the sample, however, was not in line with these suggestions. As can be observed, the categories that emerged from the data analysis of the teacher guides were more and, in some cases, different from the ones considered for the student books (for the full list see Table 13 in Appendix A).

Regarding the techniques suggested for activation as related to skills, the results corresponding to speaking practice are surprising. Considering the low number of research studies found in the literature, the expectation would have been for them not to be particularly activated; the number of techniques suggested (29.7%), however, is comparable to the ones for reading (30.8%). Writing and listening skill practice are the

ones with less activation suggested as compared to the others, but the amount is still fairly high (19.2% and 20.3% respectively).

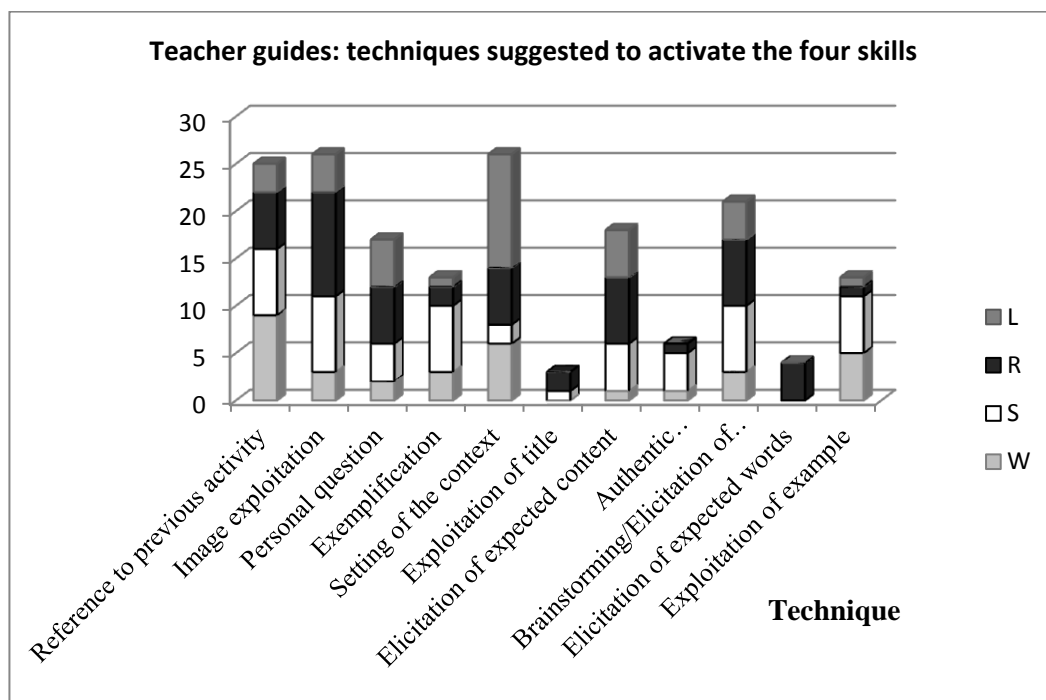


Figure 2210. Overall instances of suggested activation techniques for the four skills in the teacher guides (with specific reference to each skill).

All in all, the general amount of suggestions for activation in the teacher guides has a 25% increasing tendency along the ten-year period, as can be observed in Table 8 below.

Table 8. Techniques suggested in the teacher guides for the ten-year period.

Techniques	2000	2005	2010
Image exploitation	9	4	12
Reference to previous activity	8	9	9
Personal question	2	8	7
Authentic materials/realia/flashcards	2	2	2
Elicitation of schemata	9	9	3
Elicitation of expected words	0	4	0
Brainstorming/Elicitation of expected content	4	9	5
Setting of the context	8	4	14
Exemplification	6	5	2
Exploitation of title	2	1	0
Exploitation of example	2	0	11
Total	52	55	65

In the coursebooks, on the other hand, there is a 21% decreasing tendency which can be seen in Table 9.

Table 9. Techniques used in the coursebooks along the ten-year period.

Technique	2000	2005	2010
Previous activity	45	35	39
Image	30	32	26
Personal question	4	4	3
Exemplification	11	7	4
Setting of the context	7	4	5
Brainstorming/Elicitation of Sch.	1	0	0
Total	98	82	77

In addition to this, the activation in the teacher guides appears to be richer in terms of number of techniques suggested. As can be observed in the two tables above, while there are twelve different techniques suggested in the teacher guides, only six techniques are used in the textbooks, some of which present some deficiencies as mentioned in the previous sections. It could be interesting to investigate the reasons accounting for this observed disparity between tendencies regarding amount of activation techniques used and their quality in coursebooks and teacher guides.

Furthermore, it was observed that the techniques used in the student books sometimes did not match the ones suggested in the teacher guides. On some occasions for example, there were personal questions included in the coursebook as a means to triggering a particular schema, but there were no suggestions to make the most of them in the teacher guide, whereas the rest of the suggestions in the latter were extremely detailed. This is to be expected since the two are in many cases not written by the same authors. There is, however, an urgency for resources to be both linked and mutually supportive to really enhance teaching practices and the potentialities of the materials. Regrettably, no other studies comparing activation of schemata in student and teacher books are available to contrast with these results.

5.6. CONCLUSION

This chapter has reported on the results of the data analysis as related to each of the specific research questions. It has also interpreted and discussed the findings and related these, whenever possible, to the scarce previous research available, deriving

consequences and practical considerations. In the next chapter, the conclusions and applications of the present study will be presented.

CHAPTER VI: CONCLUSIONS AND APPLICATIONS

The aspects of Schema Theory explored in the present study are highly relevant to ELT practices. It aimed at determining what schemata are presented in the coursebooks we use in our classroom, whether these schemata are activated and how that is done. Furthermore, it intended to detect any tendencies along a ten-year period of time. By means of a descriptive approach based on document analysis and a mixed method research design, the study analysed a sample of sections of coursebooks and teacher guides used locally in the city of San Luis, in the period 2000-2010 looking to answer the above questions.

The following is a summary of the main results obtained:

- The activation of all types of schemata across skills is relatively even, though it must be noted that, as expected, activation in reading is slightly higher than in the other skills. Contrary to expectations (considering that research on schemata activation has focused on reading and listening almost exclusively) activation in listening activities, on the other hand, showed the lowest frequency.
- There is a very high frequency of linking between activities across the units.
- Cultural schemata are extremely disregarded both in terms of featuring and activation, which is an issue for concern given the importance that has recently been given to this type of schemata in the academic world.
- There is a greater variety of techniques suggested for activation in the teacher guides than in the student books, probably due to the same fact that both are, in general, not written by the same authors.

The working hypothesis that there would be a variation in the activation of schemata along the ten-year period was partially refuted, since the activation of content schemata was relatively unchanged. However, formal schemata decreased in activation and the activation of cultural schemata was minimal. The hypothesis posing variation in activation depending on which skill practice the schema was embedded, was to some extent, also refuted, since although the activation in listening skill practice was slightly

lower than in the rest of the skills, the fluctuation was not substantial. The last hypothesis venturing that there would be differences between activation in the student books as compared to those suggested in the teacher guides was confirmed. The teacher guides suggested additional techniques besides those used in the coursebook, both in types and number, which could have made activation richer.

6.2. CONTRIBUTIONS OF THE STUDY

To some extent, the scantiness of research analysing schema-related issues in EFL internationally-produced coursebooks makes the present work unprecedented. As mentioned in the introduction, schema-related issues have been identified by researchers (Crawford, 2002/2005) as inadequacies of ELT commercial instructional materials. The present study coincides with this earlier research in relation to materials failing “to contextualise language activities” and foster adequate “cultural understanding” (p. 81).

Additionally, the links of the present study to a specific context -ELT in the city of San Luis- with particular characteristics and needs imply that the results can be of significance for local improvement in ELT practices. As research suggests, local EFL teachers’ conceptions and practices point to lack of inclusion of higher level processes (Puchmüller, Gioia, Páez & Suarez, 2011, p. 11) and an uncritical attitude when using coursebooks (p. 15). In response to this, the results of the present study indicate a need for trainers to aim at developing awareness of activation techniques used in coursebooks, their weaknesses and the value of teacher guides in terms of suggestions for activation.

At the same time, it is a comprehensive study, which sheds light on many aspects of EFL textbooks and their connections to the teacher guides that accompany them. Furthermore, it indirectly challenges coursebooks as sources of authority and prestigious elements in the classrooms (Ur, 1996/2009), a process that I judge highly valuable in itself.

6.3. LIMITATIONS

The present study centres solely on materials for general English at beginner level and in formal education, whereas the results of similar studies analysing materials aimed at other contexts or higher levels of language could produce different outcomes.

Furthermore, the types of materials under analysis are those published by international publishing houses, so studies of teachers' or institutionally produced materials might reveal different tendencies. Finally, it must be mentioned that the coursebooks corresponding to the years 2000 and 2005 are not likely to be still in use at schools at present.

6.4. RECOMMENDATIONS FOR FUTURE RESEARCH

The present study tried to establish the way in which schemata were implemented in coursebooks. In addition to this, it would also be relevant to investigate how schemata are activated in the classrooms and what beliefs about schemata and their activation teachers hold.

Another issue that was beyond the scope of the study and could be of interest for future lines of research refers to the inadequacies observed in the information regarding the year 2005, since most of the elements analysed showed dissonant data. Likewise, future research might focus on the mismatch reported between the general tendencies regarding amount of activation and quality and types of techniques used in the coursebooks as compared to the teacher guides throughout the ten year period under study.

Furthermore, regarding the building of schemata, Bransford (1984) pointed out that in the earlier times of Schema Theory most studies had targeted schemata activation but few focused on the building of schemata. Judging by the scarcity of previous literature on the issue, this still seems to be the case. This fact, together with the very low number of instances of building of schemata found in the preliminary explorations of the present study suggest that exploration on whether and how the above is done in coursebooks would also be of interest.

6.5. IMPLICATIONS AND APPLICATION OF THE RESULTS

The results of this study could have important implications for school and educational authorities, teachers, teacher trainers and EFL book writers and publishers.

The findings suggest the need for teachers to have easy access to teacher guides in their institutions. It is imperative for **authorities at schools** to ensure the supply of

EFL teacher guides to their libraries; this should also be a priority for **educational governmental authorities** in charge of providing EFL books to schools. In the city of San Luis, for example, many schools have been sent sets of coursebooks in numbers to be used by whole classes by the national government, but the accompanying teacher guide and audio material were not included. This suggestion is based on two facts: 1) for half of the activities that were not activated in the coursebooks, suggestions for activation were provided in the teacher guides, and 2) the activation suggested in the later showed to be much richer and more elaborated than that provided in the student books. On the same lines, it is pertinent to mention again that most of the teacher guides needed for this study were not gathered from teachers in the school or from the school libraries, thus confirming that the access to these resources is limited.

Teachers need to be aware of some of the relative effectiveness of the activation techniques sometimes used in coursebooks, especially the poor use of links with previous activities and images-schema mismatches. Furthermore, they should be trained to develop other activation techniques suggested by researchers which, however, tend not to be favoured by book authors (e.g. previewing the text, peer/student pre-questioning, pre-writing/discussing schemata). They must also be aware that teacher guides, on the other hand, provide a rich and elaborate source of suggestions for activation of students' schemata and that these resources should be exploited. Furthermore, teachers should teach students how to activate their own previous knowledge independently. Training students in the recognition of tasks' schema-related needs and giving them tools to bring to mind the relevant familiar schemata could help them be more independent in their language learning, to say the least. Finally, teachers must be particularly aware of the low amount of cultural schemata presented in coursebooks in order to increase these quantities in line with the new governmental curriculum guidelines for secondary education (Resolución CFE N° 181/12).

Teacher trainers, for their part, should ensure schema activation is a sufficiently emphasised topic and that trainees and teachers undergoing CPD are adequately exposed to the main research findings in relation to this concept. Teachers should also be instructed on effectively tested activation techniques that, though not used in commercially produced textbooks, have proven to be effective (such as previewing the text, peer/student pre-questioning, pre-writing/discussing of schemata). They should also be made aware of the value of teaching self-activation strategies so as

to raise awareness among teachers and trainees. As mentioned before, coursebooks many times act as teacher training manuals (Richards, n.d.; Harwood, 2005) so it could be of great use for trainers to make teachers conscious of the techniques authors use and their degree of effectiveness. Most importantly, trainers should make teachers aware of the relative lack of cultural content in books and guide them on what and how to include it.

Finally, the results of the present study could be of great value for **EFL book writers and publishers**. Their products could be improved by providing more meaningful links between activities and greater schemata activation in the rubrics by means of contextualisation and previewing of the texts. The other issue that should be addressed by authors is the featuring and activation of cultural schemata. While the non-featuring status in the year 2000 improved to featuring in subsequent years, the presence in the year 2010 was minimal and there was no activation at all. Although formal schemata were moderately featured, an increase in featuring of this type of schemata could greatly help students' overall comprehension and learning of the language. Embedding the linguistic content in a variety of genres could provide a context for the language to be learnt rather than the grammar, vocabulary and pronunciation of the target language in isolation, as was the case in a good number of the activities analysed. Finally, including researchers' suggestions for training in self and peer schemata activation techniques would also be of great advantage.

6.6. FINAL COMMENTS

Coursebooks for ELT nowadays, to some extent, dictate the curriculum (Littlejohn, 1998; McGrath, 2006) making their careful evaluation crucial to ensure the important assumptions in the process of learning and teaching a language are reflected in them. In this context, a proper application of Schema Theory can make a great difference in students' comprehension, motivation and success during their process of language learning. Some of the findings from the present study can be a point of departure for reflexion and improvement of practices within EFL teaching and materials design.

REFERENCES

- Aebbersold, J. A., & Field, M. L. (1997). *From reader to reading teacher*. Cambridge: C.U.P.
- Ajideh, P. (2003). Schema theory-based pre-reading tasks: a neglected essential in the ESL reading class. *The Reading Matrix*, 3 (1), 1-14.
- Ajideh, P. (2006). Schema-theory based considerations on pre-reading activities in ESP textbooks. *The Asian EFL Journal Teaching Articles*, 16, 1-19.
- Alameddine, M. (2012). Teaching business English to Arab speakers. *American Academy & Scholarly Research Journal*, 4 (4), 65-70.
- Alavi, T., Moradi, S., & Taghaddomi, M. (2011). The Effect(s) of culturally motivational films on the attitude of Iranian students. *Theory and Practice in Language Studies*, 1 (12), 143-184.
- Aldreson, J. C. (2000). *Assessing Reading*. Cambridge: C.U.P.
- Alexander, P.A., & Fox, E. (2004). A historical perspective on reading research and practice. In R. Ruddell & Urnau, N. (Eds.) *Theoretical Models and Processes of Reading* (pp. 33-68). Newark/New York: International Reading Association.
- Al-Issa, A. (2006). Schema Theory and L2 Reading Comprehension: Implications for Teaching. *Journal of College Teaching & Learning*, 3(7), 41-48.
- Alptekin, C. (1993). Target-language culture in EFL materials. *ELT Journal*, 47(2), 136-143.
- Alptekin, C. (2006). Cultural Familiarity in inferential and literal comprehension in L2 reading. *System*, 34 (4), 494-508. Abstract retrieved from: http://www.eric.ed.gov/ERICWebPortal/search/detailmini.jsp?_nfpb=true&_ERICExtSearch_SearchValue_0=EJ800629&ERICExtSearch_SearchType_0=no&accno=EJ800629
- Anderson, R. C. (1977a). Schemata-directed processes in language comprehension. In A.M. Lesgold, J.W. Pellegrino, S.D. Fokkema & Glaser, R. (Eds.), *Cognitive Psychology and Instruction. NATO International Conference on Cognitive Science and Instruction, III, Human Factors* (pp. 67-82). New York: Plenum Press.
- Anderson, R.C. (1977b). The notion of schemata and the educational enterprise: general discussion of the conference. In R.C. Anderson, R. J. Spiro & Montague, W. E.

- (Eds.), *Schooling and the Acquisition of Knowledge* (pp. 415-431). Hillsdale, NJ: Erlbaum.
- Anderson, R. C. (1984). Role of the reader's schema in comprehension, learning and memory. In R.C. Anderson, J. Osborn & Tierney R.J. (Eds.). *Learning to Read in American Schools: Basal Readers and Content Texts* (pp. 244- 258). Hillsdale, NJ: Erlbaum.
- Anderson, R.C. (1993). The future of reading research. In A. P. Sweet & Anderson, J. I., *Reading Research into the year 2000* (pp. 17-36). Hillsdale, NJ: Erlbaum.
- Anderson, R.C., & Ortony, A. (1975). On putting apples into bottles: A problem of polysemy. *Cognitive Psychology*, 7, 167-180.
- Anderson, R.C., & Pearson, P.D. (1992). A schema-theoretic view of basic processes in reading comprehension. In P. Carrell, J. Devine & Eskey, D. (Eds.), *Interactive Approaches to Second Language Reading* (pp. 37-55). New York: C.U.P.
- Andersson, B.V., & Barnitz, J. G. (1998). Cross-cultural schemata and reading comprehension instruction. Republished in Opitz, M. F. (Ed.), *Literacy Instruction for Culturally and linguistically Diverse Learners: A Collection of Articles and Commentaries* (pp. 95-1019). Newark, DE: International Reading Association. Previously published in (1984) *Journal of Reading*, 28, 586-591.
- Anson, C.M., Bommarito, E., & Deuser J. (1983). From schemes to themes. implications of schema theory for teaching writing. *Journal of Teaching Writing*, 2, 193-212. Retrieved from: <http://journals.iupui.edu/index.php/teachingwriting/article/viewFile/680/656>.
- Bakhtiarvand, M., & Adinevand, S. (2011). Is listening comprehension influenced by the cultural knowledge of the learners? A case study of Iranian EFL pre-intermediate learners. *RELC Journal*, 42 (2), 111-124.
- Bartlett, F. C. (1932). *Remembering*. London: C.U.P.
- Bartlett, F. C. (1936). Autobiography. In C. Murchison (Ed.), *A history of psychology in autobiography*, Vol. III, (pp. 39-52). Worcester, MA: Clark University Press.
- Bao-he, Z. (2010). How to enhance cross-cultural awareness in TEFL. *Cross-cultural communication Journal*, 6(2), 100-104.
- Beck, I.L., & McKeown, M.G. (1981). Developing questions that promote comprehension: The story map. *Language Arts*, 58(8), 913-918.
- Botelho, M. do R. de L. (2003). Multiples intelligences theory in English language teaching: An analysis of current textbooks, materials and teacher's perceptions

- (MA thesis, College of Arts and Science of Ohio University). Retrieved from: <http://etd.ohiolink.edu/send-pdf.cgi/Botelho%20Maria%20Do%20Roz225rio%20de%20Lima.pdf?ohiou1079466683>
- Bransford, J. D. (1984). Schema activation and schema acquisition; Comments on R.C. Anderson's remarks. In R.C. Anderson, J. Osborn & Tierney, R.J. (Eds.), *Learning to Read in American Schools: Basal Readers and Content Texts* (pp. 259-272). Hillsdale, NJ: Erlbaum.
- Bransford, J. D., & Johnson, M. K. (1972). Contextual prerequisites for understanding: Some investigations of comprehension and recall. *Journal of Verbal Learning and Verbal Behaviour*, 11, 717-726.
- Brewer, W., & Nakamura, G. (1984). The nature and functions of schemas. Technical Report No. 325. Center for the Study of Reading, University of Illinois.
- Brewer, W. F. (2000). Bartlett's concept of the schema and its impact on theories of knowledge representation in contemporary cognitive psychology. In Akiko Saito (Ed.), *Bartlett, Culture & Cognition* (pp. 69-89). Hong Kong: Psychology Press.
- Brown, G. (1995). Dimensions of difficulty in listening comprehension. In D.J. Mendelsohn & Rubin, J. (Eds), *A Guide for the Teaching of Second Language Listening* (pp. 59-73). San Diego, CA: Dominic Press.
- Bruning, R.; Schraw, G.; Norby, M.M., & Ronning, P. (2004). *Cognitive Psychology and Instruction* (4th ed). Upper Saddle River, NJ: Pearson.
- Busch, M.W. (2007). Task-based pedagogical activities as oral genres: a systemic functional linguistic analysis (Doctoral thesis, University of Toronto). Abstract retrieved from WorldCat database. (OCLC Number: 234086672, ISBN: 9780494279205-0494279206). Retrieved from: http://www.worldcat.org/title/task-based-pedagogical-activities-as-oral-genres-a-systemic-functional-linguistic-analysis/oclc/234086672&referer=brief_results
- Bygate, M. (2006). Areas of research that influence L2 speaking instructions. In E. Uso-Juan & Martinez-Flor, A. (Eds.). *Current trends in the developments and teaching of the four skills* (pp. 159-186). Berlin: Mouton de Gruyter.
- Byram, M. (Ed) (2001). *Routledge Encyclopaedia of Language Teaching and Learning*. New York: Routledge.

- Calfe, R., & Greitz Miller, R. (2005). Breaking ground: Constructing authentic reading-writing assessments for middle and secondary school students. In R. Indrisano & Partore, J. (Eds.), *Learning to Write, Writing to Learn: Theory and Research in Practice* (pp. 203-219). Delaware: IRA.
- Cameron, R. (2009). A sequential mixed model research design: design, analytical and display issues. *International Journal of Multiple Research Approaches*, 3(2), 140-152.
- Carrell, P.L. (1981). Culture-specific schemata in L2 comprehension. Paper presented at the Ninth Illinois TESOL/BE Annual Convention: The first Midwest TESOL conference, Illinois.
- Carrell, P.L. (1983). Some issues in studying the role of schemata, or background knowledge, in second language comprehension. *Reading in a Foreign Language*, 1 (2), 81-92.
- Carell, P.L. (1984a). Evidence of formal schema in second language comprehension. *Language Learning*, 34 (2), 87-108.
- Carell, P.L. (1984b). Schema theory and ESL reading: Classroom implications and applications. *The Modern Language Journal*, 68 (4), 332-343.
- Carell, P.L., & Eisterhold, J.C. (1983). Schemata Theory and reading pedagogy. *TESOL Quarterly*, 17 (4), 553-573.
- Carrell, P.L., & Eisterhold, J.C. (1992). Schema theory and ESL reading pedagogy. In P. Carrell, J. Devine & Eskey, D. (Eds.), *Interactive approaches to language Reading* (pp. 73-91). New York: C.U.P
- Çekic, H. (2007). Separate and simultaneous cumulative effects of content and formal schemata on Turkish EFL learners' reading. *Sosyal Bilimler Dergisi*, 1, 447-465.
- Ching-Shyang Chang, A., & Read, J. (2007). Support for Foreign Language Listeners: Its Effectiveness and Limitations. *Regional Language Centre (RELC) Journal*, 38(3) 375-395.
- Christie, F. (1997). Curriculum macrogenres as forms of initiation into a culture. In F. Christie & Martin, J. R. (Eds.), *Genre and Institutions: Social Processes in the Workplace and School* (pp. 134-160). London: Cassel.
- Christie, F. (2002). *Classroom discourse analysis. A functional perspective*. Bodmin, GB: Continuum.

- Clark, I.L., & Bamberg, B. (2003) *Concepts in Composition: Theory and Practice in the Teaching of writing*. Mahwah, N.J.: Laurence Erlbaum associates.
- Clayton, T. (1992). Using background knowledge to stimulate composition in Malay students. In M.N. Brock & Walters, L. (Eds.), *Teaching Composition around the Pacific Rim: Politics and Pedagogy* (pp. 48-60). Bristol: Multilingual Matters Ltd.
- Coe, R. M., & Freedman, A. (1998). Genre theory: Australian and North American approaches. In M. L. Kennedy (Ed.), *Theorizing composition: A critical sourcebook of theory and scholarship in contemporary composition studies* (pp. 136–147). Westport, CT: Greenwood Press. Retrieved from: <http://www2.cortland.edu/dotAsset/293028.pdf>
- Coleman, H. (1986.) Evaluating teachers' guides: Do teachers' guides guide teachers? *JALT Journal*, 8(1), 17-36.
- Consejo Federal de Educación. (2012). *Núcleos de aprendizajes prioritarios. Educación Primaria y Secundaria. Lenguas extranjeras*. Resolución CFE N° 181/12.
- Cook, G. (1997). Key concepts in ELT. Schemas. *ELT Journal*, 51(1), 86.
- Crawford, J. (2002/2005). The role of materials in the language classroom: Finding the balance. In J.C. Richards & Renandya, W.A. *Methodology in Language Teaching. An Anthology of Current Practice* (pp. 81-92). New York: C.U.P.
- Crawford, J. C. (2005a) English as a lingua franca: Implications for teacher education programs. In *Proceedings 22nd International Conference on English Teaching and Learning in the Republic of China* (pp. 77-87). National Taiwan Normal University, Taipei, Taiwan. Retrieved from http://eprints.qut.edu.au/1962/1/1962_1.pdf
- Cunningsworth, A., & P. Kusel (1991). 'Evaluating teachers' guides.' *ELT Journal*. 45(2), 128-139.
- Dalby, T. (2010). Schema Theory: Getting into the Minds of your Learners. *TESOL Review*, 2, 5-28.
- Erten, I., & Razi, S. (2009). The effects of cultural familiarity on reading comprehension. *Reading in a Foreign Language*, 21(1), 60-77.
- Fageeh, A. (2011). At crossroads of EFL learning and culture: How to enhance cross-cultural awareness in EFL college students. *Cross-Cultural Communication*, 7(1), 62-72.

- Ferris, D.R., & Hedgcock, J. (2005). *Teaching ESL composition: purpose, process, and practice*. Mahwah, NJ: Lawrence Erlbaum Associates, Inc.
- Fuchs, E. (2011). Current trends in history and social studies textbook research. *Journal of International Cooperation in Education*, 14 (2), 17-34.
- Ganji, M. (2012). The effects on reading comprehension of lexical collocation instruction, subject matter knowledge, and cultural schema. *Theory and Practice in Language Studies*, 2(1), 105-112.
- Goode, T., Sockalingam, S., Brown, M., & Jones, W. (2000). *A planner's guide . . . Infusing principles, content and themes related to cultural and linguistic competence into meetings and conferences*. Washington, DC: Georgetown University Center for Child and Human Development, National Center for Cultural Competence.
- Retrieved from: http://nccc.georgetown.edu/documents/Planners_Guide.pdf
25/09/12, 20:00.
- Grabe, W. (2004). Reading-writing connections: Theoretical perspectives and instructional practices. In D. Belcher & Hirvela, A. (Eds), *Linking literacies: Perspectives on L2 reading-writing connections* (pp. 15-47). United States: The University of Michigan Press.
- Grabe, W. (2008). Reading and writing relations: Second language perspectives on research and practice. In Kroll (Eds.), *Exploring the Dynamics of Second Language* (pp. 242-262). Writing. Cambridge: C.U.P.
- Grabe, W., & Stoller, F. L. (2001). Reading for academic purposes: Guidelines for the ESL/EFL teacher. In M. Celce-Murcia (Ed.), *Teaching English as a second or foreign language* (3rd ed., pp. 187-203). Boston: Heinle.
- Grauberg, W. (1997). *The Elements of Foreign Language Teaching*. Bristol, PA: Multilingual Matters Ltd.
- Guthrie, J. T., & Wigfield, A. (2000). Engagement and motivation in reading. In M. L. Kamil, P.B. Mosenthal, P.D. Pearson & Barr R. (Eds.), *Handbook of Reading research*, Vol III (pp. 403-424). London: Lawrence Erlbaum Associates, Inc.
- Hailikari, T., Katajavuori, N., & Lindblom-Ylanne, S. (2008). The relevance of prior knowledge in learning and instructional design. *American Journal of Pharmaceutical Education*, 72(5), 1-8).
- Harumi, I. (2002). A new framework of culture teaching for teaching English as a global language. *RELC Journal*, 33(2), 36-57.

- Harwood, N. (2005). What do we want EAP teaching materials for? *Journal of English for Academic Purposes*, 4, 149–161. Retrieved from:
http://courses.essex.ac.uk/ia/ia409/selection_of_readings/Harwood_EAP_materials.pdf
- Hatch, E. (1992). *Discourse and language education*. New York: C.U.P.
- Hayati, A.M. (2009). The impact of cultural knowledge on listening comprehension of EFL learners. *English Language Teaching*, 2(3), 144-152.
- Hemsley, M. (1997). The evaluation of teachers' guides -design and application. *ELTED*, 3(1), 72-83.
- Hinkel, E. (2006). Current perspectives on teaching the four skills. *TESOL quarterly*, 40 (1), 109-131.
- Hudson, T. (1982). The effect of induced schemata on the “short circuit” in L2 reading: non-decoding factors in L2 reading performance. *Language Learning*, 32 (1), 1-33.
- Hunt, R. (1994). Speech genres, writing genres, school genres, and computer genres. In A. Freedman & Medway, P. (Eds.), *Learning and teaching genre* (pp. 243-262). Portsmouth, NH: Boyton/Cook Publishers, Inc.
- Humos, O.A. (2012). An evaluative analysis of comprehension questions' levels of difficulty: A case study of 12th grade Palestinian English student's textbook. *An-Najah University Journal for Research - Humanities*, 26 (3), 767-788.
- Hyland, K. (2007). Genre pedagogy: Language, literacy and L2 writing instruction. *Journal of Second Language Writing*, 16, 148-164.
- Indec, (n.d.) Censo 2001. Resultados provinciales, San Luis. Retrieved January 21, 2012, from
http://www.indec.mecon.ar/censo2001s2_2/ampliada_index.asp?mode=74
- Jalilifar, R., & Assi, R. (2008). The role of cultural nativization in comprehension of short stories in EFL reading contexts. *The International Journal of Language Society and Culture*, 26, 61-79.
- Janca, A., & Bullen, C. (2003). The Aboriginal concept of time and its mental health implications. *Australian Psychiatry*, 11, 40-44.
- Johnson, P. (1982). Effects on reading comprehension of building background knowledge. *TESOL Quarterly*, 16 (4), 503-516.

- Jones, P. (2010, June 21). Pearson stays on top as world's largest book publisher. [Web log Post]. Retrieved from: <http://www.thebookseller.com/news/pearson-stays-top-worlds-largest-book-publisher.html>
- Johnson, D. M. (1989). Enriching task contexts for second language writing: Power through interpersonal roles. In D.M. Johnson & Roen, D.H. (Eds). *Richness in writing. Empowering ESL Students* (pp. 39-54). White Plains, NY: Longman.
- Kant, E. (1996). *Critique of Pure Reason*. Indianapolis/Cambridge: Hackett Publishing Company. (Including 1781/1787 editions)
- Kayapinar, U. (2009). Course book evaluations by English teachers. *Inonu University Journal of the Faculty of Education*, 10 (1), 69-78. Retrieved from: <http://web.inonu.edu.tr/~efdergi/101/69-78.pdf>
- Kennedy, B. L. (1994). The role of topic and the reading/writing connection. *The Electronic Journal of English as a Second Language*, 1(1).
- Kintsch, W., & Greene, E. (1978). The role of culture-specific schemata in the comprehension and recall of stories. *Discourse Processes*, 1, 1–13.
- Langer, E.J. (1989). *Mindfulness*. Reading, MA: Addison-Wesley.
- Lee, C. (2011, January 27). Writing In-Text Citations in APA Style. [Web log article]. APA style blog Retrieved from: <http://blog.apastyle.org/apastyle/2011/01/writing-in-text-citations-in-apa-style.html>
- Lee, J. F., & Riley G. L. (1990). The effect of prereading, rhetorically-oriented frameworks on the recall of two structurally different expository texts. *Studies in Second Language Acquisition*, 12 (1), 25-41.
- Leonardi de Olivera, C. (2009). Coursebook and multiple intelligences theory: An analysis (Licenciatura Thesis, Universidad Federal do Rio Grande do Sul). Retrieved from: <http://www.lume.ufrgs.br/bitstream/handle/10183/21502/000737485.pdf?sequence=1>
- Littlejohn, A. (1998/2011). The analysis of language teaching materials: Inside the Trojan horse. In Tomlinson, B. (Eds.) *Materials Developing in Language Teaching* (2nd ed., pp. 179-211). Cambridge: C.U.P.
- Long, D.R. (1989). Second Language Listening comprehension: a schemata-theoretic perspective. *The Modern Language Journal*, 73 (1), 32-40.
- Lynch, T. (1997). Nudge, nudge: Teacher interventions in task-based learner talk. *ELT Journal*, 51(4), 317-325.

- Macmillan (2008). About Macmillan. Retrieved from: <http://www.macmillan.com.ar/>
- Malcolm, I.G., & Sharifian, F. (2002). Aspects of Aboriginal English oral discourse: An application of cultural schema theory. *Discourse Studies*, 4 (2), 169-181.
- Martin, J. R. (1997). Analysing genre: functional parameters. In F. Christie & Martin, J. R. (Eds), *Genre and Institutions: Social Processes in the Workplace and School* (pp. 3-39). London: Cassel.
- Mekheimer, M.A. (2011). Impact of the target culture on foreign language learning: a case study. *Cross-cultural Communication*, 7(1), 43-52.
- McKay, S.L. (1989). Topic Development and written discourse accent. In D.M. Johnson & Roen, D.H. (Eds). *Richness in writing. Empowering ESL Students* (pp. 253-262). White Plains, NY: Longman.
- McVee, M (2005). Schema theory revisited. *Review of Educational Research*, 75 (4), 531-566.
- Nassaji, H. (2002). Schema theory and knowledge-based processes in second language reading comprehension: A need for alternative perspectives. *Language Learning*, 52, 439-481.
- Nazikian, F., & Omoto, K. (2002) Listening in Context and Improvement of Proficiency. *Proceedings of The 14th Central Association of Teachers of Japanese Conference*, 123-137.
- Nolan, C.W. (2002). A comparison of the effect of two schema-based pre-reading activities in Spanish: Key word discussion and vocabulary review (MA thesis, Brigham Young University). Retrieved from: <http://www.dtic.mil/cgi-bin/GetTRDoc?Location=U2&doc=GetTRDoc.pdf&AD=ADA408585>
- Ogle, D.M. (1986). K-W-L: A teaching model that develops active reading of expository text. *Reading Teacher*, 39, 564-570.
- Oller, J.W. Jr. (1995). Adding abstract to formal and content schemata: Results of recent work in Peircean semiotics. *Applied Linguistics*, 16 (3), 273-306. Abstract retrieved from <http://applij.oxfordjournals.org/content/16/3/273.short>
- Otham, J., & Vanathas, C. (2006). Topic familiarity and its influence on listening comprehension. *The English Teacher*, 34, 19-32.
- Oxford University Press, (2012). A Short History of Oxford University Press. Retrieved from: http://global.oup.com/about/oup_history/?AB=A&cc=gb
- Pearson, P.D., & Spiro, R.J. (1982). The new buzz word in reading is 'schema'. *Instructor*, 91(9), 46-48.

- Peterson, E., & Bronwyn, C. (2003). Culture in second language teaching. Center for Applied Linguistics, *Eric Digest*. Retrieved from CAL database: http://www.cal.org/resources/Digest/digest_pdfs/0309peterson.pdf. (EDO-FL-03-09).
- Pratt, M., & Krane, A. (1981). Triggering schemata: The role of italics and intonation in the interpretation of ambiguous discourse. *American Educational Research Journal*, 18 (3), 303-315.
- Prior, L. (2011). Using documents in social research. In Silverman, D. (Ed.) *Qualitative research*. (3rd ed.), London: SAGE Publications Ltd.
- Puchmüller, A., Gioia, S., Páez, L., & Suarez, C. (2011). Las macrohabilidades en la enseñanza del inglés. Un análisis desde la práctica docente. In Actas de las XIII Jornadas de enseñanza de lenguas extranjeras en el nivel superior, hacia el plurilingüismo: Políticas, didácticas e investigaciones. San Luis, Argentina. ISBN 978-987-1595-99-0.
- Razi, S. (2004). The effects of cultural schema and reading activities on reading comprehension. In M. Singhal, *Proceedings of the First International Online Conference on Second and Foreign Language Teaching and Research-September 25-26, The Reading Matrix Inc., USA*.
- Read, S.J., & Rossen, M.B. (1982). Rewriting history: the biasing effects of attitudes on memory. *Social Cognition*, 1(3), 240-255. Abstract retrieved from: <https://www.zotero.org/thoms/items/itemKey/73W7W82M>
- Reynolds R., Taylor, M., Steffensen, M., Shirey, L., & Anderson, R. (1982). Cultural schemata and reading comprehension. *Reading Research Quarterly*, 17(3), 353-366.
- Reznitskaya, A., Kuob, L.K., Clark, A.M., Miller, B., Jadallah, A., Anderson, R.C., & Nguyen-Jahiel, K. (2009). Collaborative reasoning: a dialogic approach to group discussions. *Cambridge Journal of Education*, 39(1), 29-48.
- Richards, J.C. (1983). Listening comprehension: Approach, design, procedure. *TESOL Quarterly*, 17(2), 219-240.
- Richards, J.C. (2005). Second thoughts on teaching listening. *RELC Journal*, 36(1), 85-92.
- Richards, J.C. (2008). *Teaching listening and speaking. From Theory to Practice*. New York: C.U.P.

- Richards, J.C. (n.d.). The role of language in a Language Program, [web article]. Cambridge University Press Web Page. Retrieved from: <http://www.cambridge.org.br/authors-articles/articles?the-role-of-textbooks-in-a-language-program&id=337>
- Richards, J.C., & Rogers, T.S. (2001). *Approaches and Methods in Language Teaching* (2nd ed.). New York: C.U.P.
- Rokhasi, S. (2012). The effect of text nativization and schema based pre-reading activities on reading comprehension of EFL students. *Journal of Academic and Applied Studies*, 2(5), 45-75.
- Rubdy, R. (2003/2005). Selection of materials. In Tomlison, B. (Ed.). *Developing materials for language teaching* (pp. 37-57). New York: Continuum International Publishing Group.
- Ruddell, R., & Urnau, N. (Eds.) (2004). *Theoretical models and processes of reading*. Newark/New York: International Reading Association.
- Rumelhart, D. E. (1980) Schemata: The building blocks of cognition. In R.J. Spiro, B. Bruce & W. F. Brewer (Eds.), *Theoretical Issues in Reading and Comprehension* (pp. 33-58). Hillsdale, NJ: Erlbaum.
- Rumelhart, D. E., & Ortony, A. (1977). The representation of knowledge in memory. In R.C. Anderson, R. J Spiro, & Montague, W. E. (Eds.), *Schooling and the acquisition of knowledge* (pp. 99-135). Hillsdale, NJ: Erlbaum.
- Ruhe, V. (1996). Graphics and listening comprehension. *TESL Canada Journal*, 16 (1), 45-60.
- Sadighi, F., & Zare, S. (2006). Is listening comprehension influenced by the background knowledge of the learners? A case study of Iranian EFL learners. *The Linguistics Journal*, 1(3). Retrieved from: http://www.linguistics-journal.com/November_2006_fs&sz.php
- Santos, S., & Suleiman, M. (1993). Teaching English to Arabic-speaking students: Cultural and linguistic considerations (pp. 175-180). Washington, D.C.: National Association for Bilingual Education. Retrieved from ERIC Document Reproduction Service (No. 360 876). <http://tsl620atnaz.wikispaces.com/file/view/Teaching+English+to+Arabic-Speaking+Students.pdf>. 20/09/2012.
- Sayeh, N.S. (2009). Effect of text nativization on the literal and higher order comprehension of grade four readers of English as a second language (MA

- dissertation, American University of Beirut). Retrieved from: <https://scholarworks.aub.edu.lb/bitstream/handle/10938/7972/t-5328.pdf?sequence=1>
- Schank, R. C., & Abelson, R. P. (1977). *Scripts, plans, goals and understanding. An inquiry into human knowledge structures*. Hillsdale, NJ: Lawrence Erlbaum Associates, Inc.
- Schmidt-Rinehart, B. (1994). The effect of topic familiarity on second language listening comprehension. *The Modern Language Journal*, 78 (2), 179-189.
- Sharifian, F. (2009). Cultural conceptualizations in English as an international Language. In F. Sharifian (Ed.), *English as an international language: perspectives and pedagogical issues* (pp. 242-270). Great Britain: MPG Books, Ltd.
- Sharifan, F., & Palmer, G.B. (2007). Applied cultural linguistics: An emerging paradigm. In F. Sharifan & Palmer, G.B. (Eds.), *Applied cultural linguistics* (pp. 1-14). Amsterdam: John Benjamins Publishing Company.
- Sharp, A. (2002). Chinese L1 schoolchildren reading in English: The effects of rhetorical patterns. *Reading in a Foreign Language*, 14(2), 111-135. Retrieved from: <http://nflrc.hawaii.edu/rfl/october2002/sharp/sharp.pdf>
- Sharp, A. (2008). A Reading Assessment with Cross-Cultural Implications: Preliminary Explorations. *NAWA: Journal of Language and Communication*, 1(2), 2-11. Retrieved from: http://www.polytechnic.edu.na/academics/schools/comm_legal_sec/com/wa_journal/NAWA_2008/reading-assessment-explorations-Sharp.pdf
- Shen, Z. (2004). Effects of previewing and providing background knowledge on EFL reading comprehension of American documentary narratives. *TESL Reporter*, 37 (2), 50–63. Retrieved from: <https://ojs.lib.byu.edu/spc/index.php/TESL/article/viewFile/3798/3544>
- Silva, T., Brice, C., & Reichelt, M. (1999). *An annotated bibliography of scholarship in second language writing: 1993-1997*. Stamford, CT: Ablex Publishing Corporation.
- Spiro, R. (1977). Remembering information from text: The “state of schema” approach. In R.C. Anderson, R.J. Spiro, & Montague, W. E. (Eds.), *Schooling and the acquisition of knowledge* (pp. 137-165). Hillsdale, NJ: Erlbaum.

- Spiro, R., & Anderson, R.C. (1981). Much ado about next to nothing: A rejoinder to Ausubel. *American Educational Research Journal*, 18(3), 271-272.
- Strangman, N., & Hall, T. (2004). *Background knowledge*. Wakefield, MA: National Center on Accessing the General Curriculum. Retrieved from: http://www.aim.cast.org/learn/historyarchive/backgroundpapers/background_knowledge. 04/10/12.
- Steffensen, J., & Joag-Dev, C. (1984). Cultural knowledge and reading. In J.C. Alderson & A. H. Urquhart (Eds.) *Reading in a foreign language* (pp. 48-61). London: Longman.
- Swales, M. (1990). *Genre analysis. English in academic and research settings*. Cambridge: C.U.P.
- Taglieber, L.K., Johnson, L.L., & Yarbrough, D.B. (1988). Effects of prereading activities on EFL reading by Brazilian college students. *TESOL Quarterly*, 22 (3), 455-472.
- Thompson Publishing (2005). Ten tips for getting published. *Materials Writing's Between the Keys*, 13 (3), 20-21.
- Tomlison, B. (2003/2005). Materials evaluation. In Tomlison, B. (Ed.). *Developing materials for language teaching* (pp. 14-36). New York: Continuum International Publishing Group.
- Tudor, I. (1988). A comparative study effect of two pre-reading formats on L2 reading comprehension. *RELC Journal*, 19, (2), 71-86.
- Ur, P. (1996/2009). *A course in language teaching: Practice and theory*. Cambridge: Cambridge University Press.
- Wallace, C. (1997). IELTS: Global implications of curriculum and materials design. *ELT Journal* 51(4), 370-373.
- Wells, G. (1997). From guessing to predicting: progressive discourse in the learning and teaching of science. In C. Coll & Edwards, D. (Eds), *Teaching, learning and classroom discourse Approaches to the study of educational discourse* (pp. 67-88). Madrid: Fundación Infancia y Aprendizaje.
- Woods, D. (1996). *Teacher cognition in language teaching. Beliefs, decision-making and classroom practice*. Cambridge: C.U.P.
- Xie, X. (2005). The influence of schema theory on foreign language reading comprehension. *The English Teacher*, 34, 67-75.

- Xiao, Y. (2008) Building formal schemata with ESL Student Writers: Linking schema theory to contrastive rhetoric. In P. Robertson & Nunn, R. (Eds.), *The Asian EFL Journal Professional Teaching Articles* (pp. 233-274). Busan, Korea: Asian EFL Journal Press, Time Taylor International Ltd. Retrieved from: http://www.asian-efl-journal.com/pta_08.pdf
- Xing, W., & Spencer, K. (2008). Students' awareness of cross-cultural contrastive rhetoric. *Language Learning & Technology*, 12(2), 71-93. Retrieved from: <http://llt.msu.edu/vol12num2/xingetal.pdf>
- Yopp, H. R., & Dreher, M. J. (1994). Effects of active comprehension Instruction on attitudes and motivation in reading. *Reading Horizons*, 34 (4), 288-302.
- Yu-hui, L., Li-rong, Z., & Yue, N. (2010). Application of schema theory in teaching college English reading. *Canadian Social Science*, 6(1), 59-65. Retrieved from: <http://www.cscanada.net/index.php/css/article/view/j.css.1923669720100601.008/78>.
- Zhang, X. (2008). The effects of formal schema on reading comprehension -An experiment with Chinese EFL readers. *Computational Linguistics and Chinese Language Processing*, 13(2), 197-214. Retrieved from: <http://newdesign.aclweb.org/anthology-new/O/O08/O08-4004.pdf>.
- Zhao, X., & Zhu, L. (2012). Schema theory and college English reading teaching. *English Language Teaching*, 5(1), 111-117. Retrieved from: <http://ccsenet.org/journal/index.php/elt/article/view/20520/13490>

6.7. SECONDARY SOURCES

- Basham, C., Ray, R., & Whalley, E. (1993). Cross-cultural perspectives on task representation in reading to write. In J. Carson & Leki, I. (Eds.), *Reading in the composition classroom: Second language perspectives* (pp. 299-314). Boston: Heinle & Heinle.
- Buck, G. (1995). How to become a good listening teacher. In D.J. Mendelsohn & J. Rubin (eds.), *A guide for the teaching of second language listening* (pp. 113-131). San Diego, CA: Dominic Press.

- Coady, J. (1979). A psycholinguistic model of the ESL reader. In R. Mackay, B. Barkman & Jordan, R.R (Eds.), *Reading in a second language* (pp. 5-12). Rowley, Mass: Newbury House.
- Chu, H.S., Charney D., & Swaffar J. (2002). Cultural representations of rhetorical conventions: The effects on reading recall. *TESOL Quarterly*, 36(4), 511-535.
- Field, J. (1998). The changing face of listening. *English Teaching Professional*, 6, 12-14.
- Guthrie, J. T., & Wigfield, A. (2000). Engagement and motivation in reading. In M. L. Kamil, P. B., Mosenthal, P. D. Pearson, & R. Barr (Eds.), *Handbook of reading research* (pp. 403-422). London: Lawrence Erlbaum Associates.
- King, A. (1994). Guiding knowledge construction in the classroom: Effects of teaching children how to question and how to explain. *American Educational Research Journal*, 31(2), 338-368.
- Martin, J. R. (1994). Macro-genres: the ecology of the page. *Network*, 21, 29-52.
- Matsuyama, U.K. (1983). Can story grammar speak Japanese? *The Reading Teacher*, 36, 666-669.
- Oller, J.W. Jr. (1995). Adding abstract to formal and content schemata: Results of recent work in Peircean semiotics. *Applied Linguistics*, 16 (3), 273-306.
- Singer, H., & Donlan, D. (1982). Active comprehension: Problem-solving schema with question generation for comprehension of complex short stories. *Reading Research Quarterly*, 17 (2), 166-86.
- Sttefensen, M.S. Joag-Dev, C., & Anderson, C.R. (1979). A crosscultural perspective on reading comprehension. *Reading Research Quarterly*, 15, 10-29.
- Underwood, M. (1989). *Teaching listening*. London: Longman.
- Young, L. W. L. (1994). *Crosstalk and culture in Sino-American communication*. New York: Cambridge University Press.

APPENDIX A
GENERAL DATA

SAMPLE

Table 10. Full detailed information of the sampled coursebooks and teacher guides.

<i>School</i>	<i>Year</i>		
	2000	2005	2010
Colegio Juan Crisostomo Lafinur (N)	Downie, M. (1996). <i>Your turn 1. Student's book</i> . Londres: Richmond	Abbs, B. et al (2008). <i>In Focus 1</i> . Student's book. Bs As: Pearson	Soars J. & Soars L. (2007). <i>Headway Beginners. Student's book</i> . Oxford: Oxford University Press
	Taylor, S. (1996). <i>Your turn 1. teacher's Book</i> . London: Richmond	Abbs, B. et al (2005). <i>In Focus 1. Teacher's book</i> . Harlow: Pearson Education	Maris, A. et al (2002). <i>New Headway Beginners. Teacher's book</i> . Oxford: Oxford University Press
Colegio Juan Pascual Pringles (M)	Granger C. & Beaumont D., (1993). <i>Generation 2000. Student's book</i> . Madrid: Heineman	Garcia Cahuzac, S. & Tiberio, S. (1999). <i>Explorer 1. Student's book</i> . Bogotá: Macmillan Heinemann	Wetz, B. (2009). <i>Adventurers Starter</i> . Oxford: Oxford University Press
	Granger C. & Beaumont D. (1993). <i>Generation 2000. Teacher's book</i> . Madrid: Heineman	Cresta, E. et al (1999). <i>Explorer 1. Teacher's book</i> . Bogotá: Macmillan Heinemann.	Mark, G. et al (2005). <i>Adventures Starter. Teacher's book</i> . Oxford: Oxford University Press
Esc. Maestras Lucio Lucero (LL)	Battersbury, A. et al (1998). <i>Polimodal English 1</i> . Santiago de Chile: Macmillan Heineman	Downie, M. et al (2001). <i>Your choice next 1</i> . Buenos Aires: Richmond.	Otavio de Barroso Swoza, L. (2008). <i>Chat 1, student's book</i> . Buenos Aires: Pearson Education-Tinta Fresca
	Villareal, O. (1999). <i>Polimodal English 1</i> . Buenos Aires: Macmillan Heineman	Otermin, S. (senior ed.) <i>Your Choice Next 1</i> richmond publishing London 2000	Casuscelli, L. & Gandini M. (2007). <i>Chat 1. Libro para el maestro</i> . Buenos Aires: Pearson Longman

Table 115. Coding system for each book together with the characteristics of the unit/s and number of pages sampled.

<i>School</i>	<i>Year</i>		
	2000	2005	2010
Juan Crisostomo Lafinur (N)	N00: <i>Your turn 1</i> 8 pages sampled: 1 unit with 6 subsections	N05: <i>In Focus 1</i> 8 pages sampled: 1 unit with 4 subsections	N10: <i>Headway Beginners</i> 9 pages unit sampled: 1 unit with two loose subsection
Juan Pascual Pringles (M)	M00: <i>Generation 2000</i> 7 pages sampled: 4 units	M05: <i>Explorer 1</i> 8 pages sampled: 1 unit with 4 subsections	M10: <i>Adventurers Starter</i> 7 pages sampled: 1 unit with 4 subsections
Maestras Lucio Lucero (LL)	LL00: <i>Polimodal English 1</i> 13 pages sampled: 1 unit with 8 subsections	LL05: <i>Your choice next 1</i> 9 pages sampled: 1 unit with 8 subsections	LL10: <i>Chat 1</i> 9 pages sampled: 5 Lessons

SCHOOLS VISITED

- Escuela “Paula Domínguez de Bazán”
- Escuela Pública Experimental Desconcentrada N° 3 “Dr. Carlos Juan Rodríguez”
- Colegio N° 1 “Juan Crisostomo Lafinur”
- Centro Educativo N° 8 “Maestras Lucio Lucero”
- Escuela Normal “Juan Pascual Pringles”

INSTRUMENTS

School, date used, name of the book						
Schemas activated	Activity		Student's coursebook	Page No, presence of activation & type of activation ✖✔	Teacher's book	Page No, presence of activation & type of activation
	Skill	Area				

Figure 23. Chart used for data analysis.

CATEGORIES

Table 126. Final list of categories emerging from the analysis of data from the coursebooks (items marked * are only based on concepts by these authors but might have concepts by this study's author included; categories marked ** were entirely developed by this study's author).

<i>Activation technique</i>	<i>Author⁹</i>	<i>Description</i>
Use of pictures	Taglieber, Johnson & Yarbrough, 1988*	Inclusion of images accompanying text/activities for illustrative purposes or as part of the task/activity.
Use of triggering elements in titles, rubrics & others adjacent to the text	Hartley & Davies, 1976 in Lee & Riley, 1990*	Use of titles, rubrics and other adjacent elements to the text/activity that are relevant to the schema, including instructions.
Brainstorming/elicitation of schemata	Ogle, 1986	Presence of questions to students based on a specific keyword that would trigger the relevant information (whole class).
Contextualising/setting the context	Bransford & Johnson, 1972*	Setting of the context by means of description of participants, places, purposes, etc.
Links with previous activity**		Presence of links with previous activities (immediate or not) that would make students continue focusing on the target schema by sending the students back to the previous activity or

⁹ In most of the cases the authors cited have not developed the concepts but merely mentioned it or used it in research, generally without a specific definition.

		mentioning of any of its constituents.
Personal questioning**		Presence of a direct question to students on a personal detail relevant to the targeted schema.
Exemplifying**		Presence of an example to depict the targeted schema.
Peer questioning	King, 1994 *	Encouraging students to ask and answer each other guided, self-generated questions.
Previewing the text	Carrell & Eisterhold, 1992; Shen, 2004	It would include not only presenting an outline of the text to read but might also involve teaching key concepts that might be socially or culturally alien for the readers or structures and specialised vocabulary (Carrell & Eisterhold, 1992). Previews are introductory materials presented to students before reading to provide specific information about the contents of the reading materials (Shen, 2004)
Construction of Semantic map	Carrell, 1984b; Pearson & Spiro, 1984; Strangman, & Hall, 2004*	Drawing a semantic map on the basis of students' previous knowledge or, if after reading, on the content of the text.
Inclusion of rhetorical frameworks	Lee & Riley, 1990	Inclusion of clues on formal and content schemata in the rubric, eg. "This passage presents a collection of descriptions of some activities the French do during their leisure time. These activities demonstrate an interest in both personal enrichment and communication with others" (Lee & Riley, 1990)


Table 137. List of emerging categories for activation technique in the teacher guides.
Suggested activation technique *Suggestions for the teacher:*


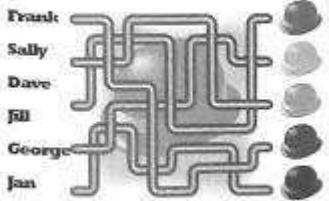
Reference to previous activity	to refer to previous activities and/or what has been done in them (e.g. "Ask students what Kevin's father wants -in the cartoon story on page 32-. Students re-read the story if necessary", N00-3-T).
Image exploitation	to mention, discuss, describe the images included in the students book (e.g. "Focus on the picture of the Treasure house", M00-21-T).
Personal question	to ask students personal questions related to the relevant schema (e.g. "Do you watch/like soup operas? Which ones do you watch? N05-15-T).
Exploitation of example	to refer, discuss the example present in the book (e.g. "In this exercise students write about themselves. Focus attention on the examples in the speech bubbles", N10-18-T).
Exemplification	to provide examples/further examples related to the relevant schema (e.g. in M00-23-T teachers are expected to provide examples of directing students to different places in the school.).
Setting of the context/contextualising	to reconstruct/tell students the situation in which the text is produced/to be produced, characters involved, purpose, etc. ("Tell students they are going to hear a conversation between Jack and Priya talking about music" LL05-3-T)
Exploitation of title	to read the title and use it as a means of focusing student's attention on the target schema (e.g. "Discuss the title of this unit. What could it mean? What topics does it suggest? LL05-1-T).
Elicitation of expected content/prediction	to ask students what they expect the content of the text will be. (e.g. "Ask them [students] what they think happens in the story", M05-3-T)
Authentic materials/realia/flashcards	to use/show students real objects/flashcards/posters that are related to the target schema (e.g. N10-11-T suggests asking students to bring photographs from their families).
Brainstorming/Elicitation of schemata	to ask students to figure out what the content of the text will be (e.g. "Ask students what they associate the word 'suspense' with.", M05-2-T)
Elicitation of expected words	to ask students to provide words related to the relevant schema (e.g. "give students five minutes to write any words or names they can think of related to the world of music", LL05-9-T)

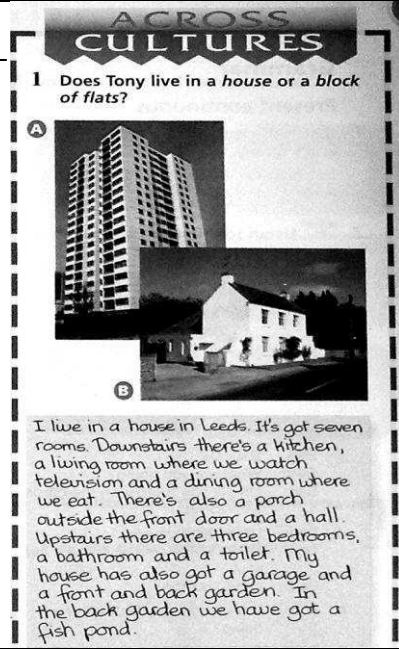


APPENDIX B

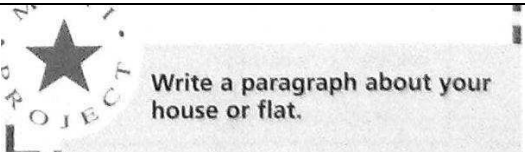
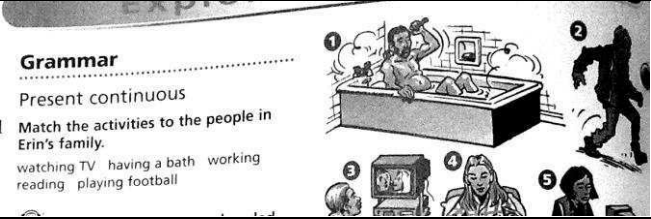
INSTRUMENTS

N00-4 Your turn 1 Unit 4						
Schema activated	Activity		Students' coursebook	Page No, presence of activation & mode of activation ✗	Teachers' guide	Page No, presence of activation & mode of activation
	Skill	Area				
CL	1			P. 32 ✓ A: Image A: Triggering element in the rubric/title	Snapshots 1 With books closed, start drawing a house on the board, line by line, and get the class to guess what you are drawing. When you establish it's a house, students brainstorm as many rooms as they can in groups and help each other with meaning and pronunciation. Students open their books and see how many of their rooms are mentioned. Students match the pictures with the rooms. Feed back in open pairs. <i>What's picture A? / It's the ...</i>	P. 37 ✓ A: Image exploitation A: Elicitation of expected words
		V				
C F	2		2 Listen and read. Where is Erin? 	P. 32 ✓ A: Image (both)	2 Students shut their books. Ask them how confident they feel at listening. In groups, students discuss their feelings and any reasons why they find listening difficult (in their mother tongue).	P. 37 ✗
		R				


					<p>[Hint]</p> <p>This kind of self-assessment and self-orientation encourages reflection in learners which helps them become more autonomous. It also gives you an opportunity to see if students are objective in their self-criticism. It might be that some students rate themselves as bad at something when really they are quite good. This can indicate a lack of self-esteem but also a lack of awareness of what is expected of them in different classroom activities. You can help this by making your objectives explicit before an activity:</p> <p>Controlled practice. <i>In this activity it's important to think about getting the grammar right.</i></p> <p>Reading skills development, scanning. <i>In this activity it's not important to read every word or understand every word.</i></p> <p>As students become familiar with the methodology, you can elicit from them <i>What's important in this activity?</i> to help them realise what is expected of them.</p> <p>Explain that they are going to listen to a text. Those students who feel confident at listening should listen with their books shut. Set the question <i>Where's Erin?</i> and play the cassette. Students listen and then check in pairs. Play the cassette again while they read. Ask them to put up their hand when they hear the answer to the question.</p>	
C CL	3	G Pr	<p>DIALOGUE BUILD</p> <p>1 Complete the dialogue with these words. can can't ... you help me in the kitchen? I'm sorry, I I'm busy.</p> <p>2  Listen and repeat.</p>	P. 33 ✓ A: Previous activity (CL-G & C) B: Exemplification (CL-Pr)	<p>1 Ask students what Kevin's dad wants (in the cartoon story on page 32). Students re-read the story if necessary. Feed back students' answers. Tell students to complete the dialogue. Meanwhile, write <i>Asking for Help</i> on the board and copy up the dialogue, with gaps. Students check in pairs.</p> <p>2 Play the cassette. Students listen and check. Feed back by eliciting the missing words onto the board. Play the tape again and tell students to concentrate on pronunciation. Give a model and drill. Do some open pairs practice and encourage student – student correction.</p> <p>KEY Can /kən/ you help me in the kitchen? I'm sorry, I can't /kɑnt/, I'm busy.</p>	P. 38 ✓ A: Previous activity (CL-G, C) B: Exemplification (CL-Pr)
	4		3 Act a similar dialogue with these words. bedroom living room garden garage	P. 33 ✓ A: Previous activity (CL-V & C)	3 In pairs, students practise the substitution dialogues.	P. 38 ✗
C CL	S	V				

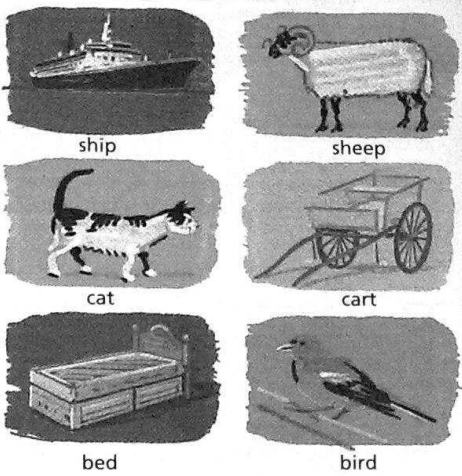

CL	5	G	<p style="text-align: center;">GAME CHECK</p> <p>1 Study this. Whose hat is red? Mary's hat is red. </p> <p>2 What does 's mean? a there are two people called Mary b the hat belongs to Mary</p>	<p>P. 33 X (The image does not activate the schema)</p>	<p>Game Check</p> <p>1 Ask students to hold up a pencil. Then ask <i>Whose pencil's red?</i> and let the students shout out a name. Select one of these and give a model <i>Maria's pencil's red</i>. Elicit another example from the students and give a second model. Repeat with a different colour and elicit more answers. Students look at the example in exercise 1 on page 33.</p> <p>2 In pairs, students discuss <i>What does 's mean?</i></p> <p>Key b</p>	<p>P. 38 ✓ B: Exemplification</p>
CL	6	G	<p>3 Whose hats are these? Write sentences.</p> <p>  </p> <p>4 Make your own hat maze.</p>	<p>P. 33 ✓</p> <p>A: Previous activity (both) A: Image (G)</p>	<p>3 Use <i>Mary's hat is red</i> as an example on the board. Students follow the maze to find the owners and write sentences. Check in pairs.</p> <p>4 Students can make their own mazes with hats or with classroom equipment from unit 2, page 18 (e.g. <i>Maria's pencil, Jose's rubber, Javier's calculator</i>) and pass them to another student to solve.</p> <p>Students who need more practice can look at Grammar Reference on page 87 and Workbook: Possessive 's exercise on page 23.</p>	<p>P. 38 ✓ A: Previous activity (both)</p>

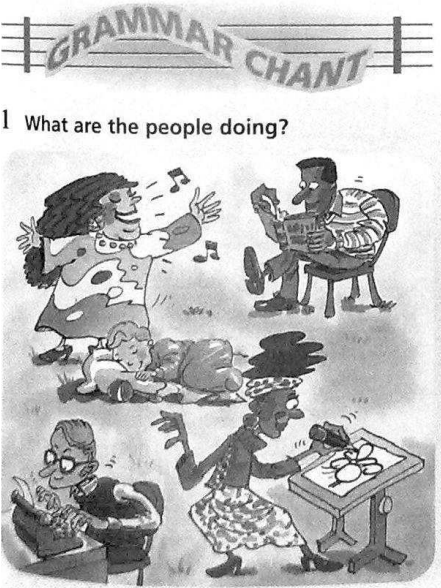

Cu CL C	7 R V	 <p>1 Does Tony live in a <i>house</i> or a <i>block of flats</i>?</p> <p>A </p> <p>B </p> <p>I live in a house in Leeds. It's got seven rooms. Downstairs there's a kitchen, a living room where we watch television and a dining room where we eat. There's also a porch outside the front door and a hall. Upstairs there are three bedrooms, a bathroom and a toilet. My house has also got a garage and a front and back garden. In the back garden we have got a fish pond.</p>	<p>P. 33 ✓ A: Image (C) A: Triggering element in the rubric/title (C & CL)</p>	<p>Across Cultures</p> <p>Houses and flats</p> <p>On the board, draw a gallows and eight dashes to represent the letters of <i>bungalow</i>. To play hangman, elicit letters from the students. If a letter is in the word, write it on the appropriate dash and continue until someone can guess the word. If a letter is not in the word, draw a head on the gallows, then a body, etc. It is also useful to write up these letters on the board so students remember which have been suggested. Brainstorm other types of accommodation students know in English.</p> <p>1 Tell students they are going to read a text to find the answer to the question <i>Does Tony live in a house or a block of flats</i>? Students open their books and put their hands up as soon as they find the answer to the question.</p>	<p>P. 38 ✓ A: Brainstorming (both)</p>
C	8 R (p-a)	<p>2 Answer the questions.</p> <p>1 Where does Tony live? 2 How many rooms has he got? 3 Where does he watch TV? 4 Where does he eat?</p>	<p>P. 33 ✓ A: Previous activity</p>	<p>2 Nominate different students to read out the questions. Tell students to read the whole text to find the answers to the questions. (They shouldn't stop if they can't understand a word.) Check and discuss in pairs.</p>	<p>P. 38 ✓ B: Explanation of Sch A: X</p>

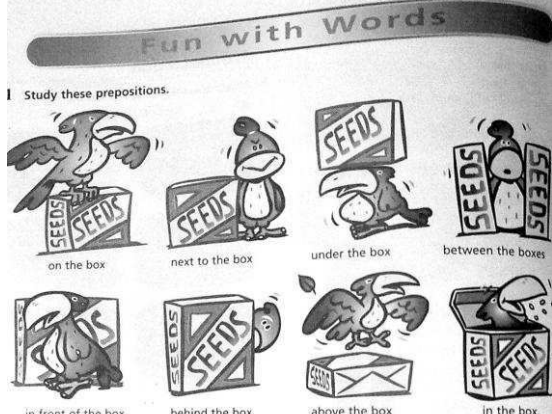

					<p>[Hint]</p> <p>Students are often blocked by vocabulary they don't know while reading. We therefore need to train them to use strategies they already use in their own language to cope with unknown vocabulary.</p> <p>In this text, possible problem words are: <i>porch, fish pond, toilet</i>. The students don't need to know these in order to answer the questions. Tell them they can ask questions afterwards, but they should do the exercise with what they know and not worry about what they don't know.</p>	
C	9 S	<p>3 Ask another student about his/her home.</p> <p><i>Where do you live?</i></p>	<p>P. 33 ✓ A: Previous activity</p>	<p>3 In pairs, students ask each other about their homes using the questions in exercise 2 as a guide.</p>	<p>P. 38 ✓ A: Previous activity</p>	
C	10 W		<p>P. 33 ✓ A: Previous activity A: Triggering element in the rubric/title</p>	<p>Mini Project</p> <p>Students write a paragraph about their home. They can ask you for vocabulary they need (or use a dictionary) for up to a maximum of three words.</p>	<p>P. 38 ✗</p>	
CL	11 V	<p>Grammar</p> <p>Present continuous</p> <p>I Match the activities to the people in Erin's family.</p> <p>watching TV having a bath working reading playing football</p> 	<p>P. 34 ✓ A: Setting of the context A: Image A: Previous activity</p>	<p>Grammar</p> <p>Present Continuous</p> <p>1 Students look at the pictures of Erin's family and match the activities to the people. Check in pairs and then feed back.</p>	<p>P. 39 ✓ A: Previous activity</p>	


CL	12	<p>2 Listen to Erin talking to her dad. How many activities does she mention?</p>	<p>P. 34 ✓ A: Setting of the context (L) A: Previous activity (V, L)</p>	<p>2 Set the task and play the cassette. In pairs, students compare answers. Play the tape again to check. Students can note down which actions she mentions. Check in pairs and then feed back. Play the tape again if necessary and ask students to shout <i>stop</i> when they hear an action mentioned. Press the pause button and ask the student(s) which action they heard.</p>	<p>P. 39 ✗</p>																											
	L					V																										
C	13	<p>3 Unjumble Erin's dialogue.</p> <p>a Dad: How are you? Erin: Fine thanks. Dad: How's Mum?</p> <p>b Erin: 456234 Dad: Hi, Erin. Erin: Hi, Dad.</p> <p>c Erin: She's OK. Dad: What are you doing? Erin: I'm playing football in the garden with Kevin.</p> <p>d Dad: I'm making dinner. Erin: Here's Mum, now. Bye Dad. I miss you. Dad: I miss you too.</p> <p>e Erin: She's working. What are you doing?</p> <p>f Dad: Are you being good for your mum? Erin: Yes, I am. Dad: What's she doing?</p>	<p>P. 34 ✓ A: Previous activity</p>	<p>3 Put the task into a context. Ask students to recap what they remember about Erin's family. Check they know her father is in America and her mother's in the UK with her. Students look through the telephone call between Erin and her father and then, in pairs, re-order the text by numbering the sections. Pairs check with another pair.</p>	<p>P. 39 ✓ A: Setting of the context A: Elicitation of schemas</p>																											
	R																															
CL	14	<p>4 Work in pairs. Complete the table.</p> <p> Write sentences about what your family are doing at the moment.</p> <table border="1"> <thead> <tr> <th>affirmative</th> <th>negative</th> <th>interrogative</th> </tr> </thead> <tbody> <tr> <td>I am/'m wearing</td> <td>I am not/'m not wearing</td> <td>... I wearing?</td> </tr> <tr> <td>you are/'re wearing</td> <td>you are not ... wearing</td> <td>are ... ?</td> </tr> <tr> <td>he is/ ... wearing</td> <td>he is not/isn't ... wearing</td> <td>is ... wearing?</td> </tr> <tr> <td>she ... /'s wearing</td> <td>she ... /isn't wearing</td> <td>she wearing?</td> </tr> <tr> <td>it / ... wearing</td> <td>it is not/ ... wearing</td> <td>is it ... ?</td> </tr> <tr> <td>we are/ ... wearing</td> <td>we are not/ ... wearing</td> <td>we wearing?</td> </tr> <tr> <td>you ... /'re wearing</td> <td>you ... /'re not wearing</td> <td>are ... wearing?</td> </tr> <tr> <td>... are/ ... wearing</td> <td>they are not/ ... wearing</td> <td>are ... wearing?</td> </tr> </tbody> </table>	affirmative	negative	interrogative	I am/'m wearing	I am not/'m not wearing	... I wearing?	you are/'re wearing	you are not ... wearing	are ... ?	he is/ ... wearing	he is not/isn't ... wearing	is ... wearing?	she ... /'s wearing	she ... /isn't wearing	she wearing?	it / ... wearing	it is not/ ... wearing	is it ... ?	we are/ ... wearing	we are not/ ... wearing	we wearing?	you ... /'re wearing	you ... /'re not wearing	are ... wearing?	... are/ ... wearing	they are not/ ... wearing	are ... wearing?	<p>P. 34 ✗</p>	<p>4 Students complete the table and compare in pairs. In feedback, revise the pronunciation of the contracted forms of the verb <i>to be</i> by eliciting:</p> <p>T I am C I'm</p> <p> Fast finishers could do this activity now (see notes below).</p>	<p>P. 39 ✗</p>
	affirmative		negative	interrogative																												
I am/'m wearing	I am not/'m not wearing	... I wearing?																														
you are/'re wearing	you are not ... wearing	are ... ?																														
he is/ ... wearing	he is not/isn't ... wearing	is ... wearing?																														
she ... /'s wearing	she ... /isn't wearing	she wearing?																														
it / ... wearing	it is not/ ... wearing	is it ... ?																														
we are/ ... wearing	we are not/ ... wearing	we wearing?																														
you ... /'re wearing	you ... /'re not wearing	are ... wearing?																														
... are/ ... wearing	they are not/ ... wearing	are ... wearing?																														
	G																															


CL	15	G	<p>5 Work in pairs. Answer the questions.</p> <p>1 In which of these sentences is the verb in the <i>present continuous</i>?</p> <p>a I'm playing football with Kevin. b I play football with Kevin.</p> <p>2 When do we use the <i>present continuous</i>?</p> <p>a to describe actions which are temporary, or happening now or around now. b to describe habits and routines.</p>		<p>P. 34 ✓ B: Encourage research A: Previous activity</p>	<p>5 In pairs, students work on the rule and check with another pair. Students copy the rule and the table into their books. If students are confused, refer back to Exploring English sections in units 2 and 3 to revise the use of the present simple. Students look at 'e' in the phone conversation on page 34. Relate this to the picture. You could also usefully compare the tenses to the mother tongue.</p>	<p>P. 39 ✓ A: Previous activity B: Comparison w/ SS culture/reality/lang.</p>
CL	16	W G	<p>6 Write questions and answers.</p> <p>1 Simon/shop</p> <p><i>What is ...</i></p> <p>2 Mary and John/listen to music 3 We/study English 4 You/read my book</p>		<p>P. 34 ✗</p>	<p>6 Write the prompt for number one on the board and elicit the question in the present continuous. Write this on the board. Then elicit the answer and write it below the question. Students copy this into their books and then continue the exercise. Check in pairs. Feed back in open pairs: student A reads a question and nominates another student, who answers.</p>	<p>P. 39 ✓ A: Elicitation of expected content (both)</p>
CL	17	G	<p><i>Can</i></p> <p>1 study this. Can you sing? No, I can't but I can play the guitar.</p>		<p>P. 35 ✗</p>	<p><i>Can</i></p> <p>1 Students study the example in exercise 1 and discuss in pairs if the person is asking for help. If not, what is s/he doing? Feed back and check students know that <i>can</i> is also used to talk about ability. Write <i>Ability</i> on the board. Tell students that the grammar and pronunciation are the same.</p>	<p>P. 40 ✓ A: Elicitation of expected content</p>
CL C	18	S V	<p>2 Make questions and answers with these words. play football speak French skateboard</p>		<p>P. 35 ✗(V) ✓ A: Previous activity</p>	<p>2 Demonstrate the first prompt with a student and drill if necessary. Put students in groups to ask and answer questions. Students write two examples about themselves in their notebooks under the heading <i>Ability</i>.</p>	<p>P. 40 ✗(V) ✓ A: Exemplification(C-S)</p>
CL	19	Pr	<p>PSST! We say 'I /kən/ swim, I /kɑːnt/ sing, /kən/ you?' 'Yes, I /kæn/.'</p> 		<p>P. 35 ✓ A: Image B: Description</p>		<p>P. 40 ✗</p>



CL	20		<p>Pronunciation</p> <p>1 Match the sounds to the words. /ɑ:/ /i:/ /ɜ:/ /e/ /æ/ /ɪ/</p>  <p>ship sheep cat cart bed bird</p>	<p>P. 35 ✓ B: Image (Phonetic symbols and drawings)</p>	<p>Pronunciation</p> <p>1 With books closed, write the phonemes on the board and number them. In groups, the students see which ones they know. In open groups, students ask for help with ones they don't know, for example <i>What's number 3?</i> Other groups help them if they can. Practise the sounds in isolation and help students with the mouth position. In groups, students match the words on page 35 with the phonemes. Feed back in open groups. A student from Group A gives a sound and nominates another group. A student from the other group gives the word. Group A corrects, if necessary.</p> <p>KEY /ɑ:/ = cart /i:/ = sheep /ɜ:/ = bird /e/ = bed /æ/ = cat /ɪ/ = ship</p>	<p>P. 40 ✓ A: Elicitation of schemas B: Explanation of Sch</p>
		Pr				
CL	21		<p>2  Listen and circle the word you hear.</p>	<p>P. 35 ✓ A: Previous activity</p>	<p>2 Play the cassette. Students circle the words they hear. Play again and students number the order they hear them. Feed back.</p> <p>KEY The order is: 1 cart 2 bed 3 ship 4 cat 5 sheep 6 bird</p>	<p>P. 40 ✗</p>
		L Pr				
CL	22		<p>3 Play the game with a partner.</p>	<p>P. 35 ✗</p>	<p>3 Students re-order words into a list and say them to a partner who points to the word. Students correct each other.</p>	<p>P. 40 ✗</p>
		Pr				

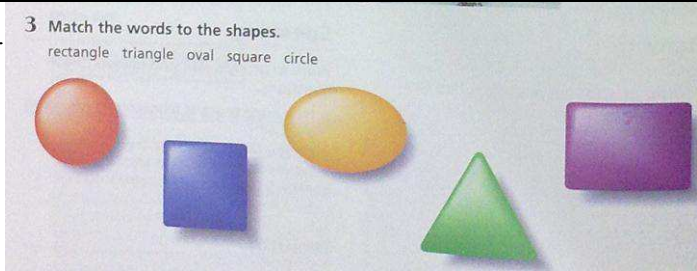
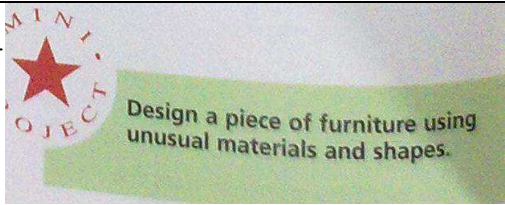
CL	23	V	 <p>GRAMMAR CHANT</p> <p>1 What are the people doing?</p>	<p>P. 35 ✓ A: Image</p>	<p>Grammar Chant</p> <p>1 With books closed, mime the actions singing, writing, reading, listening, drawing and ask the students <i>What am I doing?</i> Open the books, and get students to look at the pictures and identify the different activities.</p> <p>2 Close the books again, play the cassette...</p>	<p>P. 40 ✓ A: Exemplification A: Image exploitation A: Elicitation of expected words</p>
CL	24	L V	<p>2  Listen to the song.</p> <p>ARE YOU LISTENING?</p> <p><i>I am singing ... I am singing you a song ... you a song Are you listening? Are you listening? Yes, I am. Yes, I am.</i></p>	<p>P. 35 ✓ A: Previous activity(V) A: Image (L)</p>	<p>2 Close the books again, play the first verse of the chant and ask them which actions they hear (singing and listening). Students open their books and look at the text. Play this section of the cassette again whilst they read.</p> <p>3 Using the prompts, students write...</p>	<p>P. 40 ✗</p>
CL	25	G V	<p>3 Write more verses with these words. read/story/listen write/letter/read draw/picture/look</p> <p>4 Sing along.</p>	<p>P. 35 ✓ A: Previous activity (both)</p>	<p>3 Using the prompts, students write new verses. 4 Play the whole song and students check if their verses are the same, or they can just sing along</p>	<p>P. 40 ✗</p>

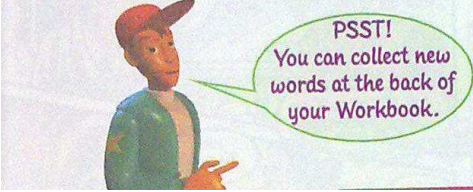

<p>CL</p>	<p>26</p>	<p>G</p>	 <p>1 Study these prepositions.</p> <p>on the box next to the box under the box between the boxes</p> <p>in front of the box behind the box above the box in the box.</p>	<p>P. 36 ✓ A:Image</p>	<p>Fun with Words</p> <p>1 Pre-teach the word <i>parrot</i>. Point to the pictures for exercise 1 and ask if students know what the name of the bird is. Ask them if they can guess what the parrot is trying to do in the pictures (it is trying to get into the box). Students study the prepositions. Go through them and check students know how to say them.</p>	<p>P. 41 ✓ A: Setting of the context A: Elicitation of schemas</p>
<p>CL C</p>	<p>27 S</p>	<p>G V</p>	<p>2 There are thirteen socks in the picture. Can you find them?</p> 	<p>P. 36 ✓ A:Image (all)</p>	<p>students know how to say them.</p> <p>2 Look at the picture and elicit the different objects they can see. Practise the vocabulary. Elicit a sentence in the singular, for example <i>There's a sock on the bed</i>. Drill. Then elicit an example in the plural to check students remember the form before starting the exercise, for example <i>There are three socks on the wardrobe</i>. Students practise in pairs by taking it in turns to point to the picture and describe where the socks are.</p> <p>write sentences in their books under</p>	<p>P. 41 ✓ A: Elicitation of schemas (all) A: Exploitation of image (C)</p>



CL C	28		3 Write sentences describing where the socks are. <i>There is a sock on the bed.</i>	P. 36 ✓ A: Previous activity(W-C, G) A:Image(W, G) A: Exemplification (W,G) X(Pr)	3 Students write sentences in their books under the heading <i>Prepositions of place</i> . Check their work and then feed back. Students read out sentences and the others correct mistakes of fact, grammar and pronunciation. Practise those words that are still causing problems. Write some of the examples onto the board and elicit stress and weak forms for students to record in their notebooks. Focus students' attention on the prepositions that take <i>of</i> and <i>to</i> in English compared with their mother tongue.	P. 41 ✓ A: Elicitation of schemas (Pr) B: Comparison w/ SS culture/reality/lang.(Pr) X (G, C)
	W	G Pr				
CL C	29		4 How many mistakes are there in the text? <i>There are two socks on the table. One sock is under the bed and another is in the basket. There are three socks next to the computer and three more on the wardrobe. One sock is in front of the mirror and the other two are behind the lamp. Two socks are between the pillow and the mattress.</i>	P. 36 ✓ A: Previous activity (C-R & G, V) A:Image (C-R, G,V)	4 Students read the text, compare it with the picture and identify mistakes.	P. 41 ✓ A: Image (C-R & G, V)
	R	G V				
C CL	30		5 Write the text correctly.	P. 36 ✓ A: Previous activity (C, CL-G-V) A:Image(C-W, G)	5 Students write a correct description and swap with a partner. Students underline mistakes and discuss corrections in their pairs.	P. 41 ✗
	W	G V				
C CL	31		1 What type of programmes do you like watching on television? documentary cartoon music sports Reading SATURDAY TELEVISION GUIDE BBC1 5.00 Cartoons. Including Richard the Rat and Mickey Mouse.  5.15 Power Rangers. Danger! Another exciting adventure in this series for children. 6.15 Camera Eye. An interesting documentary about the life of the American Crocodile 7.00 News. Reports from around the world. 7.30 Film: Murder on the Orient Express. An exciting	P. 37 A:Image (all) A: Personal question all	Reading 1 With books closed, students brainstorm different types of TV programmes in groups. If they don't know the English word, they should use their mother tongue. Feed back all words onto the board in English. Chorus drill each word. (Examples of TV programme types are: documentary, cartoon, film, news programme, sports programme, music programme, game show, quiz show, series). Students open their books and look at the four examples. Ask them which type of programme they like watching on TV.	P. 42 ✓ A: Elicitation of schemas (V) B: Exemplification (V)
	S	V				

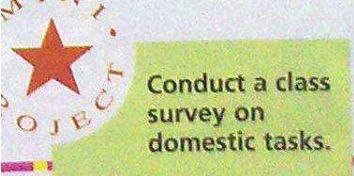
CL C F Cu X	32		<p>What type of programmes do you like watching on television? documentary cartoon music sports</p> <p>2 Find the different types of programme in the guide. When are they on?</p> <p>SATURDAY TELEVISION GUIDE</p> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> <p>BBC1</p> <p>5.00 Cartoons. Including Richard the Rat and Mickey Mouse.</p> <p>5.15 Power Rangers. Danger! Another exciting adventure in this series for children.</p> <p>6.15 Camera Eye. An interesting documentary about the life of the American Crocodile</p> <p>7.00 News. Reports from around the world.</p> <p>7.30 Film: Murder on the Orient Express. An exciting Agatha Christie classic.</p> <p>9.00 Twenty Questions: A lively quiz show hosted by Fiona Yates and Harry Hale</p> <p>10.15 The Big Match. International football: England vs Colombia</p> <p>12.00 News and weather</p> <p>12.30 Close</p> </div> <div style="width: 45%; text-align: center;">  </div> <div style="width: 45%;"> <p>BBC2</p> <p>5.00 Top Ten. Music from the charts including Wet Wet Wet live. Presented by Clive Jordan.</p> <p>5.30 Cartoon Time. Another humorous half hour with the Flintstones.</p> <p>6.00 Blue Peter. A popular children's magazine programme looks at Britain's ecological problems.</p> <p>6.30 News and Weather with Nigel Bennett.</p> <p>7.00 Tomorrow's World. A look at inventions that will change our future.</p> <p>8.00 World in Action. This excellent documentary series studies the problem of homeless children in London.</p> <p>8.45 Bruce is Back. Entertainment for all the family in this funny variety show.</p> <p>10.00 News</p> <p>10.30 Business Week. The week's financial analysis</p> <p>11.30 Late Night Film: The Maltese Falcon. Black and white film with Humphrey Bogart and Lauren Bacall.</p> <p>1.00 Close</p> </div> </div>
---------------------------------	----	--	---

C	35 S		<p>Speaking</p> <p>Work in groups. Ask and answer these questions.</p> <ol style="list-style-type: none"> 1 How many hours of television do you watch a week? 2 Do you watch television in the morning? 3 Do you watch television after school? 4 What is your favourite programme? 	<p>P. 37 ✓ A: Previous activity</p>	<p>Speaking</p> <p>In groups of four, students ask and answer the questions and note down answers for feedback. While they are working, write on the board:</p> <ol style="list-style-type: none"> 1 We all like ... 2 Three of us ... 3 Two of us ... 4 Maria's favourite programme is ... <p>Students prepare results for their group using the feedback language. Tell the class to compare results of the different groups</p>	<p>P. 42 ✓ A: Previous activity</p>
C	36 W		<p>Writing</p> <p>Make an ideal Saturday evening television guide for your group.</p>	<p>P. 37 ✓ A: Previous activity</p>	<p>Writing</p> <p>In their groups, students recap the types of programme they like. They should imagine they are spending Saturday evening together watching TV from 7.00 to 10.00. Groups write their ideal TV schedule for this period with types of programmes.</p>	<p>P. 42 ✓ A: Previous activity A: Setting of the context</p>
CL	37	V Pr	<p>Design</p> <p>Materials and shapes</p> <p>1 Match the materials to the pictures. wood glass fabric paper plastic metal</p> 	<p>p. 38 ✓ A: Image (V) A: Triggering element in the rubric/title (V) ✗ (Pr)</p>	<p>Design</p> <p>1 Students match the words to the pictures. Check in pairs. Elicit and practise pronunciation.</p>	<p>P. 43 ✓ A: Elicitation of schemas (Pr) ✗ (V)</p>
CL	38	V	<p>2 Which materials do you find in these household items? television cupboards curtains windows wallpaper</p> 	<p>P. 38 ✓ A: Image A: Previous activity</p>	<p>2 Decide what language you want students to use when doing the next activity. Suggestions: <i>You find glass in a window. A window's made of glass.</i></p> <p>Demonstrate by pointing to your desk and asking <i>What's the desk made of?</i> Then drill the response <i>wood</i>. Elicit a substitution made of the same substance <i>door</i> and practise. In pairs, students point at the objects and discuss what they are made of. Feed back.</p>	<p>P. 43 ✓ A: Previous activity B: Exemplification</p>

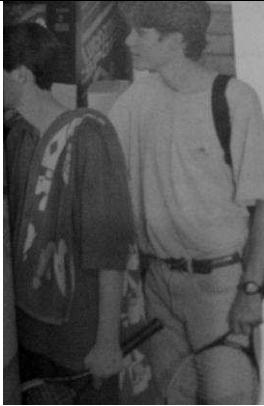
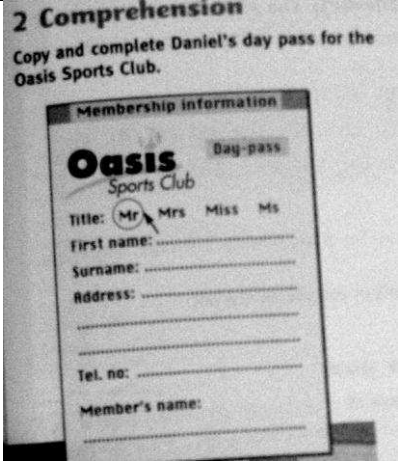
CL	39	V Pr	<p>3 Match the words to the shapes. rectangle triangle oval square circle</p> 	<p>P. 38 ✓ A: Image (V) X(Pr)</p>	<p>3 Students match the shapes to the pictures. If you have a set of dictionaries, distribute them so that students, in groups, can check the pronunciation of the words - (sounds and stress). Students copy the vocabulary and pronunciation into their notebooks. While they are working, write the vocabulary on the board in a list. Ask students to come up to the board and write phonemes and stress marking.</p>	<p>P. 43 ✓ B: Encourage SS to research (Pr) X(V)</p>
	40		V G	<p>4 Name a household item which is:</p> <p>circular a table square oval triangular rectangular</p>	<p>P. 38 ✓ A: Previous activity (V) X(G)</p>	<p>4 Write <i>noun</i> over the list of vocabulary from exercise 3. Now write <i>adjective</i> as a new heading and get students to look through the list in exercise 4 and find out which words are different in the adjective form. In pairs, students see how many objects they can think of for each shape, using the language <i>A table's circular</i>.</p>
C	41	S		<p>P. 38 ✓ A: Triggering element in the rubric/title</p>	<p>Mini Project</p> <p>Students design a piece of furniture or a household object using unusual materials and shapes. They show and describe them to their friends who could vote on the one they think they would like to have.</p>	<p>P. 43 ✗</p>

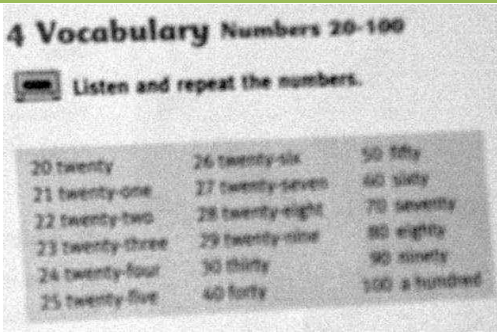
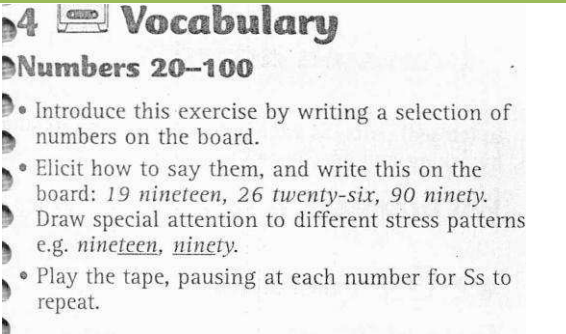
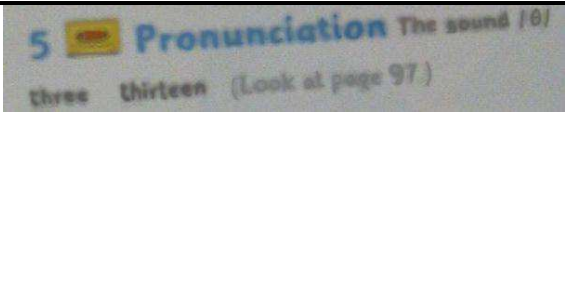
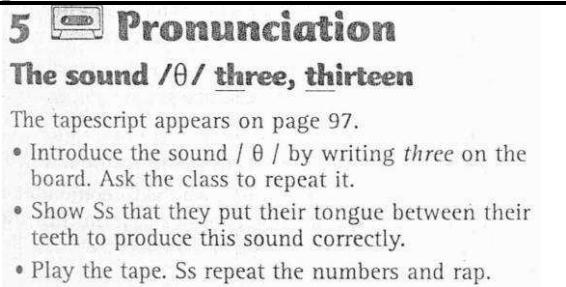
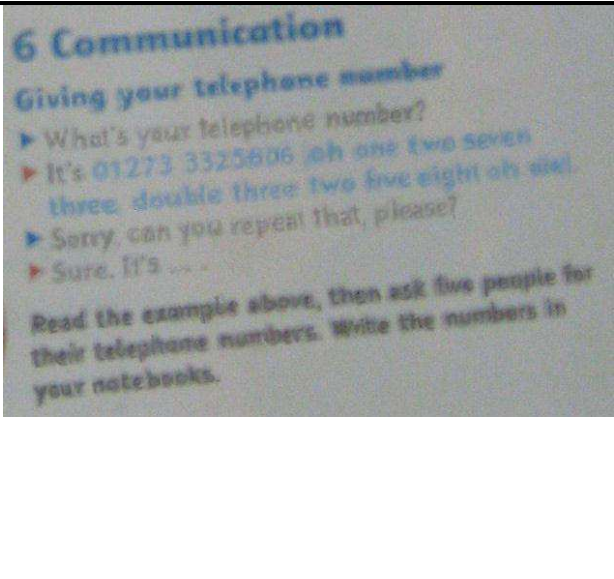

<p>CL C</p>	<p>42 R</p>	<p>G</p>	<p>Extracts</p> <p>1 Complete the extract with the correct form of the verbs.</p> <p><i>My favourite photos</i> This 1 (be) a photo of me and my friends at the beach. We 2 (play) football. I can 3 (play) football very well. My sister 4 (sunbathe) and my mum and dad 5 (walk) on the beach. Bones, my pet dog, 6 (not play) football and 7 (not walk) on the beach. He 8 (chase) a cat!</p>	<p>P. 39 ✓ A: Triggering element in the rubric/title (both)</p>	<p>Extracts</p> <p>1 To revise, students fill in the gaps with the correct form of the verb. Check in pairs.</p>	<p>P. 44 ✗</p>
<p>C</p>	<p>43 W</p>		<p>2 Write about a photo with you in it.</p> 	<p>P. 39 ✓ A: Previous activity</p>	<p>2 Students write about a photograph they have brought in, or about an imaginary scene that includes them. If they don't have a photo, they could sketch the scene to accompany their description.</p>	<p>P. 44 ✓ A: Realia</p>
<p>C</p>	<p>44 S</p>		<p>It's your turn!</p> <p>Work in pairs.</p> <p>Student A: Mime an activity. Student B: Guess the activity.</p> 	<p>P. 39 ✓ A: Image</p>	<p>It's your turn!</p> <p>You could do this activity as preparation for exercise 1 of Themes. Demonstrate by miming an action and asking <i>What am I doing?</i> Students guess <i>You're playing tennis</i>. Repeat with a completely different action and practise the answer to make sure students are using a contraction. In groups, students play the game, taking it in turns to mime. Groups choose the most interesting mime to demonstrate to the rest of the class.</p>	<p>P. 44 ✓ A: Exemplification</p>

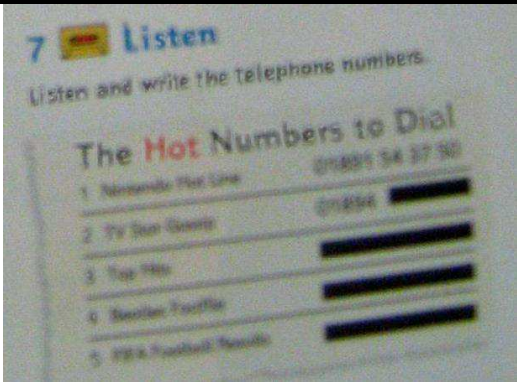



CL	45	V	<p>Study tip</p> <p>1 Match the words to make compound nouns.</p> <table border="0"> <tr> <td>a bed</td> <td>1 paper</td> </tr> <tr> <td>b bath</td> <td>2 stairs</td> </tr> <tr> <td>c up</td> <td>3 room</td> </tr> <tr> <td>d wall</td> <td>4 ball</td> </tr> <tr> <td>e foot</td> <td>5 room</td> </tr> </table>	a bed	1 paper	b bath	2 stairs	c up	3 room	d wall	4 ball	e foot	5 room	P. 39 ✗	<p>Study tip</p> <p>1 Students match the two halves of the words. Check in pairs.</p> <p>KEY a bedroom b bathroom c upstairs</p>	P. 44 ✗
	a bed		1 paper													
b bath	2 stairs															
c up	3 room															
d wall	4 ball															
e foot	5 room															
CL	46	L Pr	<p>2  Listen and mark the stress on the words.</p>	<p>P. 39 ✓</p> <p>A: Previous activity(L)</p> <p>A: Triggering element in the rubric/title (Pr)</p>	<p>2 Students listen and mark the stress on the words. Play the cassette. Students check in pairs. Play the cassette again. Check in pairs. Rewind the cassette and feed back each example one by one, playing the item on cassette after the student has said it. Elicit corrections and practise as necessary.</p>	P. 44 ✗										
CL	47	V	<p>3 Make a list of more compound nouns.</p>	<p>P. 39 ✓</p> <p>A: Previous activity</p>	<p>3 Give students two minutes to scan <i>Your Turn</i> for examples of compound words. Feed back. Compile a list on the board.</p>	P. 44 ✗										
	CL		48	V	<p>EQUALITY</p> <p>1 Match the activities to the pictures.</p> <table border="0"> <tr> <td>making the bed</td> <td>tidying a room</td> </tr> <tr> <td>washing the dishes</td> <td>doing the shopping</td> </tr> </table> 	making the bed	tidying a room	washing the dishes	doing the shopping	<p>P. 39 ✓</p> <p>A: Image</p>	<p>Equality</p> <p>1 Students match the pictures with the activities. Check in pairs. Feed back in open pairs, using the language <i>What's he doing in picture a?</i> Correct pronunciation and drill examples as necessary.</p>	P. 44 ✗				
making the bed	tidying a room															
washing the dishes	doing the shopping															

CL	49	2 List other jobs in the house. ironing gardening	P. 39 ✓ A: Previous activity	2 Brainstorm other household activities. Students work in groups and compile a list, helping each other with meaning and pronunciation. Feed back onto the board and check pronunciation. Alternatively, distribute bilingual dictionaries so that students can look up five tasks. Students write words and useful phonology in their notebooks.	P. 44 ✗
	V				
CL	50	3 Who does what in your house? Make a list. you Mum Dad brother sister	P. 39 ✓ A: Previous activity A: Personal question	3 Read the instructions to the exercise out loud and elicit an example response, e.g. <i>My father does the shopping</i> . Students look through their lists of jobs and mark who does what in their house.	P. 44 ✓ A: Exemplification
	V				
F	51	 Conduct a class survey on domestic tasks.	P. 39 ✓ A: Triggering element in the rubric/title A: Previous activity	Mini Project Build up a survey form on the board with the students, deciding which tasks to include. Students walk about and interview each other. As feedback, students could write up statistics or make a bar graph to represent the results. If you have time and the results provide material for it, discuss shared responsibility of sexes for household tasks.	P. 44 ✓ A: Exemplification
	S				


N05- In focus 1, Unit 4						
Schema activated	Activity		Students' coursebook	Page No, presence of activation & mode of activation	Teachers' guide	Page No, presence of activation & mode of activation
	Skill	Area				
C Cu	1		<p>1 Listen and read</p> <p>Girl: Good morning. Are you members of the Sports Club?</p> <p>Luke: I'm a member, but my friend isn't. Here's my card.</p> <p>Girl: Thanks. Are you both students?</p> <p>Daniel: Yes, we are. Can I have a day pass, please?</p> <p>Girl: Yes. What day is it? Is it Monday or Tuesday today?</p> <p>Luke: It's Monday.</p> <p>Girl: Right. What's your name, please?</p> <p>Daniel: My surname's Cresson.</p> <p>Girl: Can you spell that, please?</p> <p>Daniel: Sure. C-R-E-double S-O-N. It's a French name.</p> <p>Girl: I see. Cresson. And what's your first name?</p> <p>Daniel: It's Daniel.</p> <p>Girl: What's your address here in Brighton?</p> <p>Daniel: It's 55 Church Road, Brighton, Sussex EN2 5BL.</p> <p>Girl: And what's your telephone number?</p> <p>Daniel: Wait a moment. It's 01273 - double 3 25806.</p> <p>Girl: Sorry, can you repeat that, please? The last part.</p> <p>Daniel: Double 3 25806.</p> <p>Girl: OK. Here's your day pass.</p> <p>Daniel: Thanks.</p> <p>Girl: You're welcome.</p>	<p>P. 26 ✓</p> <p>A: Image (C-R)</p> <p>X (Cu-R)</p>	<p>Learning goals</p> <p>Tell Ss the title of the unit and ask them to guess what language they are going to learn. Then ask them to read the learning goals and see if their guesses were correct.</p> <p>1 Listen and read</p> <p>Background notes</p> <p>Sports Club: Found in most English towns and cities, a sports club has a number of facilities which usually include swimming pools, exercise rooms, squash courts, sauna, a cafeteria, etc. A sports club can also provide classes, e.g. swimming and aerobics lessons. People pay to use the facilities, but there are reductions for senior citizens, students and the unemployed.</p> <p>British phone numbers: 01273 here is the code for Brighton. For 33, 66, 88 ... we say 'double three', etc. For 0 We say 'o' /əʊ/ not zero.</p> <p>Greetings: Ss may not be familiar with the British distinction between morning, afternoon and evening: morning = usually till 1.00 p.m. (i.e. before lunch) afternoon = 1.00-5.00 or 6.00 p.m. evening = 5.00 or 6.00 p.m. and after.</p> <p>We say <i>Good night</i> when we go to bed, to other people who live in the same house, or when we say goodbye to friends late at night.</p>	<p>P. 46 ✓</p> <p>A: Image exploitation (C)</p> <p>A: Personal question (C)</p> <p>B: Description of Sch (Cu)</p>
	R					

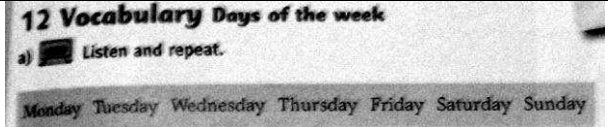
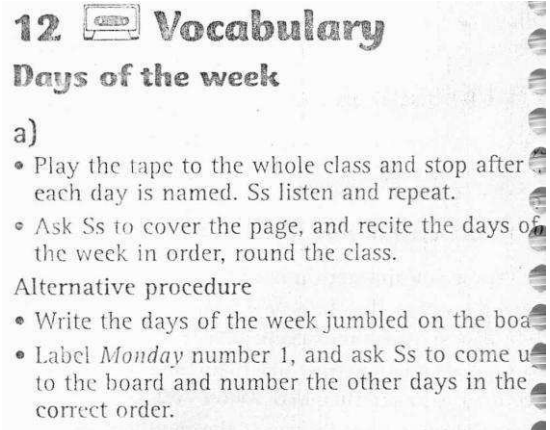
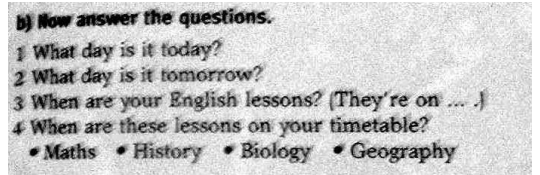
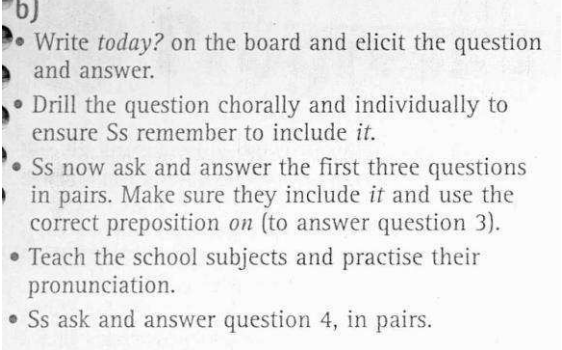
					<p>Picture exploitation</p> <ul style="list-style-type: none"> • Ss look at the picture of Luke and Daniel. • Ask Ss some 'warmer' questions, in L1 if necessary: <i>Where are the boys? What are the boys doing? What are they going to play? Do you play any sports? If so, which ones? Are you a member of a sports club? How often do you do sport/ go to a sports club? What can you see in the background of the picture? (A drinks/snack machine.) What's on the desk? (A computer.)</i> • Give Ss some general questions to answer about the dialogue, e.g. <i>Is Luke a member of the Sports Club? (Yes.) What day is it? (Monday.) What is Daniel's surname? (Cresson.)</i> • Play the tape while Ss read the dialogue and answer the general questions. • Put Ss in pairs to compare answers. Then go through the answers with the whole class. 	
C F	2		<p>2 Comprehension Copy and complete Daniel's day pass for the Oasis Sports Club.</p> 	<p>P. 27 ✓ A: Image (F, C) A: Previous activity (C) A: Triggering element in the rubric/title (F, C)</p>	<p>2 Comprehension</p> <ul style="list-style-type: none"> • Copy the day pass or write it on the board so more able Ss can do this task with books closed, whereas less able ones can have their books open. • Divide the class into pairs or small groups and tell Ss to complete the information in the pass. • Play the dialogue again so that they can fill in any information they do not have. • Check the answers with the whole class. • Explain how the phone number is written and said (see the background notes at start of this unit). 	<p>P. 47 ✓ B: Exemplification (F) X (C)</p>
	L					
CL Cu	3		<p>3 Useful phrases Listen and repeat.</p> <ul style="list-style-type: none"> • Good morning./Good afternoon./ Good evening. • Right. • Sure. (= OK.) • Wait a moment. • You're welcome. 	<p>P. 27 ✓ B: Exemplification (V) X (Cu)</p>	<p>3 Useful phrases</p> <ul style="list-style-type: none"> • See the Introduction. • Ask Ss what greetings we give in the morning, afternoon and evening. Play the tape, explaining and drilling the expressions as necessary. 	<p>P. 47 ✓ B: Description of Sch (Cu) A: Elicitation of Sch (CL)</p>
	S	V				

CL	4	V		<p>P. 27 ✓ A: Triggering element in the rubric/title</p>		<p>P. 27 ✓ A: Elicitation of schemas</p>
CL	5	Pr		<p>P. 27 ✓ A: Triggering element in the rubric/title</p>		<p>P. 47 ✓ B: Description of Sch</p>
F	6	S		<p>P. 27 ✓ A: Triggering element in the rubric/title A: Exemplification</p>		<p>P. 47 ✓ B: Exemplification B: Description of Sch</p>

<p>CL</p>	<p>7</p> <p>L</p> <p>V</p>			<p>P. 27 ✓</p> <p>A: Previous activity(V)</p> <p>A: Triggering element in the rubric/title (L)</p> <p>A: Exemplification(V)</p>	<p>7  Listen</p> <ul style="list-style-type: none"> • Ask Ss to look at the chart. • Tell Ss to listen to the tape and write the missing numbers. Tell them each number is repeated twice. • Play the tape without pausing. • Ss work in pairs to compare their answers. • Play the tape again, pausing after each number as necessary. • Check the numbers with the whole class, ensuring that Ss are pronouncing them correctly. <p>Note: Support can be given by providing less able students with answers, and asking them to write them in the appropriate place.</p>	<p>P. 47 ✗</p>
<p>CL</p> <p>C</p>	<p>8</p> <p>L</p> <p>Pr</p>	<p>8 Vocabulary The alphabet</p> <p>a)  Listen and repeat the letters of the alphabet.</p> <p>Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz</p> <p>Note The letters a, e, i, o, u are vowels. The other letters are consonants.</p> <p>b) What letters can you see on the left?</p>		<p>P. 28 ✓</p> <p>A: Triggering element in the rubric/title (C,CL-L/Pr)</p>	<p>8  Vocabulary</p> <p>The alphabet</p> <ul style="list-style-type: none"> • Write the letters of the alphabet on the board and elicit the names of the letters from the Ss. • Get Ss to classify the letters according to the sounds, so they can remember them more easily. There is no need to write the symbols, just arrange the letters in seven columns if you prefer. <p>1 a / eɪ / : h, j, k 2 h / i: / : c, d, e, g, p, t, v 3 f / e / : l, m, n, s, x, z 4 i / aɪ / : y 5 o / əʊ / 6 q / u: / : u, w 7 r / ɑ: /</p> <ul style="list-style-type: none"> • Play the tape, pausing after each letter for Ss to repeat. • Practise any letters Ss find difficult, e.g. e, g, h, i, j, q, r, w, y, z. Ask Ss to spell, e.g. <i>why, write, zigzag, quiet, jaguar.</i> 	<p>P. 48 ✓</p> <p>A: Elicitation of schemas (Pr)</p> <p>B: Exemplification (C)</p>

CL	9		<p>b) Spell the names for your partner to guess.</p> <p>A: <i>What's this football team?</i> B-O-C-A J-U-N-I-O-R-S. B: It's "Boca Juniors". A: <i>OK. What's this computer game?</i> M-O-R-T-A-L K-O-M-B-A-T. B: <i>Can you spell it again, please?</i></p>	<p>P. 28 ✓ A: Previous activity (Pr) A: Exemplification (S)</p>		<p>P. 48 ✗</p>
	S	Pr				
CL	10		<p>9 Over to you</p> <p>a) Write the name of:</p> <ul style="list-style-type: none"> • a football team • a computer game • a country <p><i>Football team: Boca Juniors</i> <i>Computer game: Mortal Kombat</i> <i>Country: Japan</i></p>	<p>P. 28 ✓ A: Previous activity</p>	<p>9 Over to you</p> <p>a)</p> <ul style="list-style-type: none"> • Point out the three categories and elicit another example of each. • Tell Ss to think of one more example individually in each category, and to write them down. <p>b)</p> <ul style="list-style-type: none"> • Using your own example, spell a football team. • Show Ss how the scoring works. If they get it right first time, give them two points and explain, in L1 if you like, that they only get one point if they ask you to repeat it. • Revise the phrase: <i>Can you spell it again, please?</i> • Ss play the game in pairs. 	<p>P. 48 ✓ A: Exemplification (Pr, S)</p>
	S	Pr				

<p>C Cu</p>	<p>11 S</p>	<p>10 Communication Giving your name and address ▶ What's your surname? ▶ Sanchez. ▶ Can you spell that, please? ▶ S-A-N-C-H-E-Z. ▶ What's your address? ▶ It's Colón 235, Mar del Plata. ▶ What's your postcode? ▶ 7600. Read the example above, then ask your partner questions to complete a day pass for the Oasis Sports Club. Notes <i>Surname:</i> You can also say <i>last name</i> or <i>family name</i>. <i>Postcode:</i> In the USA the postcode is called the <i>zip code</i>.</p>	<p>P. 28 ✓ A: Previous activity (C) A: Exemplification(C) B: Explanation (Cu)</p>	<p>10 Communication Giving your name and address Background notes In a British address, the number is given before the name of the street, e.g. 20 Southey Road. Each small district has its own postcode which is written after the name of the town or city, e.g. London N15 5LH. <ul style="list-style-type: none"> • Choose a good student to read the exchange aloud with. • Read the note under the dialogue and explain about the address and postcode (see the <i>Background notes</i> above). • Ask Ss to read the dialogue silently. • Ss work in pairs with the conversation and use the dialogue to talk about themselves. </p>	<p>P. 48 ✓ A: Exemplification (C) B: Description of Sch (Cu)</p>																																												
<p>Cu F</p>	<p>12 W</p>	<p>11 Practice Read the two addresses on the right. Copy and complete the table below for Sally and Roberto. Then include your address. <table border="1"> <thead> <tr> <th></th> <th>1 Sally</th> <th>2 Roberto</th> <th>3 You</th> </tr> </thead> <tbody> <tr> <td>Title Mr / Mrs / Miss / Ms / Other:</td> <td>Mrs</td> <td></td> <td></td> </tr> <tr> <td>First name:</td> <td>Sally</td> <td></td> <td></td> </tr> <tr> <td>Surname (Family name):</td> <td></td> <td></td> <td></td> </tr> <tr> <td>HOME ADDRESS</td> <td></td> <td></td> <td></td> </tr> <tr> <td>House / Flat / Apartment (Apt.) no.:</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Street / Road:</td> <td></td> <td></td> <td></td> </tr> <tr> <td>City / Town:</td> <td></td> <td></td> <td></td> </tr> <tr> <td>County / State:</td> <td>Sussex</td> <td>California (CA)</td> <td></td> </tr> <tr> <td>Postcode / Zip code:</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Country:</td> <td></td> <td></td> <td></td> </tr> </tbody> </table>  </p>		1 Sally	2 Roberto	3 You	Title Mr / Mrs / Miss / Ms / Other:	Mrs			First name:	Sally			Surname (Family name):				HOME ADDRESS				House / Flat / Apartment (Apt.) no.:				Street / Road:				City / Town:				County / State:	Sussex	California (CA)		Postcode / Zip code:				Country:				<p>P. 29 ✓ B: Image (Cu, F)</p>	<p>11 Practice <ul style="list-style-type: none"> • Ss compare the British-style address with the American one, on the two envelopes at the top of the page. • With the whole class, discuss the differences and their own way of writing addresses. You can do this with any questions or queries in L1. • Individually, Ss complete the chart for Sally and Roberto. • Check the answers for Sally and Roberto by question and answer across the class. • Ss then complete the last column of the chart about themselves. </p>	<p>P. 48 ✓ B: Exemplification (F) B: Comparison w/ SS culture/reality/lang. (Cu)</p>
	1 Sally	2 Roberto	3 You																																														
Title Mr / Mrs / Miss / Ms / Other:	Mrs																																																
First name:	Sally																																																
Surname (Family name):																																																	
HOME ADDRESS																																																	
House / Flat / Apartment (Apt.) no.:																																																	
Street / Road:																																																	
City / Town:																																																	
County / State:	Sussex	California (CA)																																															
Postcode / Zip code:																																																	
Country:																																																	

CL	13		<p>P. 29 ✓ A: Triggering element in the rubric/title (V, L)</p>		<p>P. 49 ✗</p>
	L				
C	14		<p>P. 29 ✗</p>		<p>P.49 ✓ A: Elicitation of schemas</p>
	W				

C
F

15

S

13 Interaction

Student B: Turn to page 96.

Student A: Look at the TV 'soap opera' timetable below and answer Student B's questions. Then ask Student B about the times of *Neighbours* and *Beverly Hills 90210*.A: When's *Neighbours*?

B: It's on Tuesday, ...



YOUR TV 'SOAP OPERA' TIMETABLE								
Programme	Channel	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
<i>Neighbours</i>	BBC1							
<i>Beverly Hills 90210</i>	Channel 5							
<i>Fresh Prince of Bel-Air</i>	BBC2		✓		✓		✓	✓
<i>New Baywatch</i>	ITV				✓			

P. 29 ✓

A: Triggering element

in the rubric/title (F, C)

A: Exemplification (C-S)

A: Image (F)

13 Interaction

See the Introduction.

Background notes

Soap opera: A story on TV (or radio) which continues over a number of weeks, months or even years. Australian and American soap operas like *Neighbours* and *New Baywatch* are popular in Britain. Sometimes soap operas are simply referred to as 'soaps'.

Neighbours is set in a street in a small Australian town and follows the lives of the people who live there.

New Baywatch is an American soap. It shows the adventures of a group of lifeguards on the coast of California.

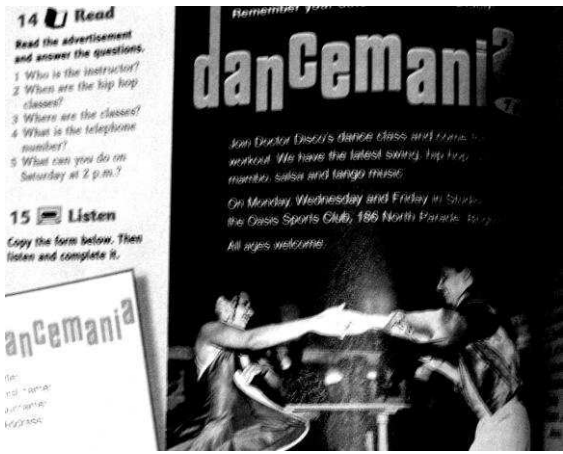
- Bring in your own local newspaper page of TV schedules to introduce this activity. Using your own material or the examples in the book, check/teach *soap opera* and *sitcom*. Ask Ss to identify how many soap operas there are in your schedule.
- Ask Ss some general 'warmer' questions, in L1 if necessary: *Do you watch/like soap operas? Which ones do you watch? Do you recognise any of these soap operas?*
- Practise the names of the soap operas.
- Divide the class into pairs and make sure Ss know how to do the activity. Remind them that they must ask questions and not just show each other the information.
- Tell Ss to turn to page 96.
- Ss work through the exercise to complete their charts.

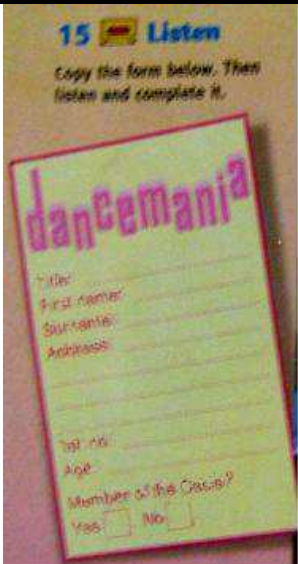
P. 49 ✓

A: Personal question (C)

B: Description of Sch. (C)

A: Authentic materials/realia (F)

C Cu F	16	<p>14 Read Read the advertisement and answer the questions.</p> <ol style="list-style-type: none"> 1 Who is the instructor? 2 When are the hip hop classes? 3 Where are the classes? 4 What is the telephone number? 5 What can you do on Saturday at 2 p.m.? <p>15 Listen Copy the form below. Then listen and complete it.</p> 	<p>P. 30 ✓ A: Image (Cu, F, C)</p>	<p>14 Read</p> <p>Background notes The tango originated in Argentina. It is popular all over Latin America. Learning to dance the tango is popular with young people in Europe and Asia too. Mambo and salsa are dances which originated in Latin America but are now also very popular in many other parts of the world. The lambada is a dance with synchronised movements which originated in Brazil. The word <i>lambada</i> is Portuguese and means, literally, 'the cracking of a whip'. British discos play a variety of these and other types of music, e.g. hip hop. Swing is a type of jazz music from the 1930s and 1940s with a strong, regular beat which people still enjoy dancing to. Hip hop is a type of music which originated in the late 1980s and which is popular with teenagers today.</p> <ul style="list-style-type: none"> • Introduce this activity by asking your Ss what music and dances they like, and if they can dance traditional dances from their country. • Read through the questions in the book. • Ss read the advertisement and answer the questions. • Explain any problem vocabulary, e.g. <i>a workout</i> is often an individual physical exercise programme, but it can also be physical exercises done by a class. In this case, it is dancing. • Ask for reactions: <i>Would you go to this class? Why/Why not?</i> 	<p>P. 50 ✓ A: Reference to previous activity (Cu) A: Personal question (Cu, C)</p>
	R				

C	17 L		<p>P. 30 ✓ A: Previous activity A: Image</p>	<p>15 Listen</p> <p>Glossary funky (colloquial English): <i>fashionable and fun</i> wicked (colloquial English): <i>very good</i></p> <ul style="list-style-type: none"> • Before Ss look at the form in Exercise 15, ask them what information they think Doctor Disco will ask them if they telephone. • Ss listen to the tape and complete the form with the relevant information. • They check their answers in pairs. • Play the tape again if necessary and check with the whole class that their answers are correct. • Ask the more able students: Why does Kirsty say, 'That's silly! It's only a machine!' at the end? 	<p>P. 50 ✓ A: Setting of the context A: Elicitation of expected content</p>
CL	18 V	<p>16 Learn to learn Ask for help in class</p> <ul style="list-style-type: none"> • Can you repeat that, please? • Can you say that again? • Can you spell that, please? • Can you speak more slowly, please? <p>Use these questions in class.</p>	<p>P. 30 ✓ B: Exemplification</p>	<p>16 Learn to learn</p> <ul style="list-style-type: none"> • Introduce this language yourself by saying something very quickly. Elicit and drill the request: <i>Can you speak more slowly, please?</i> • Present the other requests in a similar way. • Give Ss a few minutes to think, individually, of their own difficult words and phrases to use as prompts for further practice. • Write some ideas on the board if necessary. • In pairs, Ss practise asking for spelling and repetition, etc. 	<p>P. 50 ✓ A: Elicitation of schemas A: Setting of the context B: Exemplification</p>

CL	19 G	<p>Grammar</p> <p>1 Copy and complete these tables.</p> <table border="1" data-bbox="300 376 768 587"> <thead> <tr> <th>Singular</th> <th>Plural</th> <th>Singular</th> <th>Plural</th> </tr> </thead> <tbody> <tr> <td>car</td> <td>cars</td> <td></td> <td>addresses</td> </tr> <tr> <td>boy</td> <td></td> <td>man</td> <td></td> </tr> <tr> <td></td> <td>cities</td> <td></td> <td>women</td> </tr> <tr> <td>nationality</td> <td></td> <td>child</td> <td></td> </tr> <tr> <td>language</td> <td></td> <td>person</td> <td></td> </tr> </tbody> </table>	Singular	Plural	Singular	Plural	car	cars		addresses	boy		man			cities		women	nationality		child		language		person		<p>P. 31 ✓ B: Exemplification</p>	<p>- (Keys)</p>	<p>P. 51 ✗</p>
Singular	Plural	Singular	Plural																										
car	cars		addresses																										
boy		man																											
	cities		women																										
nationality		child																											
language		person																											
CL	20 G	<p>2 Write the correct form of the verb <i>to be</i> for these sentences.</p> <p>Are you students at St John's College?</p> <p>1 ... your teacher English?</p> <p>2 What nationality ... you and your brother?</p> <p>3 I ... from Recife in Brazil. Where ... you from?</p> <p>4 We ...n't American. We ... Australian.</p> <p>5 ... Luke and Emily both members of this club?</p> <p>6 The students ...n't at school today. It ... Sunday.</p> <p>7 Istanbul ...n't the capital of Turkey. The capital ... Ankara.</p>	<p>P. 31 ✗</p>	<p>- (Keys)</p>	<p>p. 51 ✗</p>																								

CL	21 W G	<p>3 Use the notes to write complete sentences.</p> <p>They (x) Cuban (x) American. They aren't Cuban. They're American.</p> <p>1 We (x) Chilean (x) Polish 2 She (x) Portuguese (x) Brazilian 3 He (x) Argentinian (x) French 4 It (x) Spanish (x) Mexican 5 I (x) American (x) Canadian 6 They (x) Greek (x) Italian 7 You (x) English (x) Australian</p>	<p>P. 31 ✓ A: Exemplification</p>	<p>- (Keys)</p>	<p>P. 51 ✗</p>																												
CL	22 V	<p>Vocabulary</p> <p>4 Copy and complete these tables.</p> <table border="1" data-bbox="309 831 898 1107"> <thead> <tr> <th>Country</th> <th>Nationality</th> <th>Country</th> <th>Nationality</th> </tr> </thead> <tbody> <tr> <td>Argentina</td> <td>Argentinian</td> <td>Spain</td> <td></td> </tr> <tr> <td>Italy</td> <td></td> <td></td> <td>Ecuadorian</td> </tr> <tr> <td></td> <td>Polish</td> <td>the USA</td> <td></td> </tr> <tr> <td>Cuba</td> <td></td> <td>Japan</td> <td></td> </tr> <tr> <td></td> <td>Greek</td> <td></td> <td>Uruguayan</td> </tr> <tr> <td>Chile</td> <td></td> <td>Brazil</td> <td></td> </tr> </tbody> </table>	Country	Nationality	Country	Nationality	Argentina	Argentinian	Spain		Italy			Ecuadorian		Polish	the USA		Cuba		Japan			Greek		Uruguayan	Chile		Brazil		<p>P. 31 ✓ A: Previous activity A: Exemplification</p>	<p>- (Keys)</p>	<p>P. 51 ✗</p>
Country	Nationality	Country	Nationality																														
Argentina	Argentinian	Spain																															
Italy			Ecuadorian																														
	Polish	the USA																															
Cuba		Japan																															
	Greek		Uruguayan																														
Chile		Brazil																															
CL	23 V	<p>5 Reorder the letters to make the days of the week.</p> <p>duynsa = <i>Sunday</i></p> <p>1 ratsuyda 3 yidraif 5 yamnod 2 dhattsuyr 4 sadewmyde 6 usteyad</p>	<p>P. 31 ✓ A: Previous activity A: Exemplification</p>	<p>- (Keys)</p>	<p>P. 51 ✗</p>																												

C	24	<p>Communication</p> <p>6 In pairs, ask and answer these questions.</p> <p>Where are you from? – I'm from ...</p> <p>What nationality are you? – I'm ...</p> <p>What languages do you speak? – I speak ...</p> <p>What film stars do you like? – I like ...</p> <p>What TV series do you like? – I like ...</p> <p>Can you spell your name, please. – (I-S-A-B-E-L).</p> <p>What's your address and telephone number? – My address is ... and my telephone number is ...</p>	P. 31 ✗	- (Keys)	P. 51 ✗
	S				

C

25

R



1 Read

Read about two people who come from one country but live in another. Make questions for these answers.

Nevena

- 1 She's fourteen.
- 2 She's from Bulgaria.
- 3 It's in the centre of Warsaw.

Javier

- 4 Méndez.
- 5 Twelve.
- 6 From Buenos Aires.
- 7 Spanish.
- 8 In Buenos Aires.

P. 32 ✓

A: Image

A: Triggering element in the rubric/title

Picture exploitation

- Ss look at the pictures in the SB. Write the countries on the board (*Bulgaria, Poland, Argentina and the USA*). Ss discuss the question in pairs.
- While they do this, write some of the things you can see in the pictures on the board: *palm trees, a river, skyscrapers, red roofs, the sea.*
- Ask Ss to close their books and remember which of the cities has these things in the pictures.
- Elicit answers from the whole class.

1 Read

- Explain the title of the texts.
- In L1, ask 'warmer' questions: *Why do people move to other countries to live? What problems might they have?*
- Show Ss a map of the world, or use the map from Unit 3. Ask Ss: *Where are the following countries on the map: Bulgaria/Poland/Argentina/the USA?*
- Ask: *What language(s) do they speak in these countries? Do you know any famous buildings/ places in these countries?*
- Show Ss how to make the questions using Nevena. Write the first answer (*She's fourteen.*) on the board. Elicit the question: *How old is she?* If Ss are having difficulty forming the questions, give them two or three options and get them to choose the correct one.

- Divide the class into pairs. Ss then read the other answers and make the questions in pairs.

- Check the questions across the class.

Note: Support can be given by providing the questions and asking Ss to match them to the answers.

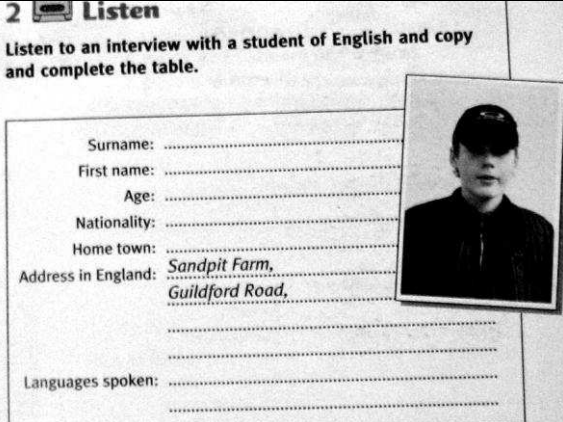

Alternative procedure

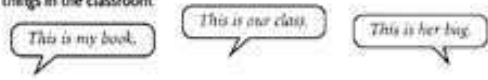

- Organise separate groups working on questions for individuals, e.g. one pair does Nevena and another Javier.
- Go round and check each group.
- Then regroup Ss, e.g. in pairs (one student has worked on Javier and one on Nevena). Ss ask questions and try to remember the answers.


P. 60 ✓







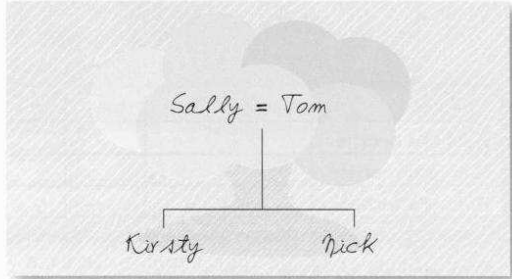
A: Image exploitation

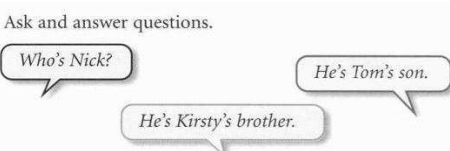
A: Elicitation of expected content


C F	26	<p>2 Listen</p> <p>Listen to an interview with a student of English and copy and complete the table.</p> 	<p>P. 33 ✓</p> <p>A: Triggering element in the rubric/title (F)</p> <p>A: Image (F, C)</p>	<p>2 Listen</p> <ul style="list-style-type: none"> Use the picture to generate interest. Ask Ss: <i>Where do you think he is from? How old is he?</i> <p>Language note: Dima makes a few mistakes. <i>I came from Moscow</i> should be <i>I come from Moscow</i> and <i>learn something else</i> should be <i>to learn anything else/to learn any other language</i>.</p> <ul style="list-style-type: none"> Play the tape once. Ss listen, take notes and complete the chart. Ss compare their notes in pairs. Play the tape again, if necessary, to complete the information. Ask: <i>How long is Dima staying in England?</i> 	<p>P. 60 ✓</p> <p>A: Image exploitation (C)</p> <p>A: Elicitation of expected content (C)</p> <p>X (F)</p>
	L				
C F	27	<p>3 Write</p> <p>Write Dima's personal profile. Then write about yourself.</p> <p><i>My name is Dima ...</i></p>	<p>P. 33 ✓</p> <p>A: Previous activity (C)</p> <p>A: Triggering element in the rubric/title (F)</p>	<p>3 Write</p> <ul style="list-style-type: none"> Take the first two items from the chart in Exercise 2 and show Ss how to write them as a complete sentence: <i>My name is Dmitry Gouchtchin.</i> Ss do the same with the other items in the table (<i>I'm ... years old. I am My home town is At the moment I'm at ... in England. I speak</i>) <p>Support can be given if the activity is done in pairs.</p> <ul style="list-style-type: none"> Ss read out sentences across the class. Ss write about themselves in class. 	<p>P. 61 ✓</p> <p>A: Previous activity (C)</p> <p>B: Image (F)</p>
	W				
C	28	<p>4 Speak</p> <p>Who am I?</p> <p>Imagine you are a famous living person. Give five facts about yourself. The class must guess who you are. Do not say your name.</p> <p>Example facts:</p> <ol style="list-style-type: none"> I'm Canadian. I'm a woman. I'm a famous singer. 	<p>P. 33 ✓</p> <p>A: Setting of the context</p> <p>A: Exemplification</p>	<p>4 Speak</p> <ul style="list-style-type: none"> Introduce the game by using the example (<i>Céline Dion</i>). Then choose another example of your own. Allow time in class or assign the task for homework for Ss to prepare their information. The game can be played in groups or as a class. 	<p>P. 61 ✓</p> <p>A: Exemplification</p>
	S				

N10-4 Headway beginners (8 pp.)																																		
Schema activated	Activity		Students' coursebook	Page No, presence of activation & mode of activation	Teachers' guide	Page No, presence of activation & mode of activation																												
	Skill	Area																																
CL	1	G	<p>1 Complete the table.</p> <table border="1"> <tr> <td>Subject pronoun</td> <td>I</td> <td>you</td> <td>he</td> <td>she</td> <td>we</td> <td>they</td> </tr> <tr> <td>Possessive adjective</td> <td>my</td> <td></td> <td></td> <td></td> <td>our</td> <td>their</td> </tr> </table> <p>T 4.1 Listen and check.</p>	Subject pronoun	I	you	he	she	we	they	Possessive adjective	my				our	their	P. 24 X	<p>1 T 4.1 This section reviews all the possessive adjectives students have seen in Units 1–3 and also presents <i>our</i> and <i>their</i>. Focus students' attention on the subject pronoun column and briefly review <i>I, you</i>, etc. by pointing to yourself and students and eliciting the correct pronoun. Focus attention on the examples in the table. Get students to continue completing the table, working in pairs. Play the recording and let students check their answers. Play it again and get students to repeat chorally and individually. Make sure they can distinguish <i>you/you, they/their</i>, and that they can pronounce <i>our</i> correctly.</p> <p>Answers and tapescript</p> <table border="1"> <tr> <td>Subject pronoun</td> <td>I</td> <td>you</td> <td>he</td> <td>she</td> <td>we</td> <td>they</td> </tr> <tr> <td>Possessive adjective</td> <td>my</td> <td>your</td> <td>his</td> <td>her</td> <td>our</td> <td>their</td> </tr> </table>	Subject pronoun	I	you	he	she	we	they	Possessive adjective	my	your	his	her	our	their	P. 27 ✓ A: Elicitation of expected words
Subject pronoun	I	you	he	she	we	they																												
Possessive adjective	my				our	their																												
Subject pronoun	I	you	he	she	we	they																												
Possessive adjective	my	your	his	her	our	their																												
C	2	S	<p>2 Talk about things in the classroom.</p> 	P.24 ✓ B: Exemplification	<p>2 Focus attention on the examples in the speech bubbles. Say the sentences, pointing to relevant objects and getting students to repeat. Elicit more examples by pointing to objects that belong to the students and objects in the classroom.</p>	P. 27 ✓ A: Exploitation of example B: Exemplification																												
C	3		<p>SALLY'S FAMILY Possessive 's – family relations</p> <p>1 T 4.2 Read and listen.</p> <p>This is Sally Milton. She's married, and this is her family. Their house is in London. She's a teacher. Her school is in the centre of town.</p> <p>Tom is Sally's husband. He's a bank manager. His bank is in the centre of town, too.</p> <p>'Our children are Kirsty and Nick. They're students at Camden College. We're happy in London.'</p> 	P. 24 ✓ A: Image A: Triggering in the rubric/title	<p>Possessive 's – family relations</p> <p>1 Focus attention on the photographs.</p> <p>T 4.2 Play the recording and ask students to follow the text in their books. Check comprehension of <i>husband, bank manager, children, and college</i>.</p> <p>Point to one member of the family and ask <i>Who's this?</i> to elicit the person's name. Take the opportunity to further practise <i>How old is ... ?</i> and <i>(I think) She's ...</i> by asking <i>How old is (Sally)?</i>, etc. to elicit possible ages.</p>	P. 27 ✓ A: Image exploitation																												

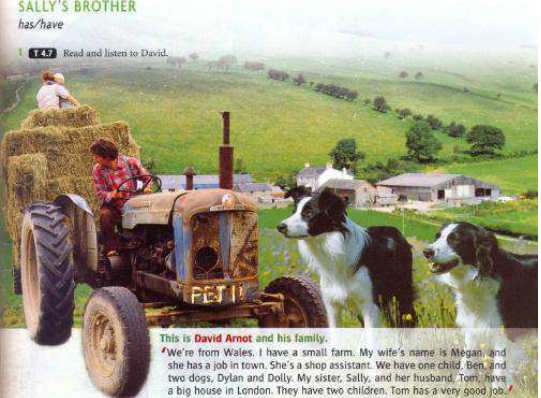
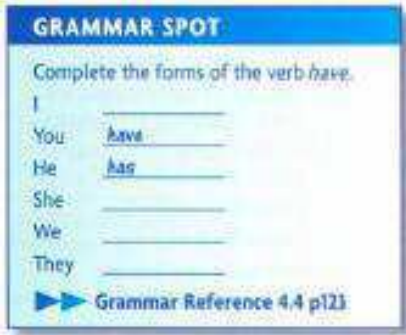
	R	-				
CL	4		<p>GRAMMAR SPOT</p> <p>1 She's married. She's a teacher. 's = is</p> <p>2 This is her family. This is Sally's family. 's = the family of Sally</p> <p>3 his bank her school Tom's Kirsty's </p> <p>▶▶ Grammar Reference 4.1–4.3 p123</p>	P. 25 ✓ B: Exemplification	<p>GRAMMAR SPOT</p> <p>1 Focus attention on the examples. Make sure that students understand that 's is the contracted form of is.</p> <p>2 Review the use of <i>her</i> and then focus attention on the use of possessive 's. Make sure that students understand that we use this form to express possession.</p> <p>3 Review the use of <i>his</i> and then focus attention on the other examples with possessive 's. Ask students to circle the examples of possessive 's in the text about Sally. Make sure students don't confuse the contracted form of <i>is</i> with possessive 's.</p> <p>Read Grammar Reference 4.1 and 4.2 on p123 together in class, and/or ask students to read it at home. Encourage them to ask you questions about it.</p> <p>Grammar Reference 4.3 on p123 focuses on irregular plurals. Read it together in class, and/or ask students to read it at home. Ask students to find an irregular plural in the text about Sally on p24 (<i>children</i>).</p>	P. 27 ✓ B: Description of Sch
		G				
C	5		<p>2 Answer the questions.</p> <p>1 Is Sally married? <u>Yes, she is.</u></p> <p>2 Where's their house? _____</p> <p>3 What is Sally's job? _____</p> <p>4 Where's her school? _____</p> <p>5 What is Tom's job? _____</p> <p>6 Where is his bank? _____</p> <p>7 Are their children doctors? _____</p>	P. 25 ✓ A: Previous activity A: Exemplification	2 Elicit the answers to questions 1 and 2 (<i>Yes, she is. and It's in London.</i>). Get students to continue answering the questions in pairs.	P. 27 ✗
		W (p-a)				

CL	6	<p>3 T 4.4 Listen and repeat.</p> <table border="1" data-bbox="349 343 781 459"> <tr> <td></td> <td>mother</td> <td>daughter</td> <td>sister</td> <td>wife</td> </tr> <tr> <td></td> <td>father</td> <td>son</td> <td>brother</td> <td>husband</td> </tr> <tr> <td>Plural</td> <td>parents</td> <td>children</td> <td></td> <td></td> </tr> </table>		mother	daughter	sister	wife		father	son	brother	husband	Plural	parents	children			<p>P. 25 ✓ A: Image</p>	<p>3 T 4.4 Focus attention on the words in the table. Play the recording and get students to repeat as a class.</p>	<p>P. 27 ✗</p>
	mother	daughter	sister	wife																
	father	son	brother	husband																
Plural	parents	children																		
<p>CL ✗ C F (Family tree)</p>	<p>7 L (p-a) V</p>	<p>4 T 4.5 Look at the family tree. Listen and complete the sentences.</p>  <p>1 Sally is Tom's wife _____.</p> <p>2 Tom is Sally's _____.</p> <p>3 Kirsty is Sally and Tom's _____.</p> <p>4 Nick is their _____.</p> <p>5 Sally is Nick's _____.</p> <p>6 Tom is Kirsty's _____.</p> <p>7 Kirsty is Nick's _____.</p> <p>8 Nick is Kirsty's _____.</p> <p>9 Sally and Tom are Kirsty and Nick's _____.</p> <p>10 Kirsty and Nick are Tom and Sally's _____.</p> <p>T 4.5 Listen again and check.</p>	<p>P. 25 ✓ A: Image (F-L) A: Previous activity (C-L) A: Exemplification (CL-V)</p>	<p>4 T 4.5 Focus attention on the family tree. Ask <i>Who's Sally?</i> and get students to point to the correct person in the photo. Now focus attention on the example and play sentence 1 on the tape. Continue playing the sentences, pausing at the end of each one and getting students to write the correct words. Play the recording again and get students to check their answers.</p> <p>Play the recording through again, pausing after each sentence and getting students to repeat chorally and individually. Make sure they reproduce the possessive 's accurately.</p> <div style="border: 1px solid black; padding: 5px;"> <p>SUGGESTION</p> <p>With a weaker group, use the family tree in a teacher-lead presentation, e.g. point to Sally and then to Tom and say <i>wife</i>. <i>Sally is Tom's wife</i>. Have students repeat the word in isolation first, then the whole sentence chorally and individually. Make sure that they pronounce the possessive 's. Students can then listen to the recording and write the words down as reinforcement.</p> </div>	<p>P. 27-28 ✗ (CL) ✓ A: Image exploitation (F-L & C-L) A: Reference to previous activity (C-L)</p>															


C CL	8	5 Ask and answer questions.		P. 25 ✓ A: Previous activity (C-S) B: Exemplification (CL-G) X:A (CL)	5 Write the following on the board to reinforce the use of possessive 's. Who's Nick? 's = is He's Kirsty's brother 's = possessive, not is Drill the question and answers in open pairs. Then drill a plural example, e.g. <i>Who are Tom and Sally? They're Nick's parents.</i> Get students to continue asking and answering about Sally's family in open pairs. Make sure that they give all possible answers about the different relationships and that they include plural examples, too. Students continue asking and answering in pairs. Monitor and check for correct use of possessive 's and is/are. SUGGESTION You can give students further practice on families and possessive 's by referring to famous people. Draw the family tree of a famous family, e.g. the British or Spanish royal family and get students to ask and answer questions with <i>Who?</i> Alternatively, you can prepare true/false statements about the family relationships. You can also try a quiz based on famous people. Prepare questions based on relationships that your students will know. You can include film stars, pop stars, politicians, and sportspeople, e.g. Who's Victoria Beckham? (<i>She's David Beckham's wife.</i>) Who's Guy Ritchie? (<i>He's Madonna's husband.</i>) Who's Kiefer Sutherland? (<i>He's Donald Sutherland's son.</i>) Who's Stella McCartney? (<i>She's Paul McCartney's daughter.</i>) Be prepared to modify the questions to suit the age and experience of individual groups.	P. 28 ✓ A: Exemplification (CL-G) ✗ (C-S)
	S					

<p>C</p>	<p>9</p>	<p>The family</p> <p>1 T 4.6 Listen to Rachel Chang. Complete the information about her family.</p> 	<p>P. 26 ✓ A: Image (C)</p>	<p>The family</p> <p>1 Focus attention on the photo of Rachel Chang's family and on the names. Ask some general questions about the family: <i>Where are they from? What are their names?</i> Focus attention on the table and make sure students understand what information they have to listen for by eliciting <i>possible</i> answers for each category, e.g. name – Bob, age – 16, job – student.</p> <p>T 4.6 Play the first part of the recording as far as <i>He's a student at college</i>. Elicit the answers about Rachel's brother (<i>Steve, 15, student</i>). Play the rest of the recording and get students to complete the table.</p> <p>Check the answers with the whole class.</p> <p>As a follow-up, point to each of Rachel's relations and get students to give a brief description, e.g. <i>This is Steve. He's Rachel's brother. He's 15 and he's a student.</i></p>	<p>P. 28 ✓ A: Image exploitation (C)</p>
<p>C</p>	<p>10</p> <p>W (p-a)</p>	<p>2. Complete the sentences.</p> <p>1 Steve is <u>Rachel's</u> brother.</p> <p>2 Her _____ name is Grace.</p> <p>3 Grace is Bob's _____.</p> <p>4 "What's _____ job?" "He's a businessman."</p> <p>5 "Where's _____ house?" "It's in San Diego."</p>	<p>P. 26 ✓ A: Previous activity A: Image A: Exemplification</p>	<p>2 Focus attention on the example and then get students to complete the sentences in pairs.</p> <p>Check the answers with the whole class, making sure students have included possessive 's where necessary.</p>	<p>P. 28 ✗</p>
<p>C</p>	<p>11</p> <p>S</p>	<p>3 Write the names of your family. Ask and answer questions with a partner.</p> <p><i>Stefan Danuta</i></p> <p>Who's Stefan/Danuta? He's/She's my brother/mother...</p> <p>How old is he/she? He's/She's...</p> <p>What's his/her job? He's/She's a...</p>	<p>P. 26 ✓ A: Previous activity A: Exemplification</p>	<p>3 Demonstrate the activity by writing the names of your own family on the board and talking about them. Give the information quite slowly but naturally and then ask a few questions to check understanding, e.g. <i>Who's this? What's her job?</i>, etc.</p> <p>SUGGESTION</p> <p>If possible, it's a nice idea to base family descriptions on real photos. Bring in photos of your family and ask students to do the same. If you have a small enough class, sit them around you and talk about the pictures slowly but naturally and pass them around. Encourage students to ask questions, following the models in exercise 3 on p26.</p>	<p>P. 28-29 ✓ A: Authentic materials/realia A: Exemplification</p>

C	12	-	✗	Get students to draw their own family tree (and have their family photos ready if relevant). Divide the class into pairs and get students to ask about each other's family. Monitor and check for correct use of <i>he/she</i> , <i>his/her</i> , and <i>a + job</i> . Ask a few students to choose someone in a family tree or in a photo and give a brief description of him/her. The person can be from their own or their partner's family.	P. 28-29 ✓ A: Authentic materials/realia A: Reference to previous activity	
	S					
CL	13	<i>my/our/your</i> . . .	P. 26 ✓ A: Exemplification (G)	<i>my/our/your</i> . . .	P. 29 ✓ A: Exploitation of example (G)	
	G	<p>4 Complete the sentences with a possessive adjective.</p> <p>1 'What's <u>your</u> name?' 'My name's Sally.'</p> <p>2 'What are _____ names?' 'Our names are Kirsty and Nick.'</p> <p>3 Jean-Paul and André are students. _____ school is in Paris.</p> <p>4 'My sister's married.' 'What's _____ husband's name?'</p> <p>5 'My brother's office is in New York.' 'What's _____ job?'</p> <p>6 We are in _____ English class.</p> <p>7 'Mum and Dad are in Rome.' 'What's _____ phone number?'</p>				

C	14		<p>P. 27 ✓ A: Image A: Triggering in the rubric/title</p>	<p><i>has/have</i></p> <p>1 This section recycles the family vocabulary, possessive 's, and possessive adjectives, and also presents <i>has/have</i>. Point to the picture of Sally on p24 and ask <i>Who's this?</i> Elicit the answer <i>It's Sally Milton</i>. Tell students they are going to read about Sally's brother.</p> <p>T 4.7 Focus attention on the photograph of David and his family and play the first line of the recording as an introduction. Play the rest of the recording through to the end. Check comprehension of <i>farm</i> and <i>dogs</i> by pointing to the photo, and check students understand that <i>child</i> is the singular of <i>children</i>.</p>	<p>P. 29 ✓ A: Image exploitation</p>
	R				
C	15	<p>1 Are the sentences true (✓) or false (X)?</p> <p>1 <input type="checkbox"/> David's farm is in Wales. 2 <input type="checkbox"/> David is Sally's brother. 3 <input type="checkbox"/> His wife has a job in a hospital. 4 <input type="checkbox"/> David and Megan have two children. 5 <input type="checkbox"/> Their farm is big. 6 <input type="checkbox"/> They have two dogs, Ben and Dolly.</p>	<p>P. 27 ✓ A: Previous activity</p>	<p>2 Elicit the answer to sentence 1 with the whole class as an example (true). Then get students to complete the exercise working alone.</p> <p>Get students to check their answers in pairs before checking with the whole class.</p>	<p>P. 29 ✓ A: Elicitation of expected content</p>
	R (p-a)				
CL	16		<p>P. 27 ✓ A: Exemplification</p>	<p>GRAMMAR SPOT</p> <p>Focus attention on the table and the examples. Students complete the table with the other forms of <i>have</i>.</p> <p>Answers</p> <p>I have You have He has She has We have They have</p> <p>Ask students to circle the examples of <i>has</i> and <i>have</i> in the reading text. Refer students to Grammar Reference 4.4 on p123.</p>	<p>P. 29 ✓ A: Exploitation of example</p>
	G				

C F	17	<p>3 T 4.3 Listen and write the sentences. Practise them.</p> <p>1 I have a small farm in Wales.</p> <p>2 _____</p> <p>3 _____</p> <p>4 _____</p> <p>5 _____</p> <p>6 _____</p> <p>7 _____</p>	P. 27 ✓	<p>3 T 4.8 This is a dictation activity. Each sentence is recorded twice, once at normal speed and once more with time for students to write. Demonstrate the activity by playing the first sentence and getting students to listen only, then play it again and get them to write it down. Tell students there are seven sentences in total. Play the rest of the sentences in the same way.</p> <p>Write the sentences on the board and get students to check their answers.</p> <p>Play the recording again, pausing at the end of each sentence and getting the students to repeat as a class. Students then repeat the lines individually.</p>	P. 29 ✓ ✓ A: Exemplification (F)
	L				
C	18	<p>4 Write sentences about your family. Tell the class.</p> <p><i>We have a house in the country.</i> <i>I have two sisters.</i></p>	P. 27 ✓ A: Exemplification A: Personal question	<p>4 In this exercise students write about themselves. Focus attention on the examples in the speech bubbles. Write a few more examples about yourself on the board and list the categories students can write about: brothers/sisters, children, home, job, animals. Go round helping and checking.</p> <p>Then ask a few students to tell the rest of the class about themselves and their family.</p>	P. 29 ✓ A: Exploitation of example
	W				
CL	19	<p>PRACTICE</p> <p><i>has/have</i></p> <p>1 Complete the sentences. Use <i>has</i> or <i>have</i>.</p> <p>1 I <i>have</i> _____ two brothers and a sister.</p> <p>2 My parents _____ a house in the country.</p> <p>3 My wife _____ a Japanese car.</p> <p>4 My sister and I _____ a dog.</p> <p>5 You _____ a very nice family.</p> <p>6 Our school _____ fifteen classrooms.</p> <p>7 We _____ English classes in the evening.</p>	P. 27 ✓ A: Exemplification	<p><i>has/have</i></p> <p>1 Focus attention on the example. Students then complete the exercise working alone.</p> <p>Get students to check their answers in pairs before checking with the whole class.</p>	P. 30 ✓ A: Exploitation of example
	G				

C	20	<p>2 Talk about your school.</p> 	<p>P. 27 ✓ A: Exemplification</p>	<p>2 Focus attention on the examples in the speech bubbles. Drill the sentences chorally and individually. List the categories students can talk about on the board: number of teachers/students/classrooms; size of school; equipment at your school (e.g. TV, video, CD player, computer. You will need to modify the examples to include equipment that students know you have at your school so that they only generate affirmative sentences.) Divide the class into pairs and get students to talk about their school. Monitor and check for correct use of <i>to be</i>.</p>	<p>P. 30 ✓ A: Exploitation of example</p>												
	S																
C	21	<p>Questions and answers</p> <p>3 Match the questions and answers.</p> <table border="0"> <tr> <td>1 How is your mother?</td> <td>Yes, we are.</td> </tr> <tr> <td>2 What's your sister's job?</td> <td>She's David's sister.</td> </tr> <tr> <td>3 How old are your brothers?</td> <td>It's in the centre of town.</td> </tr> <tr> <td>4 Who is Sally?</td> <td>She's very well, thank you.</td> </tr> <tr> <td>5 Where is your office?</td> <td>They're ten and thirteen.</td> </tr> <tr> <td>6 Are you and your husband from Italy?</td> <td>She's a nurse.</td> </tr> </table> <p>T 4.9 Listen and check.</p>	1 How is your mother?	Yes, we are.	2 What's your sister's job?	She's David's sister.	3 How old are your brothers?	It's in the centre of town.	4 Who is Sally?	She's very well, thank you.	5 Where is your office?	They're ten and thirteen.	6 Are you and your husband from Italy?	She's a nurse.	<p>P. 27 ✓ A: Exemplification</p>	<p>Questions and answers</p> <p>3 This exercise reviews the question words students have covered to date and also includes a <i>Yes/No</i> question. Focus attention on the example and then get students to match the other questions and answers.</p> <p>T 4.9 Play the recording and get students to check their answers. Then let them practise the questions and answers in pairs.</p>	<p>P. 30 ✓ A: Exploitation of example</p>
	1 How is your mother?	Yes, we are.															
2 What's your sister's job?	She's David's sister.																
3 How old are your brothers?	It's in the centre of town.																
4 Who is Sally?	She's very well, thank you.																
5 Where is your office?	They're ten and thirteen.																
6 Are you and your husband from Italy?	She's a nurse.																
L																	
CL F	22	<p>4 Tick (✓) the correct sentence.</p> <ol style="list-style-type: none"> <input type="checkbox"/> Mary's children are married. <input type="checkbox"/> Mary's children are married. <input type="checkbox"/> What's your daughter name? <input type="checkbox"/> What's your daughter's name? <input type="checkbox"/> What's he's job? <input type="checkbox"/> What's his job? <input type="checkbox"/> They're from Germany. <input type="checkbox"/> Their from Germany. <input type="checkbox"/> They're parents have a house in Bonn. <input type="checkbox"/> Their parents have a house in Bonn. <input type="checkbox"/> My brother have a good job. <input type="checkbox"/> My brother has a good job. <input type="checkbox"/> We house is in the centre of town. <input type="checkbox"/> Our house is in the centre of town. 	<p>P. 27 ✗</p>	<p>Check it</p> <p>4 Focus attention on the first pair of sentences as an example. Remind students of the convention of ticking (✓) to indicate that something is correct. Students continue working individually to choose the correct sentence. Get students to check their answers in pairs before checking with the whole class.</p>	<p>P. 30 ✗ ✓ A: Exemplification (F)</p>												
	G																

C
F

23

R

READING AND WRITING

My best friend

- 1 Read about Andy. Check the new words in your dictionary.
- 2 Match the photographs with a part of the text. Who are the people in the pictures?

My friend Andy

- a My best friend's name is Andy. He's very nice, and he's really funny. He's 22, and he's a student at university. He isn't married, but he has a beautiful girlfriend. Her name is Carrie, and she's American.
 - b Andy's parents have a flat in Manchester. It's near the centre of town. His father's a taxi driver, and his mother has a part-time job in a hospital.
 - c He has two sisters. Their names are Alison and Molly. They're both at school.
 - d Andy has a lot of CDs. His favourite music is rock 'n' roll, and his favourite pop group is Mood. He is also a fan of Manchester United!
- When we're together, we have a good time.



P. 28 ✓

A: Image (C)

A: Exemplification (F)

READING AND WRITING (SB p28)

My best friend

NOTE

Students need access to dictionaries to check new lexis in the reading text. If students don't usually bring dictionaries to class or if there isn't a class set of dictionaries available, ask students to check the new words (in bold) in the text for homework before the reading lesson.


- 1 Working alone or in pairs, students read the text and check the new words (in bold in the text). (If students have done the dictionary work for homework before the lesson, ask them to do the reading and matching straightaway.)
- 2 Demonstrate the activity by eliciting the photo that goes with paragraph a (photo 1). Students continue to match the other photos and paragraphs, and say who they think the people in the photos are. Check the answers with the whole class.

P. 30 ✗

✓
A: Exemplification (F)


C	24	<p>3 Underline the correct information.</p> <p>1. Andy is ... a student / a bus driver / nice / American / funny / beautiful.</p> <p>2. Andy has ... two sisters / two brothers / a wife / a girlfriend / a lot of CDs.</p> <p>3. Carrie is ... Andy's sister / Andy's girlfriend / American / beautiful.</p> <p>4. Andy's parents have ... a house / a flat / one daughter / three children.</p> <p>5. Andy is ... in a pop group called <i>Mood</i> / a fan of <i>Mood</i> / a fan of Manchester United.</p>	<p>P. 29 ✓ A: Image A: Previous activity</p>	<p>3 Focus attention on the example sentence. Students complete the activity working individually and then check their answers in pairs. Check the answers with the whole class.</p>	<p>P. 31 ✓ A: Exploitation of example</p>
	R (p-a)				
C	25	<p>4 Work with a partner. Talk about Andy.</p> <p><i>Andy's a student. He's very ...</i></p>	<p>P. 29 ✓ A: Exemplification A: Previous activity</p>	<p>4 Focus attention on the speech bubble and then get students to give more information about Andy. Divide the class into pairs and get students to take it in turns to talk about Andy, using the information they underlined in exercise 3. Monitor and check for correct use of <i>he/she/they, his/her/their, is/are, has/have</i>, and possessive 's.</p>	<p>P. 31 ✓ A: Elititation of sch A: Exploitation of example</p>
	S				
C F	26	<p>5 Write about a good friend.</p> <ul style="list-style-type: none"> • My friend's name is ... • She's/He's ... • She/He has ... • Her/His parents ... • Her/His favourite ... <p>Write about family, job, music, sport ...</p>	<p>P. 29 ✗ ✓ A: Personal question (C)</p>	<p>5 Prepare students for the writing phase by eliciting what sort of information can complete each sentence. If you have time, build up a connected description on the board of an imaginary person to provide the students with a model. Get the students to write their description</p> <p>SUGGESTION It's a good idea to let students look at each other's written work to help correct it. When you correct the work, make a note of the most common mistakes in recent target language and get students to correct them as a class activity before you hand back individual work.</p>	<p>P. 31 ✗ ✓ A: Elititation of sch (F) B: Exemplification (F)</p>
	W				
CL C	27	<p>EVERYDAY ENGLISH The alphabet</p> <p>1 T 4.10 Listen to the letters of the alphabet. Practise them.</p> <p>A B C D E F G H I J K L M N O P Q R S T U V W X Y Z</p>	<p>P. 30 ✓ A: Triggering in the rubric/title (C-Pr)</p>	<p>The alphabet</p> <p>This section covers the alphabet and spelling. Once students have learnt the alphabet, take the opportunity whenever possible to spell new words to the students and to get them to spell words in class.</p> <p>1 T 4.10 Tell the students they are going to practise the alphabet in English. Play the recording, pausing after each letter and getting the students to repeat as a class.</p>	<p>P. 31 ✗</p>
	L Pr				

					Review the letters that students find confusing and drill these thoroughly:																	
CL	28	Pr	<p>2 Practise the letters in groups.</p> <table border="0"> <tr> <td>/eɪ/</td> <td>a h j k</td> <td>/əʊ/</td> <td>o</td> </tr> <tr> <td>/i:/</td> <td>b c d e g p t v</td> <td>/u:/</td> <td>q u w</td> </tr> <tr> <td>/eɪ/</td> <td>f l m n s x z</td> <td>/ɑ:/</td> <td>r</td> </tr> <tr> <td>/aɪ/</td> <td>i y</td> <td></td> <td></td> </tr> </table>	/eɪ/	a h j k	/əʊ/	o	/i:/	b c d e g p t v	/u:/	q u w	/eɪ/	f l m n s x z	/ɑ:/	r	/aɪ/	i y			<p>P. 30 ✓ A: Image A: Previous activity</p>	<p>2 The letters in this exercise are arranged according to sound. Demonstrate this by reading the first group of letters /eɪ/. Say these letters again and get students to repeat as a class. Repeat for the other groups of letters and then get individual students to read different letter groups aloud.</p> <p>Write different letters on the board at random and elicit them from the students. Pay special attention to the vowels as these often give problems. Then put some known words on the board and elicit the spelling. (You could feed in <i>How do you spell ... ?</i> at this point.)</p>	<p>P. 31 ✓ B: Explanation of Sch B: Exemplification</p>
/eɪ/	a h j k	/əʊ/	o																			
/i:/	b c d e g p t v	/u:/	q u w																			
/eɪ/	f l m n s x z	/ɑ:/	r																			
/aɪ/	i y																					
CL C	29	L Pr	<p>3 T 4.11 Listen to people spell their first name (Sally) and their surname (Milton). Write the names.</p> <p>SALLY MILTON</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>P. 30 ✗ (CL) ✓ A: Exemplification (C-L) A: Triggering in the rubric/title (C-L)</p>	<p>3 T 4.11 Check comprehension of <i>first name</i> and <i>surname</i> and tell students they are going to hear five people spelling their names. Play the recording of the first name as an example. Then play the other names, pausing at the end of each surname. Students write the names and then check their answers in pairs. Then check the answers with the whole class by writing the names on the board and getting students to spell them aloud.</p>	<p>P. 31 ✓ A: Setting of the context (C-L) A: Exemplification (CL)</p>																
CL	30	S Pr	<p>4 Practise spelling your name with a partner.</p> <p>How do you spell your first name?</p> <p>K - R - I - S - Z - T - I - N - A.</p> <p>How do you spell your surname?</p> <p>N - A - G - Y.</p>	<p>P. 30 ✓ A: Triggering in the rubric/title (Pr) A: Exemplification (S)</p>	<p>4 Focus attention on the examples in the speech bubbles and drill the exchanges chorally and individually. Students practise spelling their own names in open and closed pairs.</p>	<p>P. 31 ✓ A: Exploitation of example (S)</p>																
CL	31	S Pr	<p>5 In pairs, ask and answer <i>How do you spell ... ?</i> with words from the text about Andy on p28.</p> <p>How do you spell 'friend'?</p> <p>F - R - I - E - N - D.</p>	<p>P. 30 ✓ A: Previous activity (Pr) A: Exemplification (S)</p>	<p>5 Focus attention on the examples in the speech bubbles in exercise 5. Drill the exchange chorally and individually. Students practise the exchange with different words from the text, working in open pairs. Students continue working in closed pairs. Monitor and check for accurate pronunciation of the letters.</p>	<p>P. 31 ✓ A: Exploitation of example (S)</p>																

CL	32	<p>6 Put the letters in the correct order. What's the country?</p> <p>NEFACR <u>FRANCE</u></p> <p>NAPIS _____</p> <p>LARZIB _____</p> <p>NAPAJ _____</p> <p>LASARUTAI _____</p> <p>YLIAT _____</p> <p>GANELDN _____</p>	<p>P. 30 ✓</p> <p>A: Triggering in the rubric/title (CL)</p> <p>A: Exemplification (CL)</p>	<p>6 Focus attention on the example. Students continue with the other countries. Get them to check their answers in pairs before checking with the whole class. Get the students to give the spelling of each country, rather than just the name.</p>	<p>P. 32 ✓</p> <p>A: Exploitation of example (CL)</p>
<p>CX</p> <p>F</p> <p>(Phone conver. & personal card)</p>	<p>33</p> <p>R</p>	<p>7 T4.12 Listen to the phone conversations.</p> <p>1 A Good morning. The Grand Hotel. J Hello. The manager, please. A Certainly. And your name is? J José Gonzalez. A How do you spell your surname? J G - O - N - Z - A - L - E - Z. A Thank you. S Hello, Sam Jackson. J Mr Jackson, hello. This is José Gonzalez ...</p> 	<p>P. 31 ✓</p> <p>A: Triggering in the rubric/title (F)</p> <p>A: Image (F)</p> <p>B: Image (F)</p>	<p>On the phone</p> <p>7 T4.12 Focus attention on the first business card and ask <i>What's his name?, Where's his company?, and What's his phone number?</i> Play the recording through once and get students to follow in their books. Make sure students understand that <i>And your name is?</i> is a polite way of asking <i>What's your name?</i> over the phone.</p> <p>Play the recording again, pausing at the end of each line and getting students to repeat chorally and individually. Students practise the conversation in closed pairs. Repeat the above procedure for the second conversation, but use the feminine forms <i>What's her name?, Where's her company?, and What's her phone number?</i> about the second business card.</p>	<p>P. 32 ✓</p> <p>A: Image exploitation (F)</p>

2 B Good afternoon, The Edinburgh English School.
M Hello. The director, Annie Benton, please.
B And your name is?
M Mayumi Morioka.
B M - A ...
M M - A - Y - U - M - I M - O - R - I - O - K - A.
B Thank you. ... I'm sorry, She isn't in her office.
What's your phone number?
M It's Japan 3 5414 6443.
B Thank you for telephoning. Goodbye.
M Goodbye.

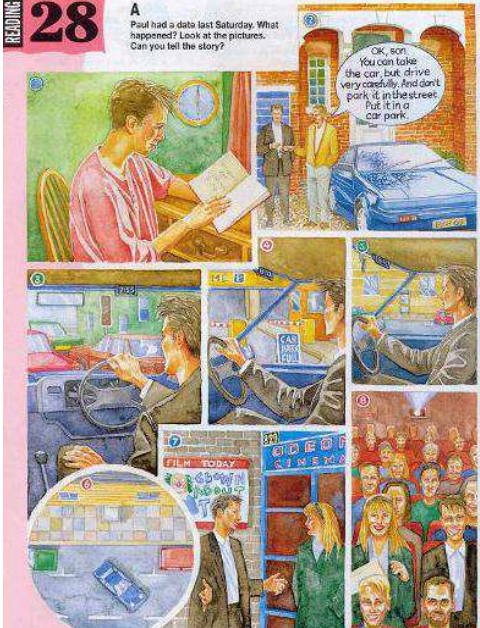


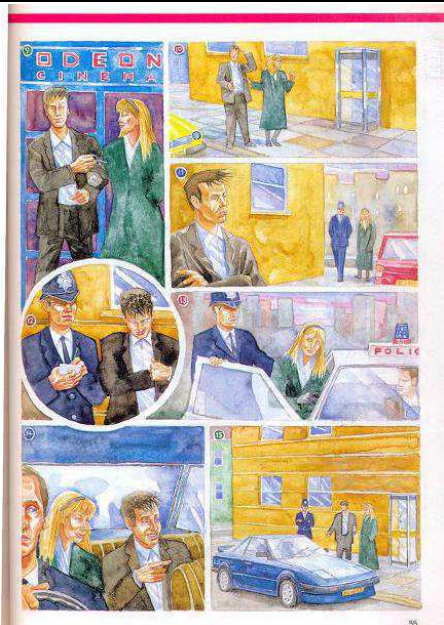
<p>F (Personal card)</p>	<p>34</p>	<p>Write your business card. Have similar phone conversations.</p> 	<p>P. 31 ✓ A: Image A: Previous activity</p>	<p>8 Ask students to write their own information on the blank business card. They should include first name, surname, address, and phone number and they can invent a company name if they like.</p>	<p>P. 32 ✗</p>
<p>F (Phone conver.)</p>	<p>35</p>		<p>P. 31 ✓ A: Image A: Previous activity</p>	<p>Get students to practise conversations 1 and 2 in open pairs, using their own information. Students continue working in closed pairs.</p>	<p>P. 32 ✗</p>

M00- Generation 2000 Units 28,29,30&31																											
Schema activated	Activity		Students' coursebook	Page No, presence of activation & mode of activation	Teachers' guide	Page No, presence of activation & mode of activation																					
	Skill	Area																									
CL	1			✘	<p>Suggested Procedure</p> <p>Lead in</p> <p>Books closed. The text in this lesson introduces the past tense of a number of regular and irregular verbs. To help facilitate the students' own telling of the story, begin by focusing on these past forms. Write on the board the base forms of these regular verbs first: apologise, arrive, ask, laugh, look, park, point, show, shoot, start, stop, walk, want. See if the students can help you put these into three groups according to the pronunciation of the past -ed endings. Practise saying these past forms.</p> <table border="0"> <tr> <td>/t/</td> <td>/d/</td> <td>/ɪd/</td> </tr> <tr> <td>asked</td> <td>apologised</td> <td>pointed</td> </tr> <tr> <td>laughed</td> <td>arrived</td> <td>started</td> </tr> <tr> <td>looked</td> <td>showed</td> <td>wanted</td> </tr> <tr> <td>parked</td> <td></td> <td>shouted</td> </tr> <tr> <td>walked</td> <td></td> <td></td> </tr> <tr> <td>stopped</td> <td></td> <td></td> </tr> </table> <p>Now write the base forms of these irregular verbs on the board: come, drive, feel, find, get, go, say, see, like, think. Ask the students to say what the past forms are. They could look up the past tense of these in their list of irregular verbs on page 119 of the Student's Book. Practise saying these past forms: came, drove, felt, found, got, went, said, saw, took, thought.</p>	/t/	/d/	/ɪd/	asked	apologised	pointed	laughed	arrived	started	looked	showed	wanted	parked		shouted	walked			stopped			<p>No page No. ✓</p> <p>A: Elicitation of schemas</p> <p>A: Exemplification</p>
	/t/	/d/				/ɪd/																					
asked	apologised	pointed																									
laughed	arrived	started																									
looked	showed	wanted																									
parked		shouted																									
walked																											
stopped																											
	G																										

CL	2		✘	<p>28 The new car</p> <p>Turn over for the rest of the teacher's notes.</p> <p>Practice Activities</p> <p>Pronunciation of -ed endings</p> <p>Remind the students that the past tense of regular verbs have an -ed ending (eg walk/walked, look/looked).</p> <p>Write these three groups of verbs on the board:</p> <table border="0"> <tr> <td>1</td> <td>2</td> <td>3</td> </tr> <tr> <td>start</td> <td>turn</td> <td>stop</td> </tr> <tr> <td>end</td> <td>arrive</td> <td>walk</td> </tr> <tr> <td></td> <td>play</td> <td>finish</td> </tr> <tr> <td></td> <td>use</td> <td>watch</td> </tr> </table> <p>Start with the verb in group 1. Get the students to repeat these after you. Focus on the end sound in these verbs: start /t/ and end /d/. See if the students can tell you how we say -ed after the sound (/d/). Then get them to practise saying the past forms: started /ɪd/, ended /ɪd/.</p> <p>Now get the students to repeat the verbs in groups 2 and 3 after you. Focus on the voiced end sounds in the group 2 verbs: turn /n/, arrive /v/, play /eɪ/ and use /z/. Then focus on the unvoiced end sounds in the group 3 verbs: stop /p/, walk /k/, finish /ʃ/ and watch /tʃ/. See if the students can tell you how we say -ed after the voiced sounds in group 2 (/d/) and the unvoiced sounds in group 3 (/t/). Then get them to practise saying the past forms: turned /nd/, arrived /vd/, played /eɪd/, used /zɪd/, stopped /pt/, walked /kt/, finished /ʃt/, watched /tʃt/.</p> <p>Now write the base form of more regular verbs on the board:</p> <p>open work want wait clean live like</p> <p>Get the students to say the past form of these verbs, grouping them according to the pronunciation of the -ed endings.</p> <table border="0"> <tr> <td>/ɪd/</td> <td>/d/</td> <td>/t/</td> </tr> <tr> <td>wanted</td> <td>opened</td> <td>worked</td> </tr> <tr> <td></td> <td>cleaned</td> <td>liked</td> </tr> <tr> <td></td> <td>lived</td> <td></td> </tr> </table> <p>Refer the students to the pronunciation rules on page 118 of the Student's Book.</p>	1	2	3	start	turn	stop	end	arrive	walk		play	finish		use	watch	/ɪd/	/d/	/t/	wanted	opened	worked		cleaned	liked		lived		<p>✔</p> <p>A: Elicitation of schemas B: Description of Sch A: Reference to previous activity</p>
	1	2			3																											
start	turn	stop																														
end	arrive	walk																														
	play	finish																														
	use	watch																														
/ɪd/	/d/	/t/																														
wanted	opened	worked																														
	cleaned	liked																														
	lived																															
	Pr																															

CL	3	G		✘	<p>Spelling of -ed endings</p> <p>Go over these rules with the students.</p> <p>1 Most regular verbs, add <i>-ed</i>. wait waited work worked</p> <p>2 Verbs ending in <i>e</i>, take away the <i>e</i> and add <i>-ed</i>. like liked live lived</p> <p>3 Verbs ending in consonant + <i>y</i>, change the <i>y</i> to <i>i</i> and add <i>-ed</i>. study studied try tried</p> <p>4 Verbs of one syllable ending in 1 vowel and 1 consonant, double the consonant and add <i>-ed</i>. stop stopped plan planned</p> <p>But we do not double the consonant if it is <i>y</i> or <i>w</i>. play played show showed</p> <p>These basic rules will enable the students to deal with most verbs, although it is worth noting that those of two or more syllables double the final consonant only when it is in a stressed syllable, eg <i>pre'fer/preferred</i>, <i>ad'mit/admitted</i>. When the last syllable is not stressed, the final consonant is not doubled, eg <i>'open/opened</i>, <i>'listen/listened</i>.</p> <p>Now get the students to write the past tense of these verbs.</p> <p>dance (<i>danced</i>) die (<i>died</i>) paint (<i>painted</i>) look (<i>looked</i>) drop (<i>dropped</i>) close (<i>closed</i>) carry (<i>carried</i>) mend (<i>mended</i>)</p> <p>You could also get them to group these past forms according to the <i>-ed</i> pronunciation.</p> <table border="0"> <tr> <td>/ɪd/</td> <td>/d/</td> <td>/t/</td> </tr> <tr> <td>painted</td> <td>carried</td> <td>danced</td> </tr> <tr> <td>mended</td> <td>died</td> <td>dropped</td> </tr> <tr> <td></td> <td>closed</td> <td>looked</td> </tr> </table>	/ɪd/	/d/	/t/	painted	carried	danced	mended	died	dropped		closed	looked	<p>✔</p> <p>A: Reference to previous activity</p> <p>B: Explanation of Sch</p>
/ɪd/	/d/	/t/																
painted	carried	danced																
mended	died	dropped																
	closed	looked																


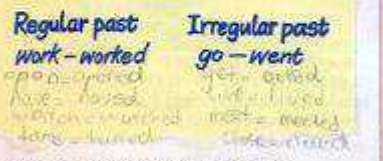
CL	4	G		✗	<p>Can I...? (asking for permission)</p> <p>Give students a 'permission quiz'. Get them to make appropriate requests using <i>Can I...?</i> in these situations:</p> <ol style="list-style-type: none"> 1 You are at your friend's home. You want to use the telephone. What do you say to your friend? (eg <i>Can I use your telephone?</i>) 2 You are at school. You are cold and there is a window open near you. What do you say to the teacher? (eg <i>Can I close the window, please?</i>) 3 Your friend has got a magazine. You want to look at it. What do you say? (eg <i>Can I look at your magazine?</i>) 4 You telephone the ABC company. You want to speak to Mr Black. What do you say to the telephonist? (eg <i>Can I speak to Mr Black, please?</i>) 5 You are in a restaurant. You want a cup of coffee. What do you say to the waiter? (eg <i>Can I have a cup of coffee, please?</i>) 6 You want to write something, but you haven't got a pen. Your friend has got one. What do you say to your friend? (eg <i>Can I use your pen?</i>) 	✗
C	5	S (pr-a)		<p>P. 54-55 ✓ A: Triggering element in the rubric/title A: Image</p>	<p>A</p> <p>Books open. Write up the title of the story (<i>The new car</i>) on the board. Tell the class that they are going to read the story, but first you want them to look at the pictures and try to tell the story themselves. Establish that the pictures show what happened in the past last Saturday evening. T: <i>This is a story about a man called Paul Willis. Look at picture 1. What did Paul do at 6.00 last Saturday evening?</i> S: <i>He looked at his diary.</i> T: <i>Who did Paul have a date with?</i> S: <i>He had a date with Kim.</i> Continue in this way helping the class to tell the story. Make sure that the students keep using the past tense. As you go along, introduce some key items of vocabulary like <i>car park, space, comedy, driving licence, etc.</i> You could also practise some of the new language by getting students to choose the correct sentences. (Picture 6) T: <i>Paul parked in a car park. Paul parked on the street.</i> S: <i>Paul parked on the street.</i> T: <i>Paul arrived at the cinema at 8.00.</i> He arrived at the cinema at 8.20. (Picture 7) S: <i>He arrived at the cinema at 8.20.</i> (Picture 8) T: <i>They thought the film was funny.</i> They thought the film was boring. S: <i>They thought the film was funny.</i> T: <i>Paul couldn't find his car keys. Paul couldn't find his car.</i> S: <i>Paul couldn't find his car.</i> (Picture 11) T: <i>Kim found a policeman. Paul found a policeman.</i> S: <i>Kim found a policeman.</i> Similarly, you could get the students to correct your statements. (Picture 14) T: <i>Paul drove to the police station.</i> S: <i>No, the policeman drove to the police station.</i> T: <i>Kim pointed to Paul's car.</i> S: <i>No. Paul pointed to his car.</i></p>	<p>✓ A: Image exploitation A: Setting of the context A: Exploitation of title</p>





<p>C</p>	<p>6</p>	<p>B Here is the story, but the different parts are in the wrong order. Can you put them in the right order? Example 1 d</p> <p>a Paul tried to find a place to park. He drove around for ten minutes, but all the car parks were full. He looked at the clock again. It was 8.10. He was late. He had to find a place to park and he had to find one quickly. He saw an empty parking space in the street by a telephone box. He drove into the space and parked the car there.</p> <p>b Kim came back a few minutes later with a policeman. The policeman took his notebook from his pocket and looked at Paul. ‘What kind of car is it, sir?’ the policeman asked. ‘It’s a brand new Mazda – dark blue,’ said Paul. ‘Registration number?’ the policeman asked. ‘I... I’m... I’m afraid I don’t know,’ said Paul. ‘You don’t know, sir?’ the policeman said. ‘Well... I mean... you see... it isn’t my car.’ ‘Not your car, sir?’ said the policeman. ‘No,’ said Paul. ‘It’s my father’s car.’ ‘Your father’s car. I see,’ said the policeman. ‘Can I see your driving licence, please, sir?’ Paul felt in his pocket. He didn’t have his licence. ‘I... I’m sorry,’ he said. ‘I haven’t got it on me. I think it’s at home.’ The policeman looked at Paul. ‘OK,’ he said. ‘Get into the car. We’re going to the police station. You can phone your father from there.’</p> <p>c After the film, Paul proudly showed Kim the keys to his father’s car. ‘Can I give you a lift home?’ he asked. ‘Oh, have you got a car, Paul?’ Kim asked. ‘That’s great! Yes, please.’ Then they started walking back to the car together.</p> <p>d Last Saturday evening Paul Willis had a date with a young woman named Kim Ryan. Paul wanted to borrow his father’s new sports car. It was a beautiful car and Mr Willis was very proud of it. ‘OK, son. You can take the car, but drive very carefully,’ said Mr Willis. ‘And don’t park it in the street. Put it in a car park.’</p> <p>e They all got into the police car and started to drive to the police station. Then suddenly Paul shouted, ‘Stop!’ He got out of the car. There – parked by a telephone box – was a brand new dark blue Mazda sports car. Kim and the policeman got out of the police car, too. The policeman looked at Paul. ‘Is that your father’s car, sir?’ he asked. Paul had a big smile on his face. ‘Yes, that’s right,’ he said. ‘That’s his car.’</p> <p>f Kim was still outside the cinema when Paul arrived at 8.20. He apologised for being late and they went inside. They really liked the film. It was a comedy and they laughed a lot.</p> <p>g Paul got into the car and drove into town. The date was for 8 o’clock outside the Odson Cinema. There was a lot of traffic in the town centre. When Paul was near the cinema he looked at the clock in the car. It was 7.55. ‘Oh, no! I’m going to be late,’ he thought.</p> <p>h They walked for about ten minutes. Then Paul suddenly stopped. ‘Oh, no!’ he said. ‘What’s the matter?’ asked Kim. ‘I think... someone has stolen my father’s car.’ He pointed to an empty parking space by a telephone box. ‘Look!’ he said. ‘That’s where I parked the car. And it’s not there now.’ ‘Wait here,’ said Kim. ‘I’m going to find a policeman.’</p>	<p>P. 56 ✓ A: Previous activity A: Image A: Exemplification</p>	<p>B Now get the students to read the jumbled texts silently and write the letters in the correct order. Some of the language will be unfamiliar. Encourage the students just to put the texts in the right order without trying to understand everything. Explain that they do not need to understand everything at this stage. Play the tape for the students to check their answers. Answers 1 d, 2 g, 3 a, 4 f, 5 c, 6 h, 7 b, 8 e Read out the text (in the right order) in sections, dealing with any language difficulties as you go along. Encourage the students to try to guess through the context what some of the new words mean. 1 (d) It was a beautiful... and Mr Willis was very proud of it. Ask What is ‘it’ here? (The new car.) Point out that the adjective proud describes the noun Mr Willis. And don’t park it in the street. Put it in a car park – Ask What is ‘it’ in these two sentences? (The car.) 3 (a) He had to find a place... and he had to find one quickly. Ask What does ‘one’ mean here? (A place to park.) 4 (f) apologised = Ask What do you think Paul said? (I’m sorry I’m late.) They really liked the film. – Ask Who are ‘they’? (Kim and Paul.) comedy = a funny light-hearted film. 5 (c) Paul proudly showed Kim the keys to his father’s car. – Ask What does ‘his’ mean here? (Paul’s.) 6 (h) What’s the matter? = What is wrong? stolen = taken the car away without permission. He pointed to an empty parking space. – Ask Who is ‘he’? (Paul.) 7 (b) brand new = completely new. registration number – Get the students to give you the registration number of the family car. afraid = an expression of regret. Can I see your driving licence, please? (Asking for permission) – Give more examples by asking for permission to do things yourself: Can I use your pen/ruler? Can I see your book/magazine? on me = with me. 8 (e) He got out of the car. – Ask Who is ‘he’? (Paul.) That’s his car. Ask What does ‘his’ mean here? (Paul’s father.) Note that the story is recorded. As a final stage you could play the recording of the whole story with the students following in their books.</p>	<p>✗</p>
	<p>R</p>				

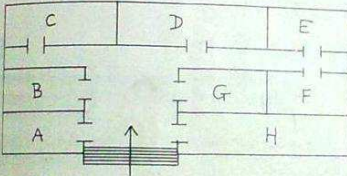
<p>C</p>	<p>7</p> <p>W (p-a)</p>	<p>C</p> <p>How much can you remember? Write questions about the story to ask each other.</p> <p>Who did ...? Why did ...? What did ...? What kind of film did ...? Whose car did ...? Did ...? Where did ...? Was ...? When did ...? Were ...? What time was ...? etc.</p> <p><i>Who did Paul have a date with last Saturday? Whose car did he borrow for the date? Was Mr Willis very proud of the car? Did Mr Willis want Paul to park the car in the street? Where did he want Paul to park it?</i></p> <p>Then ask and answer.</p>	<p>P. 56 ✓</p> <p>A: Exemplification A: Previous activity</p> <p>A: Personal question</p>	<p>C</p> <p>Explain the task. Read the sample questions with the students. Get them to focus on the story and ask volunteers to ask some more example questions, eg. <i>What kind of film did they see? Did Paul have his licence?</i> etc. Then get them to write some questions of their own on a piece of paper.</p> <p>Books closed. Get individual students to read their questions aloud for the class to answer. If there are any questions the class can't answer, write them on the board. They can reread the story and find the answers to these questions later.</p> <p>You could get students to work in groups of four or five for this activity. The students take turns to ask a question. The rest of the group try to answer the questions.</p> <p>Turn back for the Practice Activities.</p>	<p>✓ A: Exploitation of example</p>
<p>C F</p>	<p>8</p> <p>R</p>	<p>A</p> <p>In class: Before you make your picture story</p> <p>Look at Allison's picture story. Read the text and look at the pictures. Mark the picture story and answer these questions:</p> <p>What time did Kim Starr get up? What did she have for breakfast? What was the weather like? Where did she go for a walk? What did she take with her? Who did she take photos of? What did she see in the street? How did she get to the fire? What did she take? Where did the helicopter land? Whose photo was in the newspaper?</p> <p>B</p> <p>Out of class: Make your picture story</p> <p>You need:</p> <ul style="list-style-type: none"> • A large piece of paper • One BND scissors • Some coloured pens • Pictures, drawings, etc <p>How to write your story:</p> <ol style="list-style-type: none"> 1 Think about who you are going to write your picture story about, eg a photographer, a detective, a famous rock star, etc. Write the title of the story. 2 Find pictures for your story. If you can't find the right pictures, make drawings. 3 Make your picture story. 	<p>P. 57 ✓</p> <p>A: Image (F,C) A: Triggering element in the rubric/title (F,C)</p>	<p>29 A day in the life</p> <p>Suggested Procedure</p> <p>Lead in</p> <p>A</p> <p>Books open. Focus attention on the picture story. Read out the title and then read through the story with the class, dealing with any language difficulties as you go along. Next, with books closed, read through the questions and get volunteer students to answer them. When they have finished, students can check their answers against the picture story to see how well they did.</p> <p>Answers</p> <p>She got up late. She had a big breakfast. It was a sunny day. She went for a walk in a park. She took her best camera. She took photos of some children. She saw a fire engine. She got/took a taxi. / She went by taxi. She took a lot of pictures. It landed on a big office building. Kim's photo was in the newspaper.</p>	<p>✓ A: Image exploitation (C) A: Exploitation of title (C)</p> <p>X (F)</p>

F	9	<p>B</p> <p><i>Out of class: Make your picture story</i></p> <p>You need:</p> <ul style="list-style-type: none"> • A large piece of paper • Glue and scissors • Some coloured pens • Pictures, drawings, etc <p>How to write your story:</p> <ol style="list-style-type: none"> 1 Think about who you are going to write your picture story about, eg a photographer, a detective, a famous rock star etc. Write the title of the story. 2 Find pictures for your story. If you can't find the right pictures, make drawings. 3 Make your picture story: write the text and stick on the pictures. 	<p>P. 57 ✓</p> <p>A: Previous activity</p> <p>A: Image</p>	<p>B</p> <p>Tell the class that in their own time they are going to make their own picture story. Go through the notes in the <i>How to write your story section</i>. Read through the list of items the students will need to complete their picture stories at home and check they have everything. You may want to give the students a large sheet of paper to start them off.</p> <p>Give the students a set amount of time to complete the picture stories. Explain that you will allow some time in a later lesson to help with any problems they may have.</p>	✗
	W				
F	10	<p>C</p> <p><i>In class: Use your picture story</i></p> <p>Let your classmates read your picture story.</p>	<p>P. 57 ✓</p> <p>A: Previous activity</p>	<p>C</p> <p>After everyone has completed their story, set aside about fifteen minutes at the end of a lesson for the students to pass round their stories for their classmates to read. After they have finished they should talk to each other about the stories and tell each other what aspects they liked best, did not understand, etc.</p>	✗
	R				

<p>F CL C</p>	<p>11</p> <p>R G</p>	<p>A Infinitive with or without to (>GR A12, C1-C3, C9) Complete the conversation. Use the verbs with or without to. A: Do you want <u>to go</u> (go) out somewhere this morning? B: I can't <u>to go</u> (go) out now. I have <u>to stay</u> (stay) at home. I have <u>to do</u> (do) my homework. A: All right. Do you want <u>to do</u> (do) something later on, then? B: Yes, all right. We can <u>meet</u> (meet) this afternoon if you like. A: Okay. What do you want <u>to do</u> (do)? Do you want <u>to play</u> (play) tennis? B: Not really. It's too hot for tennis today. A: Let's <u>go</u> (go) to the cinema, then. There's a good film on. B: I can't <u>afford</u> (afford) to go to the cinema at the moment. I haven't got much money. A: All right. Well, what do you want <u>to do</u> (do), then? B: I know! Let's <u>go</u> (go) swimming. A: Okay.</p> 	<p>P. 58 ✓ A: Image (F) ✓ A: Triggering element in the rubric/title (CL) X (C-R)</p>	<p>This lesson reviews and consolidates the language introduced in Lessons 21–29. Note that most of the points dealt with in the exercises here are covered in Part C of the Reference Grammar at the back of the Student's Book. In some cases, you may find it useful to go over relevant sections of the Reference Grammar with the class before or after they do particular exercises.</p> <p>The exercises could be done orally or in writing. They could be done as a class activity or with students working individually or in pairs. They could also be used as a Cross Quiz (see Teacher's Book Lesson 10).</p> <p>A A: Do you want <u>to go</u> (go) out somewhere this morning? B: I can't <u>go</u> (go) out now. I have <u>to stay</u> (stay) at home. I have <u>to do</u> (do) my homework. A: All right. Do you want <u>to do</u> (do) something later on, then? B: Yes, all right. We can <u>meet</u> (meet) this afternoon if you like. A: Okay. What do you want <u>to do</u> (do)? Do you want <u>to play</u> (play) tennis? B: Not really. It's too hot for tennis today. A: Let's <u>go</u> (go) to the cinema, then. There's a good film on. B: I can't <u>afford</u> (afford) to go to the cinema at the moment. I haven't got much money. A: All right. Well, what do you want <u>to do</u> (do), then? B: I know! Let's <u>go</u> (go) swimming. A: Okay.</p>	<p>✗ (It could have potentially been previous activity, but it is not because it is information for the teacher only)</p>
<p>CL</p>	<p>12</p> <p>G</p>	<p>B Was, were (>GR C5) Complete the questions with was or were. Give true answers. Example 1 <u>Were</u> you at home last night? - Yes, I was. 1 <u>Were</u> you at home last night? 2 Where <u>was</u> you at four o'clock on Saturday? 3 <u>Was</u> the weather nice yesterday? 4 <u>Were</u> there any good programmes on TV last night? 5 Where <u>was</u> your teacher born? 6 <u>Were</u> Marie and Pierre Curie scientists?</p>	<p>P. 58 ✓ A: Triggering element in the rubric/title</p>	<p>B 1 <u>Were</u> 2 <u>were</u> 3 <u>Was</u> 4 <u>Were</u> 5 <u>was</u> 6 <u>Were</u></p>	<p>✗</p>
<p>CL</p>	<p>13</p> <p>G</p>	<p>C Past simple (>GR C6) What are the past tenses of these verbs? go work open get have live watch meet take close Put the verbs into two lists:  <p>Regular past work - worked open - opened live - lived watch - watched take - took close - closed</p> <p>Irregular past go - went get - got live - lived meet - met take - took</p> <p>Then add five more verbs to each list.</p> </p>	<p>P. 58 ✓ A: Triggering element in the rubric/title</p>	<p>C Regular past work - worked open - opened live - lived watch - watched close - closed</p> <p>Irregular past go - went get - got live - lived meet - met take - took</p>	<p>✗</p>

CL C	14 W G	<p>D Past simple: regular verbs (>GR C8)</p> <p>What did you do last weekend? What didn't you do? Did you do these things?</p> <p>play tennis watch TV clean your room cook a meal play basketball study</p> <p>Make true sentences.</p> <p>Examples I played tennis, or I didn't play tennis.</p>	<p>P. 58 ✓</p> <p>A: Personal question (C) A: Triggering element in the rubric/title (G) A: Exemplification (G)</p>	“	✗
CL C	15 R G	<p>E Past simple: irregular verbs (>GR C6)</p> <p>(i) Tom is a student. What did he do yesterday? Complete what he says.</p> <p>I _____ (get up) at 7.00 yesterday and _____ (have) a shower. Then I _____ (have) breakfast. I _____ (have) orange juice and toast for breakfast. After breakfast I _____ (go) to school. In the evening, I _____ (do) my homework. I _____ (go) to bed at about 10.00.</p>  <p>(ii) Ask Tom about his day yesterday. Complete the questions. Give his answers.</p> <ol style="list-style-type: none"> 1 What time <u>did you get up</u> yesterday? – I got up at 7.00. 2 _____ a bath? 3 What _____ for breakfast? 4 _____ to school after breakfast? 5 _____ your homework in the evening? 6 What time _____ to bed? <p>(iii) What about you? What did you do yesterday? Look at the questions you asked Tom in (ii). Answer the same questions about yourself. Give true answers.</p> <p>Example 1 I got up at 7.30.</p>	<p>P. 59 ✓</p> <p>A: Image (C) A: Setting of the context (C, G) A: Triggering element in the rubric/title (G)</p>	<p><i>I got up at 7.00 yesterday and had a shower. Then I had breakfast. I had orange juice and toast for breakfast. After breakfast I went to school. In the evening I did my homework. I went to bed at about 10.00.</i></p> <p>(ii)</p> <ol style="list-style-type: none"> 1 What time <u>did you get up</u> yesterday? – I got up at 7.00. 2 <u>Did you have</u> a bath? – No, I had a shower. 3 What <u>did you have</u> for breakfast? – I had orange juice and toast. 4 <u>Did you go</u> to school after breakfast? – Yes, I did. 5 <u>Did you do</u> your homework in the evening? – Yes, I did. 6 What time <u>did you go</u> to bed? – I went to bed at about 10.00. 	✗
CL	16 G	<p>E Have to (>GR C9)</p> <p>Complete the sentences. Use <i>have to</i>, <i>has to</i>, <i>don't have to</i> or <i>doesn't have to</i>.</p> <ol style="list-style-type: none"> 1 I haven't got any money. I <u>to</u> go to the bank. 2 I can stay in bed on Sundays. I <u>to</u> get up early. 3 Kevin's eyesight isn't very good. He <u>to</u> wear glasses. 4 Anna <u>to</u> work tomorrow. She's on holiday. 5 In England you <u>to</u> drive on the left. 6 In my country you <u>to</u> go to school on Saturdays. 	<p>P. 59 ✓</p> <p>A: Triggering element in the rubric/title</p>	<p>F</p> <ol style="list-style-type: none"> 1 <i>have to</i> 2 <i>don't have to</i> 3 <i>has to</i> 4 <i>doesn't have to</i> 5 <i>have to</i> 6 <i>have to/don't have to</i> 	✗

CL	17	G	<p>G Object pronouns (->GR C10)</p> <p>Complete the sentences. Use object pronouns eg me, him, her, them etc.</p> <ol style="list-style-type: none"> 1 Look, there's Arthur. Can you see <u>him</u>? 2 Susan is sitting in the corner. Who's that man with <u>me</u>? 3 We've got a problem. Can you help <u>us</u>? 4 Where are the keys? I can't find <u>them</u>. 5 Bert and Harry were in town yesterday. I saw <u>them</u>. 6 I haven't got any paper. Can you give <u>me</u> some? 7 Where's the newspaper? I can't find <u>it</u>. 8 Do you want a stamp? I can give <u>you</u> one. 	<p>P. 59 ✓</p> <p>A: Triggering element in the rubric/title</p>	<p>G</p> <ol style="list-style-type: none"> 1 him 2 her 3 us 4 them 5 them 6 me 7 it 8 you 	✗																																
CL	18	V	<p>H Time: at, in, on (->GR C11)</p> <p>Monday 8.45 1990 next Monday Monday morning April 4th April the morning night last night 1.15 the weekend this weekend midnight the evening tomorrow evening 1st July July Easter my birthday the afternoon the summer every summer</p> <p>Put these words <u>at</u> <u>in</u> <u>on</u> <u>no preposition</u> into four lists: <u>at 8.45</u> <u>in 1990</u> <u>on Monday</u> <u>next Monday</u></p>	<p>P. 59 ✓</p> <p>A: Triggering element in the rubric/title</p>	<p>H</p> <table border="0"> <tr> <td><u>at</u></td> <td><u>in</u></td> <td><u>on</u></td> <td><u>no preposition</u></td> </tr> <tr> <td>at 8.45</td> <td>in 1990</td> <td>on Monday</td> <td>next Monday</td> </tr> <tr> <td>at night</td> <td>in April</td> <td>on Monday morning</td> <td>last night</td> </tr> <tr> <td>at 1.15</td> <td>in the morning</td> <td>on 4th April</td> <td>this weekend</td> </tr> <tr> <td>at the weekend</td> <td>in the evening</td> <td>on 1st July</td> <td>tomorrow evening</td> </tr> <tr> <td>at midnight</td> <td>in July</td> <td>on my birthday</td> <td>every summer</td> </tr> <tr> <td>at Easter</td> <td>in the afternoon</td> <td></td> <td></td> </tr> <tr> <td></td> <td>in the summer</td> <td></td> <td></td> </tr> </table>	<u>at</u>	<u>in</u>	<u>on</u>	<u>no preposition</u>	at 8.45	in 1990	on Monday	next Monday	at night	in April	on Monday morning	last night	at 1.15	in the morning	on 4th April	this weekend	at the weekend	in the evening	on 1st July	tomorrow evening	at midnight	in July	on my birthday	every summer	at Easter	in the afternoon				in the summer			✗
<u>at</u>	<u>in</u>	<u>on</u>	<u>no preposition</u>																																			
at 8.45	in 1990	on Monday	next Monday																																			
at night	in April	on Monday morning	last night																																			
at 1.15	in the morning	on 4th April	this weekend																																			
at the weekend	in the evening	on 1st July	tomorrow evening																																			
at midnight	in July	on my birthday	every summer																																			
at Easter	in the afternoon																																					
	in the summer																																					
C	19	W	<p>I The time</p> <p>What's the time?</p> <p>Examples</p> <ol style="list-style-type: none"> 1 It's five to two. 2 It's six minutes past ten. 	<p>P. 59 ✓</p> <p>A: Image</p> <p>A: Exemplification</p>	<p>I</p> <ol style="list-style-type: none"> 1 It's five to two. 2 It's six minutes past ten. 3 It's twenty five past five. 4 It's three minutes to four. 5 It's ten to ten. 6 It's twenty to two. 7 It's nine minutes past twelve. 8 It's twenty past eleven. 	✗																																

<p>C</p>	<p>20</p>	<p>-</p>	<p>✘</p>		<p>Suggested Procedure</p> <p>Lead in</p> <p>Books closed. Draw a floor plan on the board:</p>  <p>Introduce and practise giving directions using the plan. For example T: First, you go up the steps and go into the building. Then you walk straight on and go through the second door on the right. Which room are you in? C: G. T: First, go up the steps and go into the building. Then walk to the end of the corridor. Next, you have to turn right, walk straight on and go through the second door on the left. Which room are you in? C: E. Continue with more examples. Then get some individual students to give directions using the plan.</p>	<p>✓</p> <p>A: Image A: Exemplification</p>
<p>CL C</p>	<p>21</p>	<p>R</p>	<p>V</p>	<p>P. 60 ✓ A: Previous activity (V) A: Image (C, V) A: Triggering element in the rubric/title (C)</p>	<p>A</p> <p>Books open. Focus on the picture of <i>The Treasure House</i>. Explain that some treasure is hidden in the building and they have to find a code word in order to find it. Focus on the vocabulary box and introduce the prepositions of movement and the directions. Get the students working in pairs. Tell them to write Move 1 through to Move 5 on a piece of paper as in the example. Explain that each move provides a letter which they should note down next to the number of the move. Then get the students to complete the first five moves with their partner. Go round the class and help with any problems.</p>	<p>✓</p> <p>A: Image exploitation (C) A: Setting of the context (C) B: Description of Sch (V)</p>

The Treasure Hunt

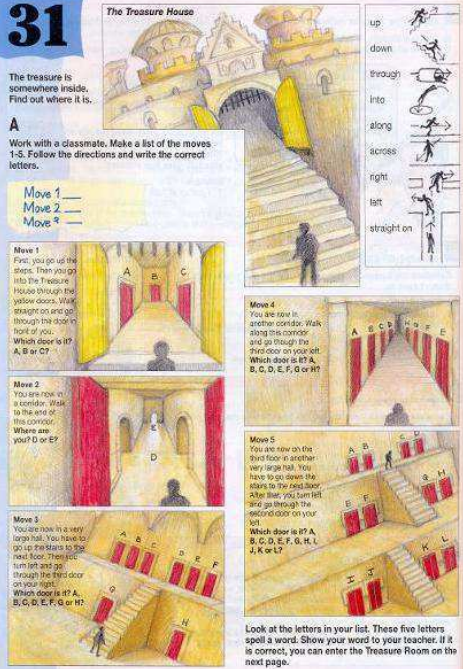
31 *The Treasure House*

The treasure is somewhere inside. Find out where it is.

A

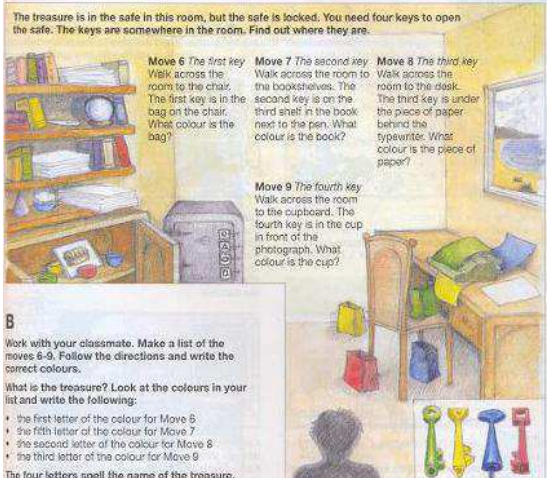
Work with a classmate. Make a list of the moves 1-5. Follow the directions and write the correct letters.

Move 1 _____
Move 2 _____
Move 3 _____

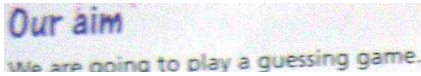
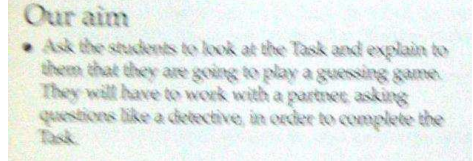
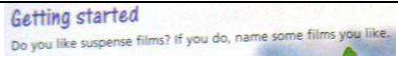
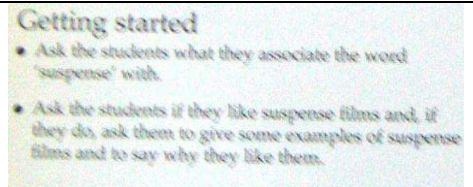
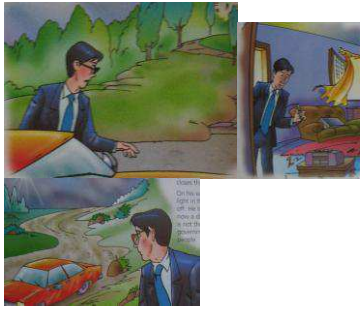
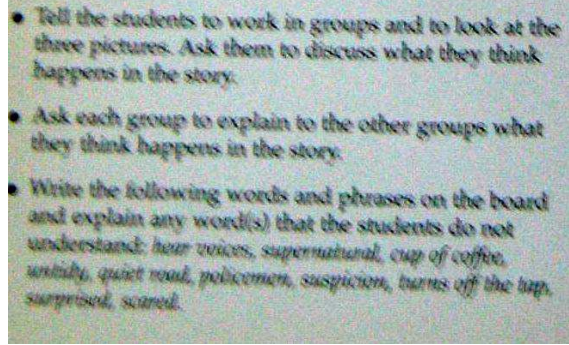




up, down, through, into, along, across, right, left, straight on

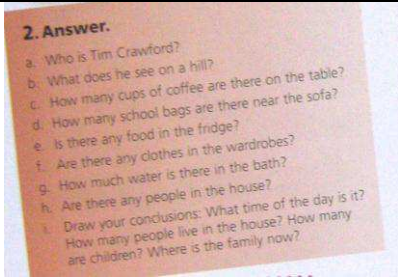
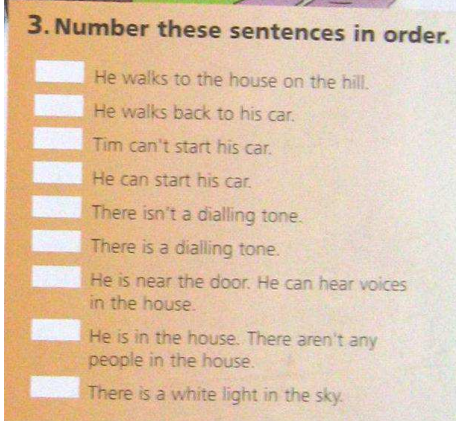
Look at the letters in your list. These five letters spell a word. Show your word to your teacher. If it is correct, you can enter the Treasure Room on the next page.

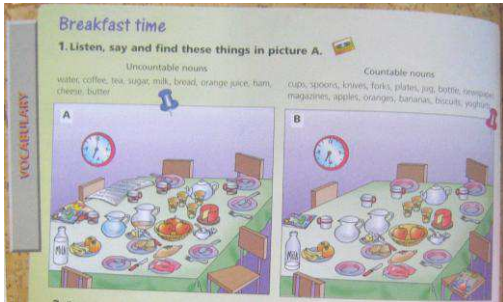
<p>C</p>	<p>22</p> <p>R</p>	<p>The treasure is in the safe in this room, but the safe is locked. You need four keys to open the safe. The keys are somewhere in the room. Find out where they are.</p>  <p>Move 6 The first key Walk across the room to the chair. The first key is in the bag on the chair. What colour is the bag?</p> <p>Move 7 The second key Walk across the room to the bookshelves. The second key is on the third shelf in the book next to the pen. What colour is the book?</p> <p>Move 8 The third key Walk across the room to the desk. The third key is under the piece of paper behind the typewriter. What colour is the piece of paper?</p> <p>Move 9 The fourth key Walk across the room to the cupboard. The fourth key is in the cup in front of the photograph. What colour is the cup?</p> <p>B Work with your classmate. Make a list of the moves 6-9. Follow the directions and write the correct colours. What is the treasure? Look at the colours in your list and write the following: <ul style="list-style-type: none"> the first letter of the colour for Move 6 the fifth letter of the colour for Move 7 the second letter of the colour for Move 8 the third letter of the colour for Move 9 The four letters spell the name of the treasure. Show your word to your teacher. If it is correct, you have completed the Treasure Hunt.</p> <p>C Think of a place in your school, e.g. the secretary's office, the staff room, the car park. Write directions to this place. Start from your classroom.</p> <p><i>First, you go through the door and turn right. Then walk straight on to the end of the corridor. Next, you have to go up the stairs to the third floor. Turn left at the top of the stairs and</i></p>	<p>P. 61 ✓</p> <p>A: Previous activity</p> <p>A: Image</p> <p>A: Setting of the context</p>	<p>B</p> <p>Focus attention on the picture of the Treasure Room and set the situation. In the same pairs as before, get students to work through moves 6-9 to find the keys to the safe. Get them to add Move 6 through to Move 9 on their piece of paper and write down the names of the colours as they work through the moves. Go round the class and help with any problems. Once students have made a note of the colours, explain how they can work out what the treasure is. When the students think they have the word, get them to put their hands up. Go round and check their answers. Make sure that they don't let any other pairs know what the answer is.</p> <p>Answers Move 6 – green Move 7 – yellow Move 8 – blue Move 9 – red The treasure is gold.</p>	<p>✓</p> <p>A: Image exploitation</p> <p>A: Setting of the context</p>																																				
<p>C</p>	<p>23</p> <p>W</p>	<p><i>First, you go through the door and turn right. Then walk straight on to the end of the corridor. Next, you have to go up the stairs to the third floor. Turn left at the top of the stairs and</i></p> <p>C Think of a place in your school, e.g. the secretary's office, the staff room, the car park. Write directions to this place. Start from your classroom.</p> <table border="1" data-bbox="347 941 884 1085"> <tr> <td>First,</td> <td>go</td> <td>through the door</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Then</td> <td>you go</td> <td>up/down the stairs to the next/first/second/etc. floor</td> <td>turn</td> <td>you turn</td> <td>right/left</td> <td>walk</td> <td>you walk</td> <td>straight on to the end of the corridor</td> </tr> <tr> <td>Next,</td> <td>you have to go</td> <td>through the first/second/etc. door on your right/left</td> <td>you have to turn</td> <td></td> <td></td> <td>you have to walk</td> <td>along</td> <td></td> </tr> <tr> <td>After that,</td> <td></td> <td>into the first/second/etc. room on your right/left</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table> <p>Can your classmates guess the name of your place?</p>	First,	go	through the door							Then	you go	up/down the stairs to the next/first/second/etc. floor	turn	you turn	right/left	walk	you walk	straight on to the end of the corridor	Next,	you have to go	through the first/second/etc. door on your right/left	you have to turn			you have to walk	along		After that,		into the first/second/etc. room on your right/left							<p>P. 61 ✓</p> <p>A: Previous activity</p> <p>A: Setting of the context</p> <p>A: Exemplification</p>	<p>C</p> <p>Give some instructions for finding different places in the school, eg the school hall, the library, etc without telling the students which place it is. T: <i>First, go through the door and then turn right. Walk straight on to the end of the corridor. Next, go down the stairs and turn left. Go through the door. Where are you? C: The library.</i> Work through the table getting students to repeat the instructions. Then get students to work individually or in pairs to write their own set of instructions to find a place in the school.</p> <p>Get individual students to come to the front and read the directions out for the class to follow. If the class can't answer correctly, get the student to read the instructions again, stopping after each sentence. Students can then ask for clarification. S1: <i>Is it the door on the right or left? S2: The door on the left.</i></p>	<p>✓</p> <p>A: Exemplification</p>
First,	go	through the door																																							
Then	you go	up/down the stairs to the next/first/second/etc. floor	turn	you turn	right/left	walk	you walk	straight on to the end of the corridor																																	
Next,	you have to go	through the first/second/etc. door on your right/left	you have to turn			you have to walk	along																																		
After that,		into the first/second/etc. room on your right/left																																							

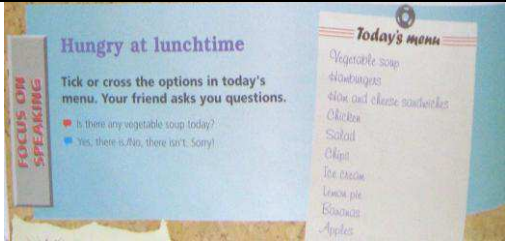
CL	24	-	✗	<p>Language Check</p> <p>1 Books closed. Write the following words on the board: <i>up down through into along across right left straight on</i></p> <p>Get the class to give you examples for each preposition of movement using an appropriate phrase, eg <i>walk up the stairs, walk down the stairs, go through the door, etc.</i></p> <p>Then write up: <i>in on next to under behind in front of</i></p> <p>Get the class to give you examples for each preposition of place, eg <i>My money is in my pocket. My book is on the desk, etc.</i></p> <p>2 Do a quick check of some ordinal numbers. Use cue number prompts to elicit the ordinals. T: <i>One. S1: First. T: Two. S2: Second, etc.</i></p>	✓ A: Elicitation of expected content
	S	G			
C	25	-	✓ A: Previous activity	<p>Further Practice</p> <p>You could get students to make their own puzzle using the pictures in A. Get students, working in groups of three or four, to choose a five letter word which can be spelt from the letters available in the five pictures. Tell them they don't have to take the moves in the original order, eg they could start with Move 3. They should then write down directions for each move. They then give the directions to another group for them to work out what the mystery word is.</p>	✓ A: Reference to previous activity
	W				
C	26	-	✓ A: Previous activity	<p>Get a student to go out of the classroom. Tell the rest of the class they have to decide on an object in the room, eg a bag. Then get the student to come into the classroom and try to find out what the object is by following the directions. C: <i>First, turn left. Then walk straight on to the wall. Turn right. Walk. Turn left. It's on the floor in front of you, next to the chair. S: Is it a bag? C: Yes, it is.</i></p>	✗
	S				

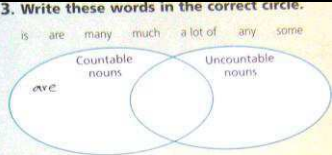
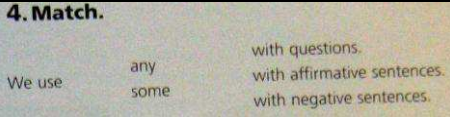
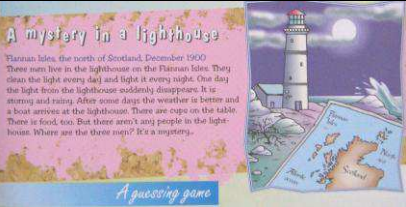
M05- Explorer 1, Unit 6						
Schema activated	Act No & type		Students' book	Page No, presence of activation & mode of activation	Teachers' guide	Page No, presence of activation & mode of activation
	Skill	Area				
F	1			p. 30 ✓ A: Triggering element in the rubric/title		p. 49 ✓ B: Explanation of Sch. A:X
	S	-				
C	2			30 ✓ A: Personal question		49 ✓ A: Elicitation of schemas A: Personal question
	S (pr-a)					
C CL	3		- 	p. 30-31 ✗ (CL) ✓ B: Image (C) X(A-C)		p. 47 ✓ A: Elicitation of expected content (C) B: Explanation of Sch. (CL)
	S	V				


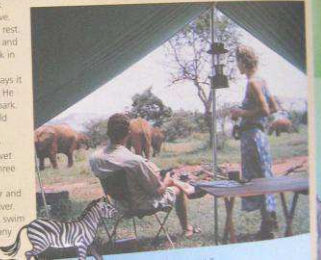
<p>C</p>	<p>4</p>	  <p>1. Listen and read.</p> <p>Tim Crawford is a CIA agent. He is in his car on a very quiet road. He is on his way to his mother's house in the countryside. Suddenly his car stops. Tim wants to phone for help but he can't. His mobile phone is dead. There isn't a dialling tone. "This is strange," Tim says. Tim looks around and sees the roof of a big house on a hill. There are many trees around the house. Tim decides to walk to the house for help.</p> <p>The house is very big. It has got two floors and a lot of windows. All the windows are open and the front door is open, too. There is a big red car near the door. Tim can hear voices. "Great!" says Tim. "There are people in the house."</p> <p>Tim stands at the door and rings the bell. "Hello!" he says. "Hello!" he says again. But there is no answer.</p> <p>Tim is suspicious. He decides to enter the house. He has got his gun in his right hand. In the sitting room, the radio is on and there is a suitcase on the sofa.</p> <p>In the kitchen the door of the fridge is open. There is some food on the floor and there isn't any food in the fridge. There are four cups of coffee and some biscuits on the table. There is a newspaper on a chair and there are two school bags near the table.</p> <p>Tim calmly goes upstairs. The bedrooms are very untidy. The wardrobes are empty and there are a lot of clothes on the floor. In the bathroom there is a lot of water in the bath and the tap is on. Tim confirms his suspicions: there aren't any people in the house.</p> <p>Tim decides to go back to his car. He turns off the tap and he closes the windows. Then he goes downstairs, he turns off the radio and he closes the front door of the house.</p> <p>On his way to his car, Tim sees a small white light in the sky. He gets into his car and drives off. He turns on his mobile phone. There is now a dialling tone. Tim is not surprised. This is not the first case of an alien invasion. The government doesn't want panic among the people. This is a new secret file.</p>	<p>p. 30-31</p> <p>✓</p> <p>A: Images</p> <p>A: Previous activity</p>	<ul style="list-style-type: none"> • Ask the students which of the words and phrases they expect to find in the story and why. • Tell the students to read the story and to check whether or not their predictions were right. • Ask the students to give more information about the contexts of the words and phrases they find in the story. <p>🗣️ <i>Typescript</i></p> <p><i>Tim Crawford is a CIA agent. He is in his car on a very quiet road. He is on his way to his mother's house in the countryside. Suddenly his car stops. Tim wants to phone for help but he can't. His mobile phone is dead. There isn't a dialling tone. "This is strange," Tim says. Tim looks around and sees the roof of a big house on a hill. There are many trees around the house. Tim decides to walk to the house for help.</i></p> <p><i>The house is very big. It has got two floors and a lot of windows. All the windows are open and the front door is open, too. There is a big red car near the door. Tim can hear voices. "Great!" says Tim. "There are people in the house."</i></p> <p><i>Tim stands at the door and rings the bell. "Hello!" he says. "Hello!" he says again. But there is no answer. Tim is suspicious. He decides to enter the house. He has got his gun in his right hand. In the sitting-room, the radio is on and there is a suitcase on the sofa.</i></p> <p><i>In the kitchen the door of the fridge is open. There is some food on the floor and there isn't any food in the fridge. There are four cups of coffee and some biscuits on the table. There is a newspaper on a chair and there are two school bags near the table.</i></p> <p><i>Tim calmly goes upstairs. The bedrooms are very untidy. The wardrobes are empty and there are a lot of clothes on the floor. In the bathroom there is a lot of water in the bath and the tap is on. Tim confirms his suspicions: there aren't any people in the house.</i></p> <p><i>Tim decides to go back to his car. He turns off the tap and he closes the windows. Then he goes downstairs, he turns off the radio and he closes the front door of the house.</i></p> <p><i>On his way to his car Tim sees a small white light in the sky. He gets into his car and drives off. He turns on his mobile phone. There is now a dialling tone. Tim is not surprised. This is not the first case of an alien invasion. The government doesn't want panic among the people. This is a new secret file.</i></p>	<p>p. 47</p> <p>✓</p> <p>A: Elicitation of expected words</p>
	<p>R</p>				

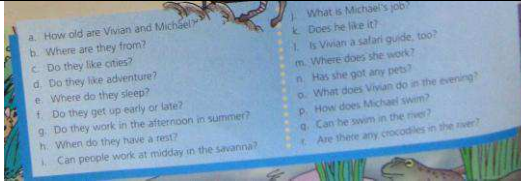

<p>C</p>	<p>5 R</p>	 <p>2. Answer. a. Who is Tim Crawford? b. What does he see on a hill? c. How many cups of coffee are there on the table? d. How many school bags are there near the sofa? e. Is there any food in the fridge? f. Are there any clothes in the wardrobes? g. How much water is there in the bath? h. Are there any people in the house? Draw your conclusions: What time of the day is it? How many people live in the house? How many are children? Where is the family now?</p>	<p>p. 31 ✗</p>	<p>2.</p> <ul style="list-style-type: none"> Ask the students to work in pairs to answer the questions. Ask the students to join another pair and check their answers with that pair. Finally, check the answers aloud as a class. <p>Key a. He's a CIA agent. b. He sees a big house on a hill. c. There are four cups of coffee on the table. d. There are two schoolbags. e. No, there isn't. f. No, there aren't. g. There is a lot of water in the bath. h. No, there aren't.</p>	<p>p. 48 ✗</p>
<p>C</p>	<p>6 R</p>	 <p>3. Number these sentences in order. <input type="checkbox"/> He walks to the house on the hill. <input type="checkbox"/> He walks back to his car. <input type="checkbox"/> Tim can't start his car. <input type="checkbox"/> He can start his car. <input type="checkbox"/> There isn't a dialling tone. <input type="checkbox"/> There is a dialling tone. <input type="checkbox"/> He is near the door. He can hear voices in the house. <input type="checkbox"/> He is in the house. There aren't any people in the house. <input type="checkbox"/> There is a white light in the sky.</p>	<p>p. 31 ✗</p>	<p>3.</p> <ul style="list-style-type: none"> Ask the students to work in pairs. Tell them to re-read the story and to order the statements. Next, ask each pair to join another pair and to discuss whether their answers are similar or different. Finally, ask some students to read their answers aloud. <p>Key 1. Tim can't start his car. 2. There isn't a dialling tone. 3. He walks to the house on the hill. 4. He is near the door. He can hear voices in the house. 5. He is in the house. There aren't any people in the house. 6. He walks back to his car. 7. There is a white light in the sky. 8. He can start his car. 9. There is a dialling tone.</p> <p>Optional extra <ul style="list-style-type: none"> Ask the students to make a list of the food words. Ask the students to make a list of the words describing the house and the parts of the house. </p>	<p>p. 48 ✗</p>

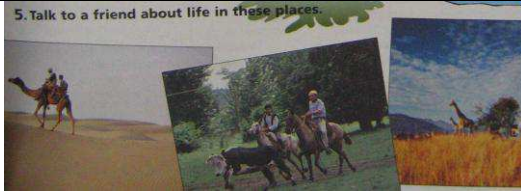
CL	7		<p>4. Describe the house.</p> <p>many trees around the house. a car near the house. two cups of coffee on the table. some biscuits on the table. a newspaper on the chair. some food on the floor. food in the fridge. a lot of clothes on the floor. a lot of water in the bath. people in the house.</p>	<p>p. 31</p> <p>✗</p>	<p>4.</p> <ul style="list-style-type: none"> Tell the students that this table gives information about the house and the things in it. Ask the students to work in groups and to give as much information as possible about the things in the house. Give one or two examples, eg: <i>There is a car near the house.</i> <i>There aren't any people in the house.</i> 	<p>p. 48</p> <p>✗</p>
	W	G				
CL	8		<p>Breakfast time</p> <p>1. Listen, say and find these things in picture A.</p> <p>Uncountable nouns water, coffee, tea, sugar, milk, bread, orange juice, ham, cheese, butter</p> <p>Countable nouns cups, spoons, knives, forks, plates, jug, bottle, magazines, apples, oranges, bananas, biscuits, yoghurt</p> 	<p>p.32</p> <p>✓</p> <p>A: Image (CL)</p>	<p>Vocabulary</p> <p>Breakfast time</p> <p>1.</p> <ul style="list-style-type: none"> Ask the students to listen to the cassette and to repeat each word. Ask the students to work in pairs. Tell them to read the lists and to check they understand all the words. Tell the students to read the words again and to tick all the ones they find in picture A. <p>*** Tapescript</p> <p>Uncountable nouns water coffee tea sugar milk bread orange juice ham cheese butter</p> <p>Countable nouns Cups spoons knives forks plates jug bottle newspaper magazines apples oranges bananas biscuits yoghurts</p>	<p>p. 48</p> <p>✗</p>
	L	V				
CL F	9		<p>2. Compare the pictures and find nine more differences.</p> <p>In picture A, there is a lot of water in the jug. In picture B, there isn't any water in the jug.</p>	<p>✓</p> <p>A: Image (CL-V, F: the picture format in pairs triggers the “spot the difference” type of activity)</p> <p>A: Exemplification (CL-G)</p>	<p>-</p>	<p>p. 49</p> <p>✗</p>
	S	G V				

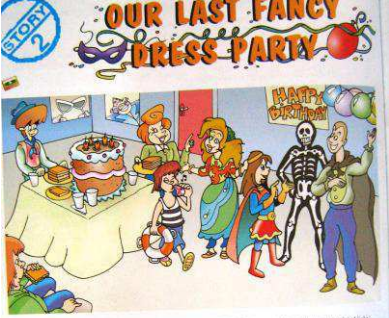
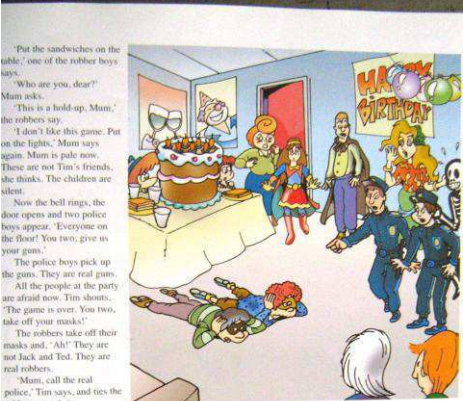
CL F	10	S	V	 <p>Hungry at lunchtime Tick or cross the options in today's menu. Your friend asks you questions. <input type="checkbox"/> Is there any vegetable soup today? <input checked="" type="checkbox"/> Yes, there isn't. There isn't. Sorry!</p> <p>Today's menu Vegetable soup Hamburgers Hot and cheese sandwiches Chicken Salad Omelette Ice cream Lemon pie Bananas Apples</p>	<p>P. 32 ✓</p> <p>A: Triggering element in the rubric/title (F) A: Image (F) A: Image (CL-V)</p>	<p>Focus on speaking Hungry at lunchtime</p> <ul style="list-style-type: none"> Ask the students to work in pairs. Tell one of the students in each pair to tick or cross the options on the menu, without showing it to their partner. Tell the other student to prepare questions, asking what is on the menu today. Ask the students to act out dialogues based on the example in the Student's Book. Ask the students to change roles after 3 or 4 questions. 	<p>P. 49 ✗ (an introduction to the activity situation could have been suggested)</p>
	CL			11	G	<p>Do it yourself 1. Describing.</p> <p>a. There _____ a newspaper on the table. b. There _____ two magazines on the chair. c. There _____ a lot of milk in the bottle. d. There _____ a lot of biscuits on the plate. e. There _____ any water in the jug. f. There _____ any sandwiches today. g. There _____ some coffee in the cup. h. There _____ some yoghurts in the fridge.</p>	<p>P. 33 ✗</p>
CL	12		G	<p>Think it over 2. Circle the countable nouns and underline the uncountable nouns in 1.</p>	<p>P. 33 ✓</p> <p>A: Triggering element in the rubric/title</p>	<p>Think it over</p> <ul style="list-style-type: none"> Ask the students to work in pairs to complete this section. <p>2. Key Countable nouns: newspaper, magazines, table, chair, bottle, biscuits, plate, jug, sandwiches, cup, yoghurts, fridge Uncountable nouns: milk, water, coffee</p>	<p>P. 49 ✗</p>

C F	13	<p>3. Write these words in the correct circle.</p> 	33 ✓ A: Previous activity (CL) A: Image (F)	<p>3. Key Countable noun circle: are, many Uncountable noun circle: much Both: a lot of, is, any, some</p>	49 ✗
		G			
CL	14	<p>4. Match.</p> 	33 ✗	<p>4. Key any - with questions and negative sentences some - affirmative sentences</p>	49 ✗
		G			
C Cu	15	<p>A mystery in a lighthouse</p> 	33 ✗ (Cu) ✓ A: Image (C)	<p>Do you know ...?</p> <p>A mystery in a lighthouse</p> <ul style="list-style-type: none"> Ask the students if they know where Scotland is, and show it to them on a map, if you have one. Ask them what they know about Scotland and write their information on the board. They might mention mountains, lakes ('lochs'), the Loch Ness Monster, the film Braveheart, kilts (the tartan 'skirts' men wear as part of the national dress), etc. Tell the students that the text they are going to read is about some islands called the Flannan Isles, off the very far northwest coast of Scotland. Tell them to look at the map in the Student's Book and find the islands. Ask the students to look at the picture and imagine the vocabulary that the text contains. Draw a mind map on the board and write <i>islands</i> in the middle, and ask the students to provide the words they expect to find. Ask the students to read the text and ask them to compare it with their predictions. Ask the students if there are similar stories in Argentina, and if so, where they are about. 	<p>49 ✓ A: Explicit elicitation of schemas (Cu & C) A: Elicitation of expected words (C) B: Teacher description of Sch. (Cu) B: Comparison with students' culture/reality (Cu)</p>
		R			
CL F	16	<p>A guessing game</p> <p>1. Draw a breakfast table with ten things from the vocabulary list on page 32.</p>	33 ✓ A: Previous activity (CL) A: Triggering element in the rubric/title (F-S)	<p>Task</p> <p>A guessing game</p> <p>1. Ask the students to look at the table on page 32 and to draw a similar one with only ten items on it.</p>	<p>50 ✓ X(CL) A: Reference to previous activity (FG-S) B: Description of Sch. (FG-</p>
		S V			

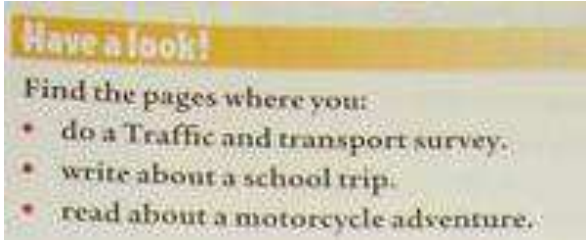

		<p>2</p> <ul style="list-style-type: none"> Your friend asks questions to guess the things on your table and draws his/her picture of the table according to your answers. Use the new language: Are there any...? Where are they? Is there any...? Where is it? Compare the drawings of the two tables. Change roles. 		<p>2.</p> <ul style="list-style-type: none"> Ask the students to work in pairs – one student is Student A, who asks the questions, and the other is Student B, who answers the questions about his/her drawing. Tell Student A to ask Student B questions to guess what objects are on Student B's table. Student A draws on his/her 'blank' table what Student B describes. Ask Student B to check Student A's drawing to see if it's correct. Ask the students to swap roles and repeat the activity. 	S)
C	17		<p>p. 34</p> <p>✓</p> <p>A: Images</p>	<p>Divide the class into two groups and ask the students to have a look at the picture of Vivian and Michael. Ask Group one to write about Vivian and Michael and their every day life. Ask Group two to draft questions to ask Group one about Vivian and Michael's everyday life.</p> <p>Ask the students from Group one to sit in pairs with someone from Group two and tell them to ask and answer questions about their stories.</p> <p>Ask the students to read the text together and check if they are right or wrong and ask them to make a list of the information that was different from theirs. Ask the students to read the information aloud.</p>	<p>p. 51</p> <p>✓</p> <p>A: Image exploitation A:Elicitation of expected content</p>
	S (pr-a)				
C	18	<p>READING & WRITING</p> <p>1. Read and answer in sentences.</p> <p>Vivian (23) and Michael (25) are from London, England. But they don't live in London. They live in Kenya. They don't like cities. There is a lot of noise in them. They like life in the savanna. City is quiet there and there are a lot of animals. And they love animals!</p> <p>Vivian and Michael live in a safari park. There are some small houses in the park but they don't live in a house. They like adventure so they live in a tent. They get up very early in the morning and they have breakfast in the open outside their tent. They work from nine o'clock to quarter past twelve. Then they have lunch and they have a rest. At midday it's very hot in the savanna and people can't work. In winter they work in the afternoon. In summer, they don't.</p> <p>Michael has got a special job. He says it is a very nice job. He is a safari guide. He drives an old jeep through the safari park. He drives slowly and he shows the wild animals to the tourists.</p> <p>Vivian has got a nice job, too. She works in an animal hospital. She is a vet and she cures animals. She has got three pets – a tiger and two snakes.</p> <p>In the evening Vivian cooks dinner and Michael washes their clothes in the river. Michael swims very well but he can't swim in the river. It isn't safe. There are many crocodiles!</p> 	<p>p. 34</p> <p>✓</p> <p>A: Images A: Previous activity</p>	<p>Ask the students to look up 'savanna' in the dictionary. Alternatively, tell them to open the book and ask them: What can you see in the picture? Next explain the meaning of 'savanna' (a plain in hot countries covered in grass).</p>	<p>p. 51</p> <p>✓</p> <p>B: Encourage SS to research B: Description of Sch. A: Elicitation of expected content</p>
	R				

C	19 R W		<p>p.34 ✓ A: Previous activity (Both R & W)</p>	<p>Ask the students to answer the questions after the text individually and then check the answers with a friend. Finally, ask the students to read their answers aloud.</p>	<p>p. 51 ✗</p>
C CL	20 W V	<p>2. Write about the savanna with the words in the box.</p> <p>people wild animals cinemas trees buildings fresh air rivers noise traffic</p> <p>In the savanna there aren't many people.</p>	<p>p. 35 ✗</p>	<p>Ask the students to work in pairs and read the words in the box. Tell them to write sentences about the savanna.</p> <p>Tell the students to compare the savanna with the place where they live, eg: <i>In the savanna there aren't many people. In my town there are a lot of people.</i></p>	<p>p.51 ✓ A: Comparison with students' culture/reality (C)</p>
C F	21 L	<p>3. Listen to an interview with Vivian and tick the boxes.</p> <p>a. There are 26 <input type="checkbox"/> 36 <input type="checkbox"/> animals in the animal hospital. b. There is <input type="checkbox"/> isn't <input type="checkbox"/> a lot of work. c. There are four <input type="checkbox"/> five <input type="checkbox"/> seven <input type="checkbox"/> vets in the animal hospital. d. In the hospital there are <input type="checkbox"/> there aren't any <input type="checkbox"/> baby animals. e. In the hospital there are <input type="checkbox"/> there aren't any <input type="checkbox"/> big animals. f. The elephants eat three <input type="checkbox"/> six <input type="checkbox"/> trees a day. g. It's 11:45 <input type="checkbox"/> 12:15 <input type="checkbox"/> 12:15. <input type="checkbox"/></p> <p>LISTENING & SPEAKING</p>	<p>P. 35 ✓ A: Triggering element/s in the rubric (F) A: Previous activity (C)</p>	<p>Tell the students they are going to listen to an interview with Vivian. Ask them to read the sentences a–g, and form possible questions asked by the interviewer. Check their questions before proceeding. Tell the students to work in pairs and ask their partner these questions.</p> <p>Finally, ask the students to listen to the interview on the cassette and tick the right answer.</p>	<p>P. 51 ✓ A: Elicitation of expected content (C & FG)</p>
C	22 S	<p>4. Check your answers with a friend.</p> <p>Are there 26 animals in the animal hospital?</p>  <p>SPEAKING</p>	<p>P. 35 ✓ A: Exemplification</p>	<p>Tell the students to check their answers with a friend, as in the example in the Student's Book.</p>	<p>P. 51 ✗</p>




C Cu ✗	23	<p>5. Talk to a friend about life in these places.</p> 	<p>P. 35 ✓ B: Images A: Image</p>	<p>Ask the students to get into groups and describe one of the photos without telling the other groups which photo they are describing. Tell them to look at question forms in previous units for help.</p> <p>Get two students from one group to go to another group to answer questions about the picture they and their group have chosen. Tell the students in one group and the students from the other group to compare their pictures, eg: <i>In our picture there is a camel but in your picture there are horses.</i></p>	P. 51 ✗
	S				
C	24	<p>Before the story</p> <p>1. Do you like fancy dress parties?</p>	<p>P. 37 ✓ A: Image A: Personal question</p>	<p>1.</p> <ul style="list-style-type: none"> Ask the students to open their books and look at the pictures. Ask them to tell you what kind of party it is. If necessary, explain the meaning of <i>fancy dress</i>. Ask the students to work in pairs and discuss whether they like fancy dress parties or not. Tell them to give reasons. 	<p>P. 52 ✓ A: Image exploitation A: Elicitation of schemas</p>
	S				
CL	25	<p>2. Find the meaning of these words:</p> <p>whistle lifebelt excited a hold-up tie</p>	<p>P. 37 ✗</p>	<p>2.</p> <ul style="list-style-type: none"> Ask the students, still in their groups, to discuss the meanings of the words, and to look up in a dictionary any they don't know. Tell them only to ask you if it is strictly necessary. 	P. 52 ✗
	V				
C	26	<p>3. Look at the pictures and guess the story.</p>	<p>P. 37 ✓ A: Image A: Previous activity</p>	<ul style="list-style-type: none"> Ask the students to look at the pictures and guess what happens in the story. Ask the students to exchange their ideas with other groups. 	<p>P. 52 ✓ A: Image exploitation A: Elicitation of expected content</p>
	S (Pr-a)				


<p>C</p>	<p>27</p>	 <p>STORY 2</p> <p>OUR LAST FANCY DRESS PARTY</p> <p>There is a fancy dress party at Tim's house. It is their first fancy dress party. The family is very excited. There are balloons and streamers on the walls. On the table there is a big cake and there are a lot of glasses. Tim's little brother is sick. He is at the party. He's very happy. He is a young freckled boy. His shoes are red and he's got a lollipop and a whistle. He often shows his whistle and shouts, 'Mum is dangerous!'</p> <p>Tim is excited. His face is shiny and he's got very big teeth.</p> <p>Here's the orange juice, says Mum. 'Tim, fill the glasses up, please.'</p> <p>Tim's sister, Jane, likes the party. She is very pretty today. She's 'superstar'. Her skirt is short and red and she's got a yellow band around her hair.</p> <p>Bob comes in. He's a skeleton. His costume is black and blue.</p> <p>You look nice! Tim says. Are you hungry?</p> <p>The bell rings and a gypsy comes in. It's Vicky Anderson. She's got a lot of bracelets round her arms and a lot of rings on her fingers. 'Hello!' she says. 'Can I read your hand?' she asks Tim.</p> <p>Suddenly the door opens. The lights go off and two boys in black clothes come in.</p> <p>'Hide! Hide!' Jack and Ted says Tim.</p> <p>'Yeah! I'm Jack the Robber. I've got a gun in my hand and my friend has got a gun too. Hide up!'</p> <p>'I can reach your fingers, says the gypsy to the robber boys and the girl. They read them for a while and shout, 'Mum is dangerous!'</p> <p>'Shut up, you little monster. We can kill you,' one of them says.</p> <p>The robbers go in and take the big box that Aunt and Mom comes in. Here are the sandwiches. Put on the butter, says Tim.</p>	<p>P. 36-37</p> <p>✓</p> <p>B: Image</p> <p>A: Previous activity</p>		<p>P. 52</p> <p>✓</p> <p>A: Personal question about the topic</p> <p>A: Elicitation of expected content</p>
<p>R</p>		<p>thirty-six</p> <p>'Put the sandwiches on the table,' one of the robber boys says.</p> <p>'Who are you, dear?'</p> <p>Mum asks.</p> <p>'This is a hold-up, Mum,' the robbers say.</p> <p>'I don't like this game. Put on the lights,' Mum says again. Mum is pale now. There are not Tim's friends, she thinks. The children are silent.</p> <p>Now the bell rings, the door opens and two police boys appear. 'Everyone on the floor! You two, give us your guns.'</p> <p>The police boys pick up the guns. They are real guns.</p> <p>All the people at the party are afraid now. Tim shouts.</p> <p>'The game is over. You two, take off your masks!'</p> <p>The robbers take off their masks and, 'Ah! They are not Jack and Ted. They are real robbers.'</p> <p>'Mum, call the real police,' Tim says, and ties the robbers to a chair.</p> 			

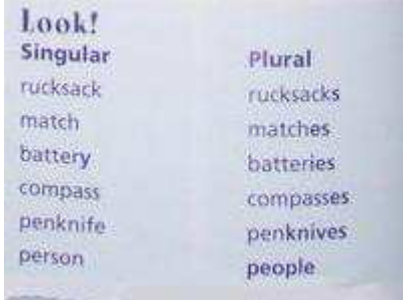
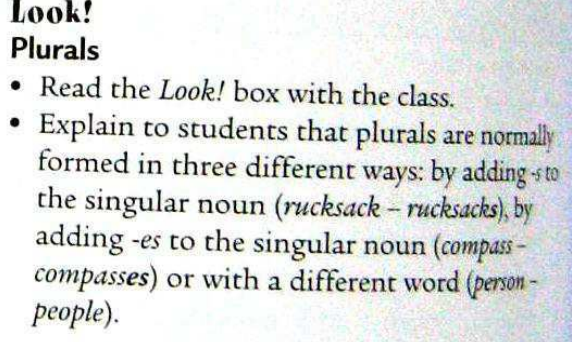
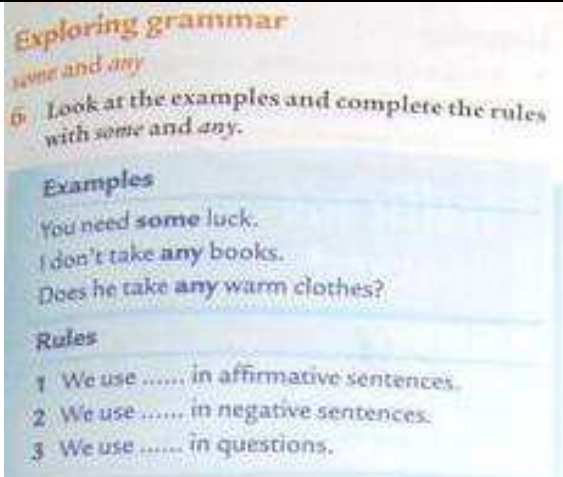
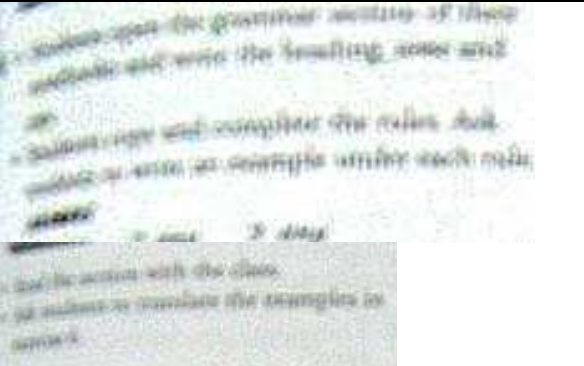
C	28 R	<p>After the story</p> <p>1. Put the events in order.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Mum comes in with the sandwiches. <input type="checkbox"/> Bob, the skeleton, comes in. <input type="checkbox"/> Suddenly the door opens and the two boys in black clothes come in. <input type="checkbox"/> Then the gypsy comes in. <input type="checkbox"/> 'Hands up!' shout the robber boys. <input type="checkbox"/> Tim ties the robbers to a chair. <input type="checkbox"/> The police boys take the robbers' guns. <input type="checkbox"/> 'On the floor!' shout the police boys. <input type="checkbox"/> The robbers take off their masks. 	P. 37 X	<p>1.</p> <ul style="list-style-type: none"> • Tell the students to re-read the story and, in pairs, put the events in order. • Get the students to join another pair and check whether they agree or not. • Finally, check the answers with the whole class. 	P. 52 X
C	29 S	<p>2. Why is the title <i>Our Last Fancy Dress Party</i> and not <i>Our First Fancy Dress Party</i>? Tick the right answer.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Tim and his friends don't like parties. <input type="checkbox"/> This is a horrible experience. Nobody wants any more fancy dress parties. <input type="checkbox"/> Mother is very angry with Tim's friends. 	P. 37 X	<p>2.</p> <ul style="list-style-type: none"> • Ask the students to discuss in their groups the title of the story and to choose the most appropriate answer. Ask them to give their reasons. 	p. 52 X

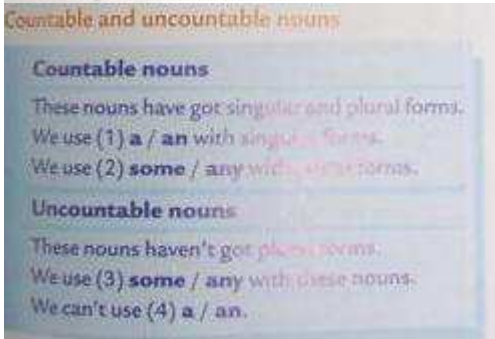
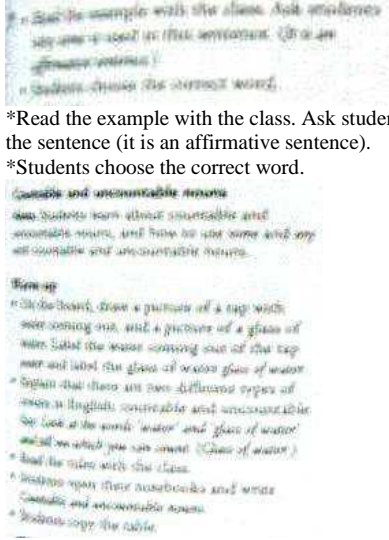
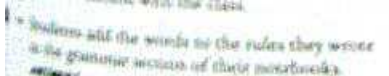
M10- Adventurers 1, Unit 6, 7 pp.						
Schema activated	Activity		Student's coursebook	Page No, presence of activation & type of activation X ✓	Teacher's book	Page No, presence of activation & type of activation
	Skill	Area				
C	1			P. 57 ✓ A: Triggering element in the rubric/title	Have a look! <ul style="list-style-type: none"> Have students look briefly at the unit to find the page numbers. 	P. 57 X
	R					
CL	2		<p>Vocabulary The weather: adjectives</p> <p>1 Listen and repeat the words in the box. </p> <p>cold hot sunny rainy windy cloudy wet dry</p> <p>VOCABULARY PAGE 127, 6.1</p> <p>2 Answer the questions.</p> <p>1. What's the weather like today? 2. What weather do you like? 3. What's the weather like in your area in these months? March July October January</p> 	P. 57 ✓ A: Image A: Triggering element in the rubric/title	Vocabulary The weather: adjectives Aims: Students talk about the weather.	P. 57 ✓ A: Elicitation of schemas A: Personal question
	L	V				
					Warm-up <ul style="list-style-type: none"> With books closed, ask: <i>What is the weather like today? Yesterday? Tomorrow?</i> Write their suggestions on the board. <p>1 Play the cassette. Students listen and repeat. Make sure students stress the first syllable of two-syllable adjectives ending in -y, e.g. <i>sunny</i> /'sʌni/.</p> <ul style="list-style-type: none"> Check that students understand the meaning of the adjectives by using the pictures. <ul style="list-style-type: none"> Students copy the vocabulary into their notebooks under the heading, <i>The weather: adjectives</i>. If necessary, students write a translation. 	


<p>C Cu X</p>	<p>3 S</p>	<p>2 Answer the questions:</p> <ol style="list-style-type: none"> 1 What's the weather like today? 2 What weather do you like? 3 What's the weather like in your area in these months? March July October January 	<p>P. 57 ✓ A: Previous activity A: Personal question A: Image</p>	<p>2 • Students answer the questions using the adjectives in exercise 1.</p>	<p>P.57 X</p>
<p>C</p>	<p>4 S (p-a)</p>	<p>6a Trans-Sahara Reading 1 Look at the photo and the title of the text. Answer the questions.</p> <ol style="list-style-type: none"> 1 Where does the woman plan to go? 2 What form of transport does she prefer? 3 What do you think are the problems for travellers in the desert? 	<p>P. 58 ✓ A: Image A: Triggering element in the rubric/title</p>	<p>Warm-up</p> <ul style="list-style-type: none"> • Ask: <i>What's the longest journey you have made? What was the journey? Did you have any problems?</i> <p>1 • Ask students to look at the photo and the title of the text. Ask: <i>What do you think the text is about? (A woman who is planning to cross the Sahara desert on a motorbike.)</i></p> <ul style="list-style-type: none"> • Preteach <i>desert</i>. • In pairs, students answer the questions without reading the text. • Discuss students' ideas, but explain that they will find the answers when they read the text. 	<p>P. 58 ✓ A: Image exploitation A: Personal question A: Elicitation of expected content</p>

C	5	R	<p>2 Read and listen. Check your answers to exercise 1. </p>  <p>Trans-Sahara</p> <p>Stephanie Bates is a motorcycle fanatic. Every year she travels to a different part of the world on her bike. Stephanie's favourite places are deserts, and this year she plans to cross the Sahara. Here she explains her preparation and some of the problems.</p> <p>Obviously, deserts aren't good for a motorbike, and it's a long trip: my route is 4,000 kilometres. The weather is also a problem. It's often 45°C in the day, but it's very cold at night and you need some warm clothes. Sometimes it's very windy and you can't see.</p> <p>What do I take? Well, the basic things are a tent, maps, a compass and some food and water. Oh, and some very good sunglasses. For emergencies you need some extra petrol and tools for the bike.</p> <p>I also take one or two photos and some postcards – people are interested in them. I don't take any books with me, but I always take Sandy, my special teddy bear: you need some luck in the desert.</p>	<p>P. 58 ✓ A: Previous activity A: Image A: Triggering element in the rubric/title</p>	<p>2 •  Students read and listen to check their answers to exercise 1.</p> <ul style="list-style-type: none"> • Remind students that they only need to find the answers to the questions and that they do not need to understand every word. 	<p>✗</p>

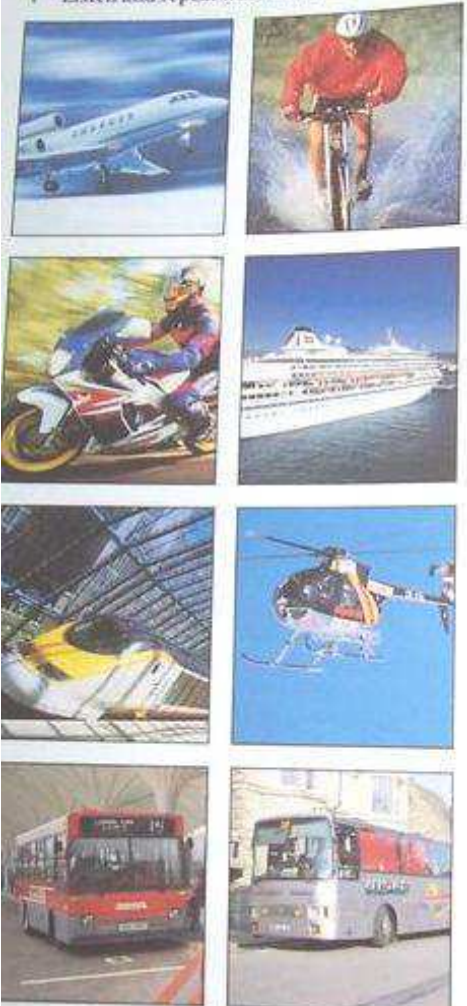
C	6 R (p-a)	<p>3 Read the text again and answer the questions</p> <ol style="list-style-type: none"> 1 How far is Stephanie's route? 2 What's the temperature in the day in the Sahara? 3 Does she take any warm clothes? 4 What does she take for emergencies? 5 Does she take any books? 6 What is Sandy? 	<p>P. 58 ✓ A: Previous activity</p>	<p>3</p> <ul style="list-style-type: none"> • Preteach <i>petrol, tools, mascot</i>. • Read the questions as a class. Check that students understand <i>route, warm, emergency</i>. • Tell students to read the text more thoroughly this time. • Students read and, in pairs, answer the questions. 	<p>P. 58 ✗</p>
C CL	7 V	<p>Vocabulary <i>Things for a trip</i></p> <p>4 Look at the words in the box and the picture of Stephanie's things. Which three objects are not in the picture?</p> <p>penknife rucksack sleeping bag map torch sunglasses tent batteries matches compass</p> 	<p>P. 58 ✓ A: Previous activity (CL) A: Image (C)</p>	<p>Vocabulary Things for a trip Aims: Students learn vocabulary about useful things for a trip.</p> <p>Warm-up</p> <ul style="list-style-type: none"> • Ask students to tell you all the things that Stephanie takes on her trips (<i>warm clothes, a tent, maps, a compass, some food and water, sunglasses, extra petrol, tools, photos, postcards, Sandy.</i>) • Ask students to think of other useful objects to take on a trip like this. • Write their suggestions on the board. <p>4</p> <ul style="list-style-type: none"> • Students look at <i>Vocabulary</i>, page 127, 6.2 to find any words not covered in the <i>Reading</i> or the <i>Warm-up</i>. Check they understand the meaning. • Students find three words that are not in the picture. <p>• Students copy the vocabulary into their notebooks under the heading, <i>Things for a trip</i>.</p> <p>• If necessary, students write a translation in brackets.</p>	<p>P. 58 ✓ A: Reference to previous activity (C) A: Personal question (CL) A: Elicitation of expected words (both)</p>

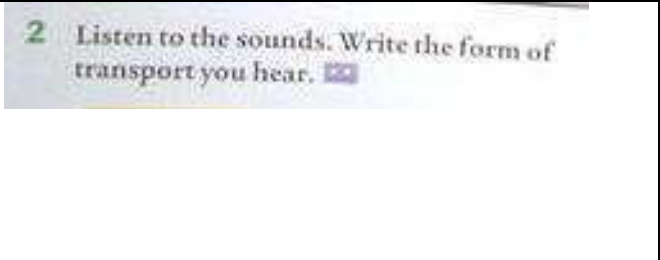

CL	8	G	 <p>Look!</p> <table border="1"> <thead> <tr> <th>Singular</th> <th>Plural</th> </tr> </thead> <tbody> <tr> <td>rucksack</td> <td>rucksacks</td> </tr> <tr> <td>match</td> <td>matches</td> </tr> <tr> <td>battery</td> <td>batteries</td> </tr> <tr> <td>compass</td> <td>compasses</td> </tr> <tr> <td>penknife</td> <td>penknives</td> </tr> <tr> <td>person</td> <td>people</td> </tr> </tbody> </table>	Singular	Plural	rucksack	rucksacks	match	matches	battery	batteries	compass	compasses	penknife	penknives	person	people	<p>P. 58 ✓ A: Triggering element in the rubric/title B: Exemplification</p>	 <p>Look! Plurals</p> <ul style="list-style-type: none"> • Read the <i>Look!</i> box with the class. • Explain to students that plurals are normally formed in three different ways: by adding <i>-s</i> to the singular noun (<i>rucksack - rucksacks</i>), by adding <i>-es</i> to the singular noun (<i>compass - compasses</i>) or with a different word (<i>person - people</i>). 	<p>P. 58 ✓ B: Explanation of Sch</p>
Singular	Plural																			
rucksack	rucksacks																			
match	matches																			
battery	batteries																			
compass	compasses																			
penknife	penknives																			
person	people																			
CL	9	G	 <p>Exploring grammar <i>some and any</i></p> <p>Look at the examples and complete the rules with <i>some</i> and <i>any</i>.</p> <p>Examples You need <i>some</i> luck. I don't take <i>any</i> books. Does he take <i>any</i> warm clothes?</p> <p>Rules</p> <ol style="list-style-type: none"> 1 We use in affirmative sentences. 2 We use in negative sentences. 3 We use in questions. 	<p>P. 59 ✓ A: Triggering element in the rubric/title B: Exemplification</p>	 <p>Students open the grammar section of their notebooks and write the labelling <i>some</i> and <i>any</i>. Students read and complete the rules. Ask students to write an example under each rule. with the class. Ask students to the examples</p>	<p>p. 59 ✗</p>														



<p>CL</p>	<p>10</p>	<p>G</p>	<p>7 Choose the correct word for each sentence. I've got any <u>some</u> petrol. 1 I don't need some / any money. 2 I haven't got some / any matches. 3 Do you need some / any books? 4 I've got some / any food.</p>  <p>Countable and uncountable nouns</p> <p>Countable nouns These nouns have got singular and plural forms. We use (1) a / an with singular forms. We use (2) some / any with plural forms.</p> <p>Uncountable nouns These nouns haven't got plural forms. We use (3) some / any with these nouns. We can't use (4) a / an.</p>	<p>P. 59 ✓ A: Exemplification A: Previous activity B: Explanation of Sch</p>	 <p>Countable and uncountable nouns Aim. Students learn about countable and uncountable nouns and how to use <i>some</i> and <i>any</i> for countable and uncountable nouns</p> <p>Warm up * On the board, show a picture of a tap with water coming out and a picture of a glass of water. Label the water coming out of the tap water and label the glass of water glass of water. * Explain that there are two different types of nouns in English: countable and uncountable nouns. * Look at the words 'water' and 'glass of water' and label on which you can count. (Glass of water.) * Ask the class to write the class. * Students open their notebooks and write countable and uncountable nouns. * Students copy the table.</p> <p>Countable and uncountable nouns Aim. Students learn about countable and uncountable nouns and how to use <i>some</i> and <i>any</i> for countable and uncountable nouns</p> <p>Warm up * On the board, show a picture of a tap with water coming out and a picture of a glass of water. Label the water coming out of the tap water and label the glass of water glass of water. * Explain that there are two different types of nouns in English: countable and uncountable nouns. * Look at the words 'water' and 'glass of water' and label on which you can count. (Glass of water.) * Ask the class to write the class. * Students open their notebooks and write countable and uncountable nouns. * Students copy the table.</p>	<p>p. 59 ✓ A: Exploitation of example A: Authentic materials/realia/flashed cards B: Explanation</p>
<p>CL</p>	<p>11</p>	<p>G</p>	<p>8 Look at the nouns in exercise 7. Are they countable or uncountable? petrol - <i>uncountable</i> 1 money 3 books 2 matches 4 food</p>	<p>P. 59 ✓ A: Previous activity A: Triggering element in the rubric/title</p>	 <p>Students .. the ... in the rules they wrote in the grammar section of their notebooks.</p>	<p>P. 59 ✗</p>

CL C F X	12	R	G	<p>9 Complete the dialogue with <i>a, an, some</i> and <i>any</i>. Then listen and check. </p> <p>Assistant: Can I help you?</p> <p>Morag: Yes, have you got <i>any</i> tents?</p> <p>Assistant: Yes, we've got (1) excellent tents. Do you need (2) sleeping bag?</p> <p>Morag: No, I've got (3) old sleeping bag, but I need (4) small torch and (5) batteries.</p> <p>Assistant: OK, Well, we've got (6) torches, but we haven't got (7) batteries at the moment. Sorry.</p> 	<p>P. 59 </p> <p>A: Image (C)</p> <p>A: Previous activity (G)</p>	<p></p> <p>*Read the activity with the class. *Students complete the *Play the cassette students listen and check</p>	P. 59 X	
	13			Pr	<p>Pronunciation /s/ + consonant</p> <p>10 Listen and repeat. </p> <p>1 small 3 special 2 Stephanie 4 sleeping bag</p>	<p>P. 59 </p> <p>A: Triggering element in the rubric/title</p>	<p>Pronunciation /s/ + consonant Aim: Students practice the sounds /s/, /st/, /sp/ and /st/.</p> <p>10 • Ask students to repeat after you the sounds /s/, /st/, /sp/ and /st/.</p> <p>• Play the cassette. Students listen and repeat.</p>	P. 59 X
	14				<p>11 Listen and repeat. </p> <p>Stephanie has got a special small sleeping bag.</p>	<p>P. 59X</p>	<p>11 • Play the cassette. Students listen and repeat, paying special attention to the /s/ + consonant sounds.</p>	P. 59 X

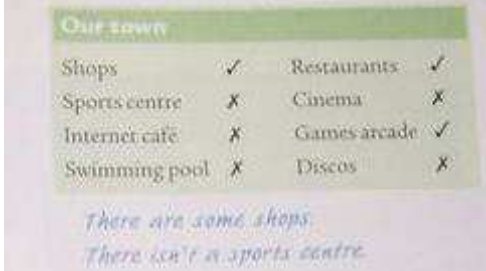
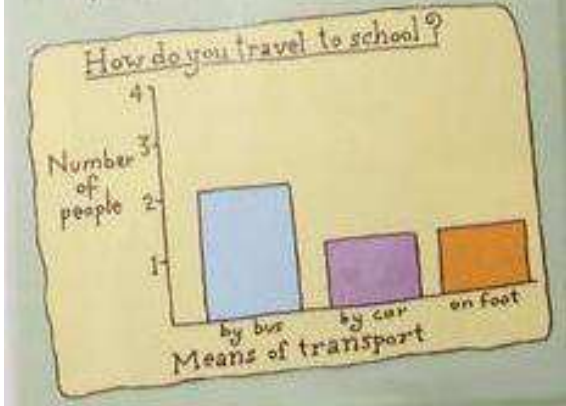
C F	15		<p>Speaking</p> <p>12 Write and practise a shopping dialogue. Use sentences from exercise 9.</p>	<p>P. 59 ✓</p> <p>A: Previous activity (F,C)</p> <p>A: Triggering element in the rubric/title</p>	<p>Speaking</p> <p><i>Aims: Students practise asking for things in a shop.</i></p> <p>12</p> <ul style="list-style-type: none"> Ask students to imagine that they are going on a school trip. Explain that they are going to buy the things they need from a shop. Students make a list of the things to take. Students write a dialogue. Encourage students to use the model in exercise 9. Remind students to use <i>a / an</i> with single countable nouns, and <i>some</i> and <i>any</i> when appropriate. In pairs, students practise their dialogues. Ask three pairs to read out their dialogues. 	<p>P. 59 ✓</p> <p>A: Reference to previous activity (both)</p> <p>A: Setting of the context (both)</p>
	W					
CL C	16		<p>Finished?</p> <p>Make a list of things for a trip to Britain. <i>dictionary, warm clothes, ...</i></p>	<p>✓</p> <p>A: Previous activity (C)</p> <p>A: Triggering element in the rubric/title (C, V)</p> <p>A: Setting of the context (C, V)</p>	<p>Finished?</p> <ul style="list-style-type: none"> Students make a list of things they would need if they were going on a school trip to Britain. 	<p>✓</p> <p>A: Setting of the context (both)</p>
	W	V				





CL	17	<p>6b Traffic and transport</p> <p>Vocabulary Forms of transport</p> <p>1 Listen and repeat words 1-8. 🎧</p> 	<p>P. 60 ✓ A: Image A: Triggering element in the rubric/title</p>	<p>Vocabulary Forms of transport Aims: Students learn vocabulary to talk about transport.</p> <p>Warm-up</p> <ul style="list-style-type: none"> Ask students (in their own language, if necessary): <i>Have you ever travelled by plane/helicopter/motorbike/ship/coach? Do you prefer travelling by plane, ship, train or coach? Why? Have you got a bicycle? How often do you use it?.</i> <p>1 • 🎧 Play the cassette. Students listen and repeat.</p>	<p>P. 60 ✓ A: Personal question</p>
----	----	---	---	--	---


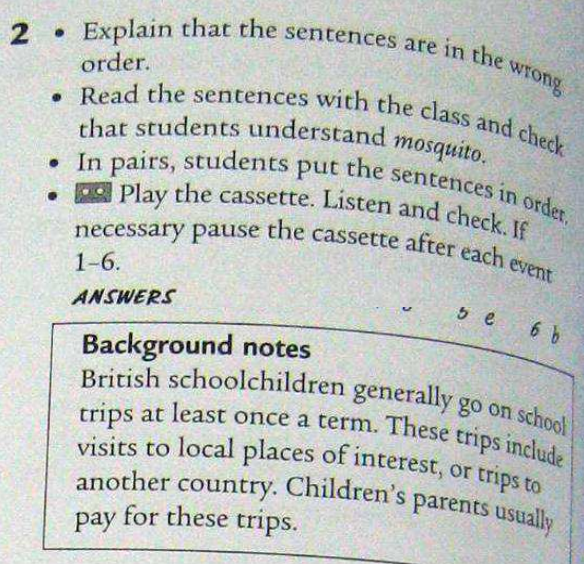
CL	18			P. 60 ✓ A: Triggering element in the rubric/title	2 <ul style="list-style-type: none"> • Explain that students are going to hear the sounds of different forms of transport. •  Play the cassette. Students listen and write down the forms of transport they hear. • Students open the vocabulary section of their notebooks and write the heading, <i>Forms of transport</i>. • Students copy the vocabulary into their notebooks. 	P. 60 ✓ A: Setting of the context
	L	V				

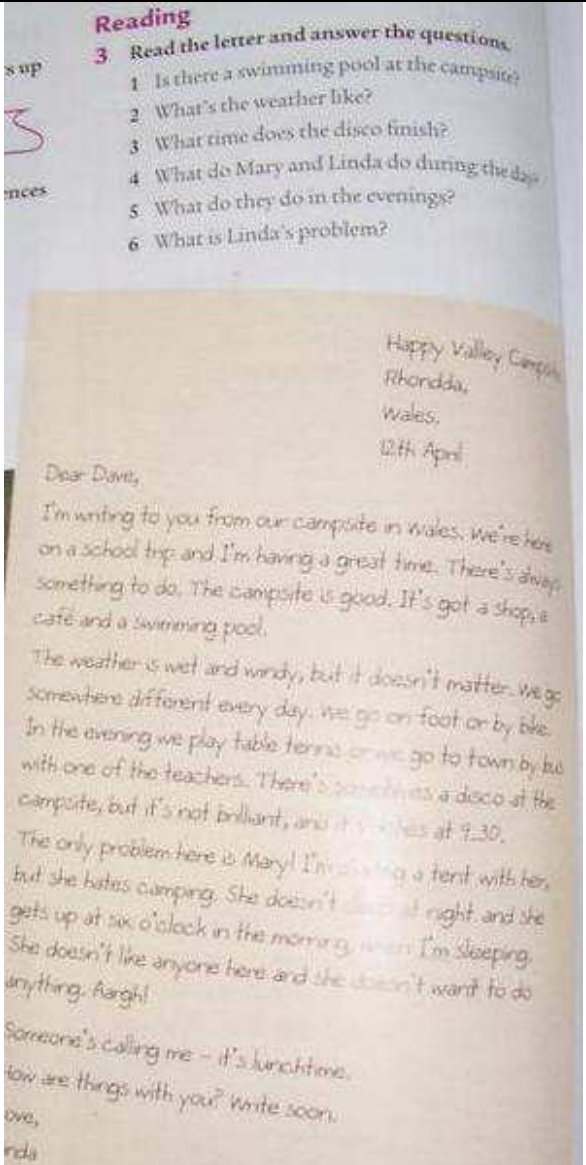
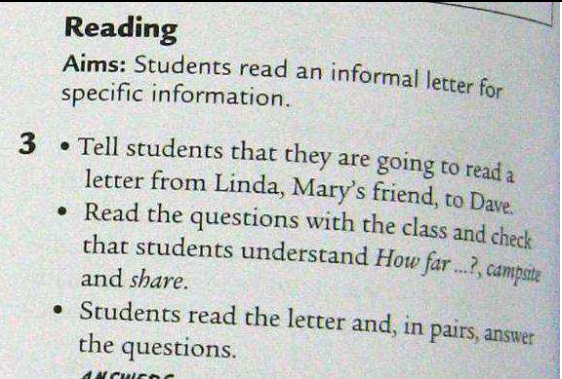
C F	19	<p>Listening</p> <p>3 Read the introduction to Louise's survey. Then listen and write Paul's answers.</p> <div data-bbox="347 406 750 758"> <p>Traffic and transport survey</p> <p>In our town there are some buses but there aren't any trains. Some people cycle but a lot of people usually travel by car. And there is a lot of traffic! I am doing a survey in our class to find out some facts.</p> <p>1 How do you normally travel to school? a By car. b On foot. c By bus. d Other.</p> <p>2 Is there a lot of traffic near your home? a Yes, there is. b No, there isn't.</p> <p>3 Are there any dangerous roads near your home? a Yes, there are. b No, there aren't.</p> <p>4 Do you wear a helmet when you cycle? a Yes, I do. b No, I don't.</p> <p>5 Are there any bus stops near your home? a Yes, there are. b No, there aren't.</p> </div>  
--------	----	--

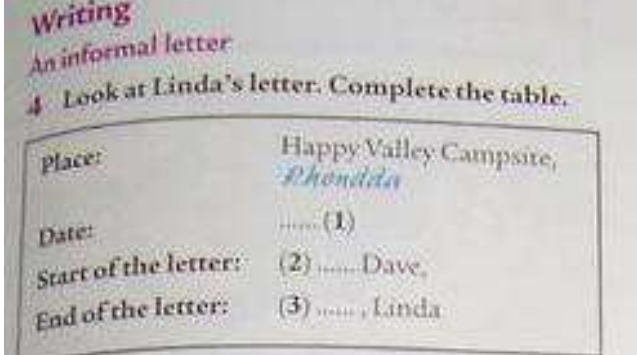
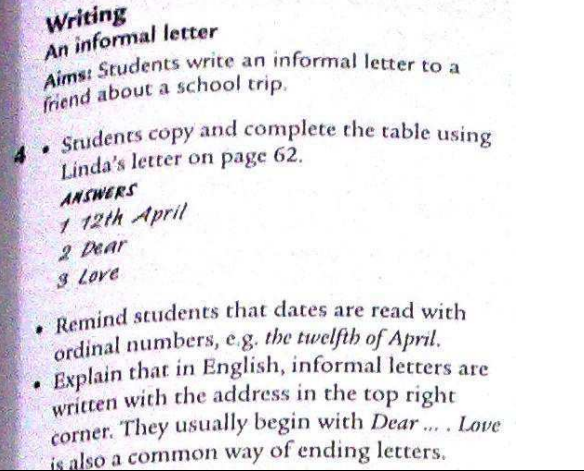
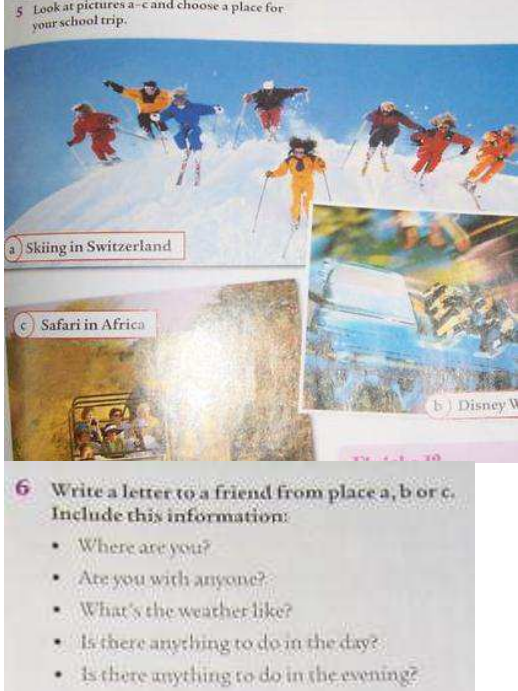
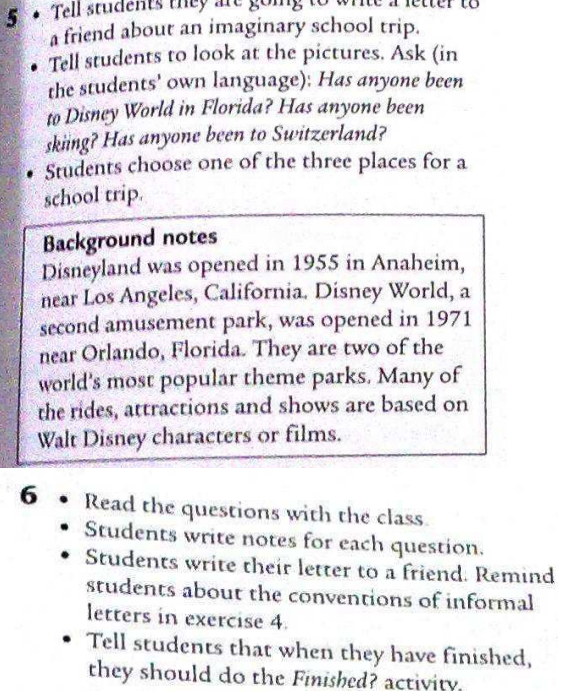
CL C	22	G	<p>5 Complete the results of Louise's survey. Use <i>is, are, isn't</i> and <i>aren't</i>.</p> <p>In my group ...</p> <ul style="list-style-type: none"> there (1) three people who travel by car. there (2) one person who goes on foot. there (3) any bus stops near people's homes. two people wear a helmet when they cycle. there (4) dangerous roads near three people's homes. there (5) a lot of traffic near two people's homes. <p>6 Listen and check. </p>	<p>P. 61 ✓</p> <p>A: Triggering element in the rubric/title (C)</p> <p>A: Previous activity (G)</p>	<p>5 • Ask students to read the results of Louise's survey and complete the sentences with the correct form of <i>is</i> or <i>are</i>.</p> <p>6 • Play the cassette. Students listen and check.</p>	<p>P. 61 ✓</p> <p>A: Previous activity (C)</p> <p>X (G)</p>
	C F		23	S	<p>Speaking</p> <p>7 In groups of four, do the traffic and transport survey on page 60.</p>	<p>P. 61 ✓</p> <p>A: Triggering element in the rubric/title (C, F)</p> <p>A: Previous activity (C, F)</p>
CL C	24	W G	<p>8 Write the results of your survey. Use the sentences in exercise 5.</p> <p><i>There is one person who travels by bus.</i></p>	<p>P. 61 ✓</p> <p>A: Previous activity (C, CL)</p>	<p>8 • Students write the results of their survey using the sentences in exercise 5 to help them.</p> <ul style="list-style-type: none"> One student in the group reads the results of the survey to the rest of the class. 	<p>P. 61 ✓</p> <p>A: Previous activity (C, CL)</p>

CL C	25	G V	<p>9 Look at the information about Louise and Paul's town. Write sentences about the places.</p>  <p>There are some shops. There isn't a sports centre.</p>	<p>P. 61 ✓ A: Previous activity (C) A: Exemplification (G,V)</p>	<p>9</p> <ul style="list-style-type: none"> Ask students to look at the information about Louise and Paul's town. Read the examples with the class. Students write more sentences. Remind them to use <i>a, an, some</i> or <i>any</i>. 	<p>P. 61 A: Exploitation of example (G) A: Setting of the context (C)</p>
	W					
C	26	W	<p>10 Write sentences about your town.</p> <p>There are two internet cafes. There aren't any cinemas.</p>	<p>P. 61 ✓ A: Previous activity</p>	<ul style="list-style-type: none"> Students write sentences about their town. 	<p>P. 61 ✗</p>
	W					
C	27	W	<p>Finished?</p> <p>Draw a diagram to illustrate one of your survey results.</p> 	<p>P. 61 ✓ A: Previous activity A: Exemplification</p>	<p>Finished?</p> <ul style="list-style-type: none"> Students draw a bar chart like the one in the example, using their survey results. 	<p>P. 61 ✗</p>
	W					

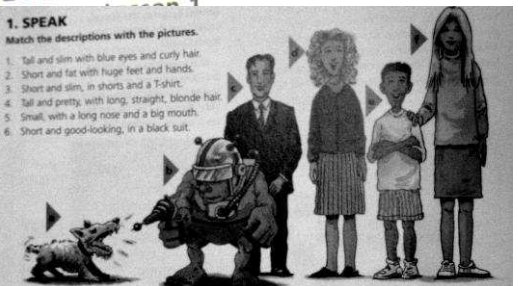
C	28	<p>Listening</p> <p>1 Listen to the dialogue. Which person gets up at six o'clock? </p> <p>Mary Linda</p>	P. 62 	<p>Listening</p> <p>Aims: Students listen to a dialogue between two teenagers on a school trip. Students find out general and specific information.</p> <p>Warm-up</p> <ul style="list-style-type: none"> • Ask: <i>Have you ever been on a camping trip? What problems can you have on a camping trip? (Wet or windy weather, wet clothes, water in the tent, insects, etc.)</i> <p>1 • Tell students they are going to listen to two students on a school camping trip.</p> <ul style="list-style-type: none"> •  Play the cassette. Students listen and answer the question. 	<p>P. 62 </p> <p>A: Personal question</p> <p>A: Setting of the context</p>
	L				

C Cu	29		<p>P. 62 ✓ A: Triggering element in the rubric/title (C) X (Cu)</p>		<p>P. 62 ✓ B: Description of Sch. (Cu) X (C) X(Cu)</p>
	R				

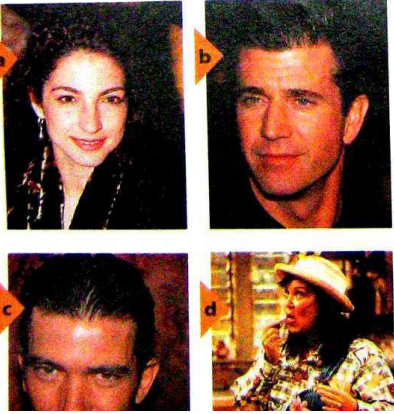
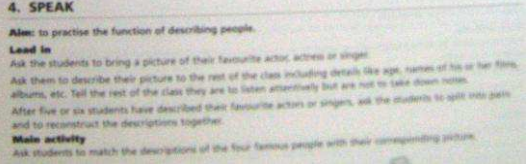

C F	30		<p>P. 62 ✓</p> <p>A: Previous activity (C)</p> <p>A: Image (F)</p> <p>A: Triggering element in the rubric/title (F)</p>		<p>P. 62 ✓</p> <p>A: Setting of the context (C, F)</p>
	R				

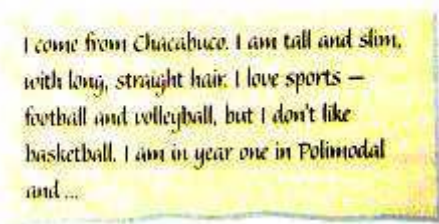
<p>Cu F C</p>	<p>31</p>		<p>P. 63 ✓ A: Previous activity (C, F) A: Triggering element in the rubric/title (F) X(Cu)</p>		<p>P. 63 ✓ B: Explanation of Sch (Cu, F) X (C) X: A: Cu, F</p>
<p>C F</p>	<p>32</p>		<p>P. 63 ✓ A: Triggering element in the rubric/title (F) A: Image (C)</p>		<p>P. 63 ✓ A: Setting of the context (C) A: Personal question (C) B: Description of Sch (C) A: Reference to previous activity (F) A: Image exploitation (C)</p>

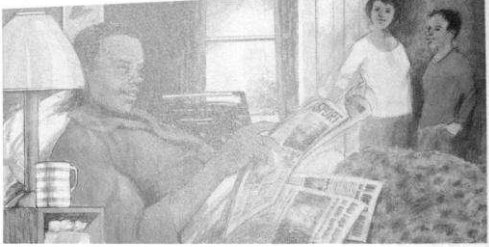
C	33	<p>Finished?</p> <p>Imagine that some people are visiting your country for a week. Prepare a programme for them.</p> <p><i>Monday - travel to theme park by bus</i></p> <p><i>Tuesday - ...</i></p>		<p>P. 63 ✓</p> <p>A: Previous activity</p>	<p>Finished?</p> <ul style="list-style-type: none"> Students prepare a programme for some people visiting their country. 	<p>P. 63 ✗</p>
	W					

LL00-2 Polimodal English Unit 2						
Schema activated	Activity		Student's coursebook	Page No, presence of activation & mode of activation	Teacher's book	Page No, presence of activation & mode of activation
	Skill	Area				
C CL	1		<p>LOOKING AT PEOPLE</p> <p>1. SPEAK Match the descriptions with the pictures.</p> <ol style="list-style-type: none"> Tall and slim with blue eyes and curly hair Short and fat with huge feet and hands Short and slim, in shorts and a T-shirt Tall and pretty, with long, straight, blonde hair Small, with a long nose and a big mouth Short and good-looking, in a black suit 	P. 20 ✓ A: Triggering element in the rubric/title (C,CL) A: Image (C, CL)	<p>1. SPEAK</p> <p>Aim: to practise the function of describing people.</p> <p>Lead in Describe some students in your classroom. Ask the students to guess who you are talking about.</p> <p>Extra Bring four large posters of models (preferably, they should not be very well known models). Describe the models in the posters. Ask students to guess who you are talking about.</p> <p>Main activity Ask the students to look at the pictures in the book. Discuss the pictures with the whole class. Provide whatever new vocabulary the students ask for. Ask the students to study the pictures and the descriptions on their own and to make a choice. Check the students' answers.</p> <p>Extra Encourage the students to add at least one more adjective or expression to the description of each one of the characters in the book.</p>	P. 20 ✓ A: Image exploitation (V) A: Exemplification (V) A: Authentic materials/realia/flashcards (C)
	C	2	R	<p>2. LISTEN AND READ</p> <p>a. Why does Cláudia say <i>You're just jealous?</i></p> <p>Nato: Hi, Mariano. Hi, everyone.</p> <p>Mariano: Hi there, Nato.</p> <p>Nato: What are you doing?</p> <p>Matias: We're looking at Mariano's photos from Vancouver.</p> <p>Nato: Oh right. So, who's the girl with long, brown hair?</p> <p>Mariano: That's Camila. She's from Argentina.</p> <p>Claudia: She's pretty.</p> <p>Diego: And who's this with short, blond hair and a cap?</p> <p>Mariano: That's Tommy. He comes from Canada.</p> <p>Claudia: He looks nice. And who's this boy in a suit? Mmm. He's good-looking!</p> <p>Matias: Do you think so? Look at his nose! It's huge!</p> <p>Diego: Yeah, and he's really fat!</p> <p>Claudia: Oh, you're just jealous.</p>	P. 20 ✗	<p>2. LISTEN AND READ</p> <p>Aim: to practise describing people.</p> <p>Main activity</p> <p>a. Ask the students to read the focus question. Ask them to listen and read the dialogue and answer the focus question.</p> <p>Answer <i>Because Diego and Matias say the boys that Claudia likes are not good-looking</i></p>

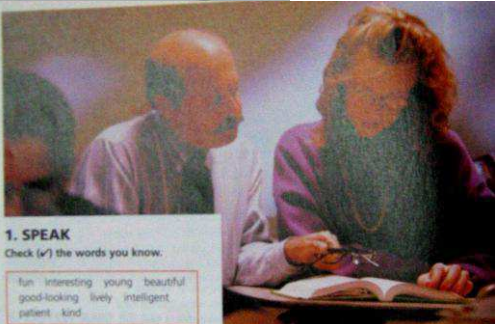
C CL	3	V	<p>b. Read the dialogue again. Who are these people?</p> <p>A girl with long, brown hair. A man with short, blond hair and a cap.</p>	<p>P. 20 ✓ A: Previous activity (both)</p>	<p>b. Ask your students to read the questions. Ask them to listen and read the dialogue for the second time and answer the questions.</p>	<p>P. 21 ✗</p>
	R					
CL	4	Pr	<p>3. LISTEN 🎧</p> <p>a. Listen. Who's this <u>boy</u> in a <u>suit</u>?</p>	<p>P. 21 ✗</p>	<p>3. LISTEN 🎧</p> <p>Aim: to identify stressed words in sentences. Main activity a. Ask the students to listen to the cassette and to try to spot the stressed words. b. Ask them to read through the three sentences silently. Ask them to listen and underline the stressed words.</p>	<p>P. 21 ✗</p>
CL	5	Pr	<p>b. Listen and underline the stressed words.</p> <p>1. Who's the girl with long, brown hair? 2. Who's this with short, blond hair and a cap? 3. Look at his nose! It's huge!</p> <p>c. Listen again and practise.</p>	<p>P. 21 ✓ A: Previous activity</p>	<p>b. Ask them to read through the three sentences silently. Ask them to listen and underline the stressed words.</p> <p>Answers</p> <p>1. girl long hair 2. this short hair cap 3. Look nose huge</p> <p>c. Ask the students to listen to the sentences again and to repeat them aloud.</p>	<p>P. 21 ✗</p>
	L					

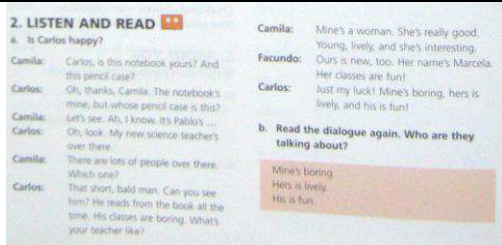
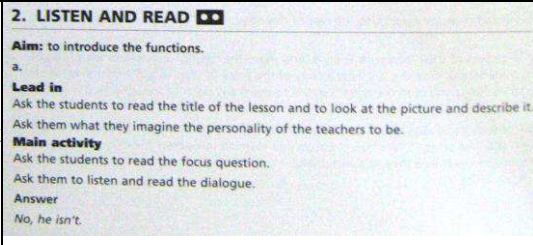
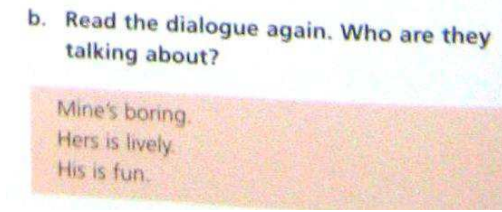
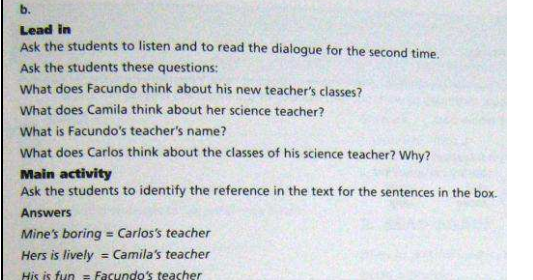
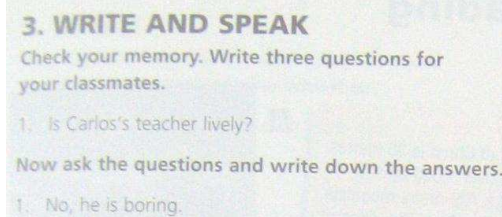
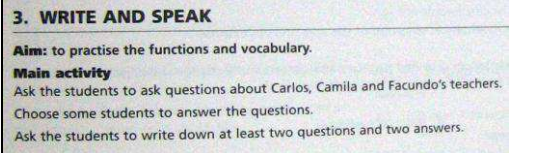
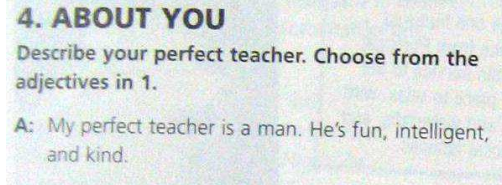
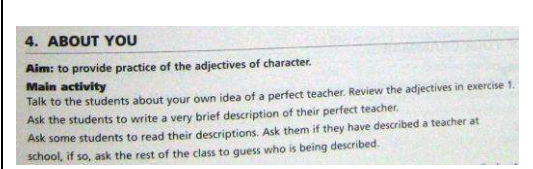
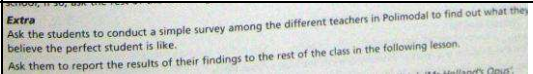
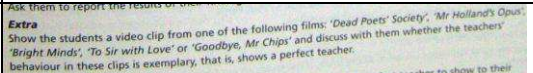
C CL	6	R V	<p>4. SPEAK Who are these famous people? Match the descriptions with the pictures.</p> <ol style="list-style-type: none"> 1. He's a Spanish actor. He has long dark hair and is very good-looking. 2. She's an actress. She's a short, large woman with dark, curly hair. 3. He's an Australian actor. He's slim and good-looking with short, brown hair. 4. She's a singer. She's short with long, dark hair. <p>A: Number 4 is (a) Gloria Estefan.</p> 	<p>P. 21 ✓ A: Previous activity (V) A: Image (C)</p>	 <p>P. 21 ✓ A: Authentic materials/realia/flashcards (C) X (v)</p>
	7		R V	 <p>P. 21 ✓ A: Triggering element in the rubric/title B: Exemplification</p>	<p>P. 22 ✗</p>

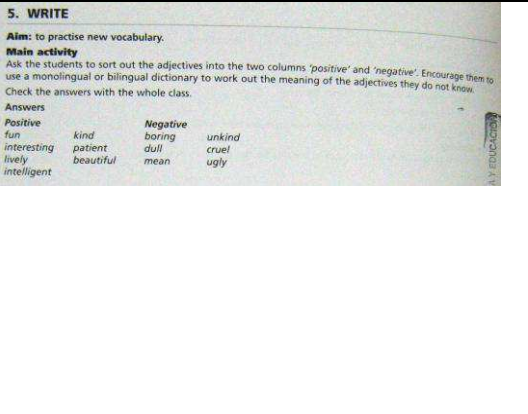
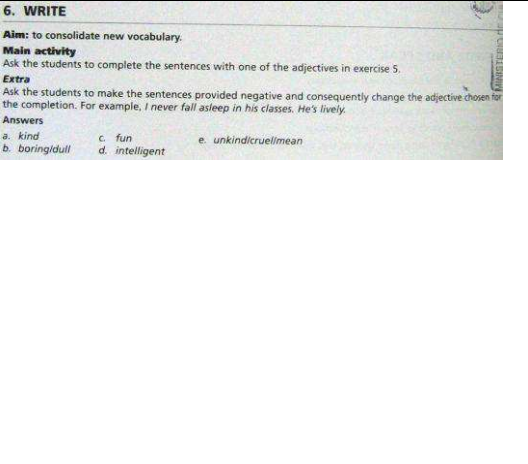
CL	8	5. WRITE AND SPEAK Put the words in the correct order. 1. He has/hair/blond/long. 2. She's/with glasses/pretty/tall/and. 3. He's/in a T-shirt and shorts/tall/good-looking/boy/the. 4. She's/pretty/short/and/with/hair/straight/long. Check your answers with a classmate.	P. 21 ❌	5. WRITE AND SPEAK Aim: to practise adjective word order. Main activity Ask the students to unscramble the sentences on their own. Ask the students to check their answers with a classmate. Ask individual students to dictate their sentences to you. Write the sentences they dictate on the board. Use the sentences they dictated to exemplify adjective order. Ask the students to work out a simple rule for the order of adjectives.	P. 22 ❌
			V		
CL	9		❌	Extra Ask the students to describe famous figures like politicians, sportsmen and women, characters in the school (other teachers, the Head, etc). Ask the rest of the students to put up their hands when they think they know who is being described. This could be before the description is over.	P. 22 ❌
C	W	V			
CL	10		❌	CURRICULUM CONNECTIONS Work with the teacher of Contemporary World History or the teacher of Contemporary Culture and Aesthetics. Ask the students to collect photographs of famous women and men from different historical moments of the twentieth century. For example: Theda Bara from the silent movies, Marilyn Monroe from the fifties, Demi Moore from the nineties or Rudolph Valentino, Errol Flynn and Tom Cruise. Ask the students to write a brief description of each of them. Ask them to compare the descriptions of people of the same sex and the same historical time. Ask them to find out whether there was or there is a prevalent aesthetic stereotype at a given moment in time.	P. 22 ❌
C	W	V			
F	11	6. ABOUT YOU Describe yourself in a letter to a pen-friend. Don't write your name. 	P. 21 ✅ A: Previous activity (C, V) A: Exemplification (F-W) A: Setting of the context (C)	6. ABOUT YOU Aim: to practise new language. Main activity Ask the students to write a brief note or letter to an 'invisible pen-friend' describing themselves but not writing their name.	P. 22 ✅ A: Setting of the context(C-W) X (F,V)
CL	W		V		
C	12	Now read another student's letter. Guess the student.	P. 21 ✅ A: Previous activity (C, V)	Ask the students to fold the letters and to place them inside a plastic bag. Ask individual students to pick one letter from the bag, to read it aloud and to say who they think wrote the letter.	❌
CL	R		V		
CL	13		❌	Extra "Wonderful Tonight" by Eric Clapton tells the story of a couple getting ready to go to a party. In the song, every/body turns round to look at this woman. Ask your students to listen to the song. Encourage the student to describe the woman (the song gives some clues). Divide the students into small groups to prepare the dramatization of each of the three scenes of the song. Tell them they can choose to use a silent movie technique or to create the script for a "talkie".	P. 23 ✅ B: Description of Sch (C) X (V), X A(C)
C	S	V			

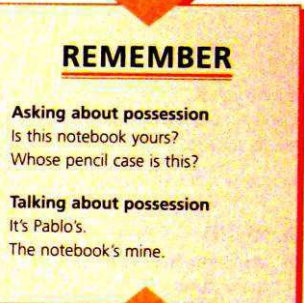
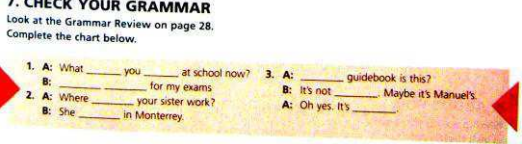
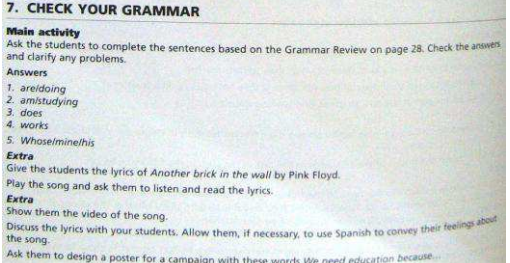
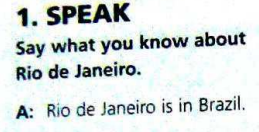
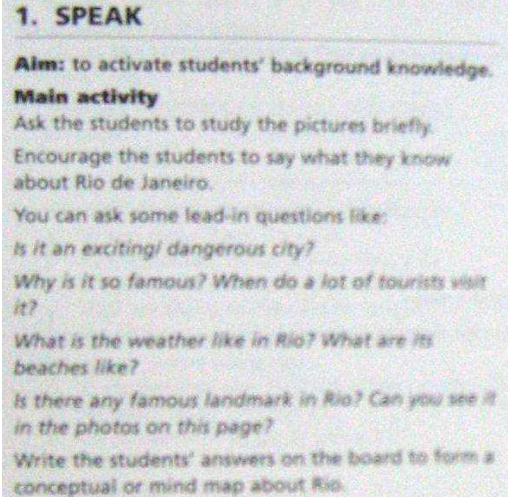
C	14	 <p>1. LISTEN AND READ 🗣️</p> <p>a. What is Milton doing?</p> <p>Mum: Milton! Milton! Turn that music down! I can't hear the radio. Milton: OK! OK! Mum: You never do anything. You don't study, you don't work, you always stay in bed until noon, you... Milton: I sometimes study – I go to college three times a week, and just now I'm looking for jobs in the paper. Sister: Milton, can you help me with my homework? Milton: Not now, Teresa. Can't you see I'm working?</p> <p>Sister: You never help me! But you always have time to phone Patricia and do sports. Milton: Look, I'm studying. OK? We have exams next week. Mum: Milton! You're not looking for jobs! You're relaxing in bed! Sister: And you're not studying for your exams. You're listening to music!</p> <p>b. Read the dialogue again. How often does Milton do these things?</p>	<p>P. 22 ✓</p> <p>A: Image</p>	<p>1. LISTEN AND READ 🗣️</p> <p>Aim: to review functions.</p> <p>a.</p> <p>Lead in Ask the students to look at the picture and make predictions about what they are going to listen to and read. Help them with questions like: <i>Why is Milton in bed? Do you think he is ill? Who are these two women in his room?</i></p> <p>Main activity Ask the students to read the focus question and answer it. Ask them to listen and read the dialogue and check whether their intuition was right.</p> <p>Answer <i>He says he's looking for jobs, but his mum and sister think he's relaxing in bed and listening to music.</i></p>	<p>P. 23 ✓</p> <p>A: Image exploitation</p> <p>A: Elicitation of expected content</p>																
	R																				
C	15	<p>b. Read the dialogue again. How often does Milton do these things?</p> <p>1. Help his sister. _____</p> <p>2. Stay in bed until noon. _____</p> <p>3. Study. _____</p>	<p>P. 22 ✓</p> <p>A: Image</p> <p>A: Previous activity</p>	<p>b.</p> <p>Lead in Ask the students to listen to the dialogue for a second time and to tell you the mood the characters are in and whether their mood changes as the dialogue progresses. Write these statements on the board as a guide: Is Milton joking? serious? angry? Is Milton's mum joking? serious? angry? Is Milton's sister joking? serious? angry?</p> <p>Main activity Ask the students to read the questions and answer them.</p> <p>Answers 1. never 2. always 3. sometimes</p>	<p>P. 23 ✓</p> <p>A: Elicitation of expected content</p>																
	R																				
FX C	16	<p>2. LISTEN 🗣️</p> <p>A classmate is asking students at your school about languages they study. She stops you outside the school and asks you some questions. Listen and answer the questions.</p>	<p>P. 23 ✓</p> <p>A: Setting of the context</p>	<p>2. LISTEN 🗣️</p> <p>Aim: to practise new structures and vocabulary.</p> <p>Main activity Read the introduction to the listening activity with the students. Explain to them that this is an open dialogue and that they are expected not only to listen but to answer the questions. Play the questions straight through first. Then play them again, using the pause button to ask individual students to answer the questions.</p> <p>Suggested answers</p> <table border="0"> <tr> <td>Woman: Is it all right if I ask you a few questions?</td> <td>Woman: How often do you have exams?</td> </tr> <tr> <td>Student: Yes, that's all right.</td> <td>Student: I have exams each semester.</td> </tr> <tr> <td>Woman: Do you study English at school?</td> <td>Woman: Do you always have English homework?</td> </tr> <tr> <td>Student: Yes, I do study English at school.</td> <td>Student: Student's own answer.</td> </tr> <tr> <td>Woman: What are you doing just now in your English lessons?</td> <td>Woman: Do you watch films in English?</td> </tr> <tr> <td>Student: Student's own answer.</td> <td>Student: Yes I do. No I don't.</td> </tr> <tr> <td>Woman: Are you preparing for an English exam?</td> <td>Woman: Thanks for your help.</td> </tr> <tr> <td>Student: Yes I am. No I'm not.</td> <td></td> </tr> </table> <p>Extra Ask the students to take down dictation in their notebooks to reconstruct the questions from the tape-recorder. Ask them to split into pairs and supply the missing parts of the open dialogue. Ask them to rehearse reading the dialogue paying special attention to the rising and falling intonation of questions.</p>	Woman: Is it all right if I ask you a few questions?	Woman: How often do you have exams?	Student: Yes, that's all right.	Student: I have exams each semester.	Woman: Do you study English at school?	Woman: Do you always have English homework?	Student: Yes, I do study English at school.	Student: Student's own answer.	Woman: What are you doing just now in your English lessons?	Woman: Do you watch films in English?	Student: Student's own answer.	Student: Yes I do. No I don't.	Woman: Are you preparing for an English exam?	Woman: Thanks for your help.	Student: Yes I am. No I'm not.		<p>P. 24 ✓</p> <p>A: Setting of the context</p>
	Woman: Is it all right if I ask you a few questions?		Woman: How often do you have exams?																		
Student: Yes, that's all right.	Student: I have exams each semester.																				
Woman: Do you study English at school?	Woman: Do you always have English homework?																				
Student: Yes, I do study English at school.	Student: Student's own answer.																				
Woman: What are you doing just now in your English lessons?	Woman: Do you watch films in English?																				
Student: Student's own answer.	Student: Yes I do. No I don't.																				
Woman: Are you preparing for an English exam?	Woman: Thanks for your help.																				
Student: Yes I am. No I'm not.																					
L																					


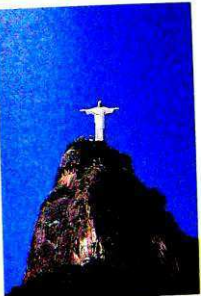

CL	17	V	<p>3. WRITE AND SPEAK</p> <p>a. Look at these activities. Write a word or phrase from the box next to each sentence.</p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 10px auto;"> every day never always sometimes two/three times a week </div> <ol style="list-style-type: none"> 1. go to school 2. listen to rock music 3. play sports 4. listen to the radio 5. go to the cinema 6. watch videos 7. read a book 8. read the newspaper 9. go to rock concerts 10. go rollerblading 	P. 23 ❌	<p>3. WRITE AND SPEAK</p> <p>Aim: to practise functions.</p> <p>Main activity</p> <p>a. Read the list of activities and the frequency words in the box with the students. Ask them a few questions with "How often?" related to the activities on the list to elicit sentences containing frequency words. Ask the students to write a frequency word next to each activity. Ask the students to read the sentences they made aloud, for example: watch videos/sometimes = I sometimes watch videos.</p>	P. 24 ✓ A: Personal question
	C		18	S	<p>b. Compare with your partner.</p> <p>A: We never read the newspaper. B: We play sports every day.</p>	P. 23 ✓ A: Previous activity
CL	19	G	<div style="border: 2px solid orange; padding: 10px; background-color: #fff9c4;"> <p style="text-align: center;">REMEMBER</p> <p>Talking about regular, repeated actions You always have time to phone Patricia. I go to college three times a week.</p> <p>Talking about actions in progress now I'm looking for jobs. You're not studying for your exams.</p> </div>		P. 23 ✓ A: Triggering element in the rubric/title B: Exemplification	

C	20	<p>4. WRITE AND SPEAK Match the questions with the answers.</p> <ol style="list-style-type: none"> What are you doing now at school? When do you have exams? Are you training for the next big match? Where do you play? <p>A. We play in the park. B. Yes, we're training hard. C. Three times a year. D. We're studying for our exams.</p> <p>Check your answers with a classmate. Now practise the dialogue.</p>	P. 23 ❌	<p>4. WRITE AND SPEAK</p> <p>Aim: to practise the functions. Main activity Ask the students to match the questions with the answers and unscramble the two conversations. Answers 1. D 2. C 3. B 4. A A: What are you doing now at school? B: We're studying for our exams. A: When do you have exams? B: Three times a year. A: Are you training for the next big match? B: Yes, we're training hard. A: Where do you play? B: We play in the park. Ask them to read the dialogues in pairs. Challenge them to change parts of the exchanges and read the new conversations aloud.</p>	P. 25 ❌
	R				
F C CL	21	<p>5. ABOUT YOU Write a short paragraph about yourself.</p> <p>A: I always relax at the weekend, and sometimes listen to music. I never train after school, but I sometimes work hard at school. I phone my boyfriend every day.</p> <p>Now tell a classmate about yourself.</p>	P. 23 ✓ A: Previous activity (C, V) A: Exemplification (F-W)	<p>5. ABOUT YOU</p> <p>Aim: to give students free practice in the functions. Main activity Tell the students something about your habitual activities (or things you never do). Encourage them to tell you about their habitual activities. Ask them to write a short paragraph about their own habitual actions and share it with a classmate. Extra Ask individual students to read their paragraphs to the rest of the class. Extra Young people spend a large part of their lives with friends (and share their habitual activities with friends). The theme of this song is friendship. Give the students a copy of the lyrics of 'You've got a friend' by James Taylor. Ask them listen to the song and read the lyrics. Explain to them any parts of the song that might need clarification. Talk to them about your friends today. Tell them about the activities you share or the preferences you have in common. Use expressions like 'We often...' 'We like...' Encourage them to talk about their friends, the activities they do together and the things they like and dislike.</p>	P. 25 ✓ A: Personal question (C) A: Exemplification (C) X (F, V)
	W		V		
CL	22	<p>TEACHERS ...</p>  <p>1. SPEAK Check (✓) the words you know.</p> <p>fun interesting young beautiful good-looking lively intelligent patient kind</p>	P. 24 ❌	<p>1. SPEAK</p> <p>Aim: to introduce and review adjectives to describe character. Main activity Ask the students to tick the adjectives that they know. Provide a few sentences (related to the school reality as far as possible) to illustrate the meaning of the adjectives on the list. Tell the students to ask you for the meanings of the adjectives they are still not sure of. Provide the meaning in Spanish. Ask them to think of other adjectives that describe personality traits. Make them aware of the false cognate 'sympathetic'.</p>	P. 26 ✓ B: Exemplification
			V (pr-a)		

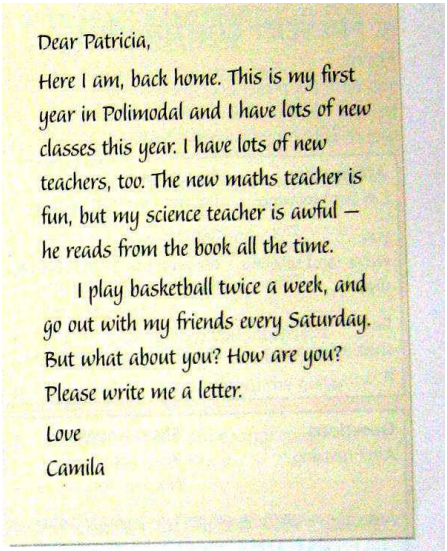
C	23		P. 24 ✓ A: Previous activity A: Image A: Triggering element in the rubric/title		P. 26 ✓ A: Image exploitation A: Elicitation of expected content
	R				
C	24		P. 24 ✓ A: Previous activity		P. 27 ✗
	R				
C	25		P. 25 ✓ A: Previous activity A: Triggering element in the rubric/title		P. 27 ✗
	W				
C CL	26		P. 25 ✓ A: Previous activity (C,V) A: Triggering element in the rubric/title (C) B: Exemplification (C)		P. 27 ✓ A: Exemplification (C) X (V)
	W				
F C	27		✗		P. 27 ✓ A: Previous activity (F, C)
S					
C	28		✗		P. 27 ✓ A: Previous activity(C)
	L/S				

<p>C X CL</p>	<p>29</p>	<p>V</p>	<p>5. WRITE Put the adjectives in the correct column.</p> <p>fun, boring, interesting, lively, intelligent, kind, dull, mean, unkind, cruel, patient, beautiful, ugly</p> <table border="0"> <tr> <td style="text-align: center;">Positive</td> <td style="text-align: center;">Negative</td> </tr> <tr> <td style="text-align: center;"><i>fun</i></td> <td></td> </tr> <tr> <td>_____</td> <td>_____</td> </tr> <tr> <td>_____</td> <td>_____</td> </tr> <tr> <td>_____</td> <td>_____</td> </tr> <tr> <td>_____</td> <td>_____</td> </tr> </table>	Positive	Negative	<i>fun</i>		_____	_____	_____	_____	_____	_____	_____	_____	<p>P. 25 ✓ A: Previous activity (v)</p>		<p>P. 28 X</p>
Positive	Negative																	
<i>fun</i>																		
_____	_____																	
_____	_____																	
_____	_____																	
_____	_____																	
<p>C X CL</p>	<p>30</p>	<p>W V</p>	<p>6. WRITE Complete the sentences with one of the adjectives in exercise 5.</p> <ol style="list-style-type: none"> She always gives things to her friends. She's very _____. I sometimes fall asleep in his classes. He's _____. We always laugh in class. The classes are _____. My teacher knows a lot. She's very _____. Tommy always laughs at his friends when they make mistakes. He's _____. 	<p>P. 25 ✓ A: Previous activity (v)</p>		<p>P. 28 X</p>												

CL	31	G	 <p>REMEMBER</p> <p>Asking about possession Is this notebook yours? Whose pencil case is this?</p> <p>Talking about possession It's Pablo's. The notebook's mine.</p>	<p>P. 25 ✓ A: Triggering element in the rubric/title B: Exemplification</p>		<p>P. 28 ✗</p>
CL	32	G	 <p>7. CHECK YOUR GRAMMAR Look at the Grammar Review on page 28. Complete the chart below.</p> <p>1. A: What _____ you _____ at school now? B: _____ for my exams</p> <p>2. A: Where _____ your sister work? B: She _____ in Monterrey.</p> <p>3. A: _____ guidebook is this? B: It's not _____. Maybe it's Manuel's</p> <p>A: Oh yes. It's _____.</p>	<p>P. 25 ✓ A: Previous activity</p>	 <p>7. CHECK YOUR GRAMMAR</p> <p>Main activity Ask the students to complete the sentences based on the Grammar Review on page 28. Check the answers and clarify any problems.</p> <p>Answers</p> <ol style="list-style-type: none"> are/doing am/studying does works Whose/mine/his <p>Extra Give the students the lyrics of <i>Another brick in the wall</i> by Pink Floyd. Play the song and ask them to listen and read the lyrics.</p> <p>Extra Show them the video of the song. Discuss the lyrics with your students. Allow them, if necessary, to use Spanish to convey their feelings about the song. Ask them to design a poster for a campaign with these words <i>We need education because...</i></p>	<p>P. 28 ✓ A: Previous activity</p>
C	33	R (pr-a)	 <p>1. SPEAK Say what you know about Rio de Janeiro.</p> <p>A: Rio de Janeiro is in Brazil.</p>	<p>P. 26 ✓ A: Image A: Elicitation of Sch A: Exemplification</p>	 <p>1. SPEAK</p> <p>Aim: to activate students' background knowledge.</p> <p>Main activity Ask the students to study the pictures briefly. Encourage the students to say what they know about Rio de Janeiro. You can ask some lead-in questions like:</p> <p><i>Is it an exciting/ dangerous city?</i> <i>Why is it so famous? When do a lot of tourists visit it?</i> <i>What is the weather like in Rio? What are its beaches like?</i> <i>Is there any famous landmark in Rio? Can you see it in the photos on this page?</i> Write the students' answers on the board to form a conceptual or mind map about Rio.</p>	<p>P. 29 ✓ A: Image exploitation A: Elicitation of Sch</p>

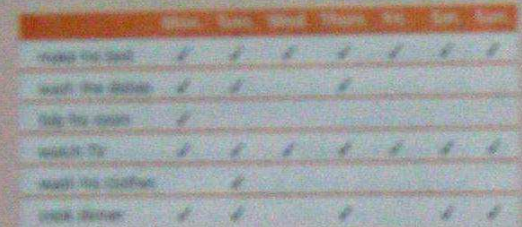
<p>C F ✘</p>	<p>34 R</p>	<p>2. READ a. Match the texts with the pictures.</p> <p>1 This huge statue of Christ is 30 metres high and weighs over 1,000 tons. It stands on top of a 709-metre mountain in the Tijuca National Park. The arms of Christ welcome people to the city. It was built to celebrate one hundred years of independence from Portugal. There is a regular train service to the summit. It's a good place to relax, with forests, mountains, and waterfalls, and is a favourite with local families.</p>  <p>2 Now, you must go up Sugar Loaf Mountain. Do you know, it's 396 metres high? From the summit, Rio looks like the most beautiful city in the world. You can see great views of the city and the beaches. But don't worry – you don't need to be a mountain climber! There's an easy way to get to the top – cable car. Oh, and the best time to go is just before sunset. You can sit there and watch the lights of the city come on. Have a good time.</p>  <p>3 Here we are on Copacabana beach. It's the Brazilian winter now, but it's lovely and warm. People do everything on this beach. At the moment there are people doing aerobics and some local boys are playing football. They have a lot of energy! I get tired just watching them! Four and a half kilometres of golden sand and it still gets crowded, especially on weekends! See you soon.</p> 	<p>P. 26 ✓ A: Image A: Previous activity</p>	<p>2. READ Aim: to practise reading for gist. Main activity a. Ask the students to read the texts and match them with the pictures. Answers 1. B 2. C 3. A</p>	<p>P. 29 ✘</p>
<p>C F</p>	<p>35 R</p>	<p>b. Which text comes from: 1. a postcard 2. a tourist guidebook 3. a conversation Now explain how you know.</p>	<p>P. 26 ✓ A: Previous activity (C) A: Triggering element in the rubric/title (F)</p>	<p>b. Elicit from the students why text number 2 does not really look like a conversation. Explain to them that text 2 is in fact the transcription of part of a conversation. Point out that the words of one of the interlocutors are missing. Elicit from them that the basic premise for a conversation is the existence of at least two interlocutors. Ask the students what elements are missing from the postcard to make it look like a real postcard. Ask them to add these missing elements to text 3.</p>	<p>P. 29 ✓ A: Elicitation of schemas (F) B: Explanation of Sch (F) X(C)</p>

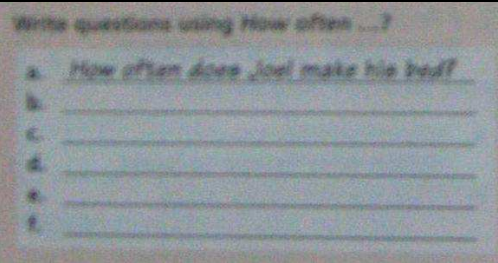
C X	36	3. READ AGAIN	P. 26 X	3. READ AGAIN	P. 29 X
	RI (p-a)	<p>Look at the numbers below.</p> <p>a. Which texts do they belong to?</p> <p>b. What do they refer to?</p> <ol style="list-style-type: none"> 1. 4.5 2. 396 3. 1,000 4. 100 5. 30 		<p>Aim: to practise reading for specific information.</p> <p>Main activity</p> <p>a.</p> <p>Ask the students to work in small groups and say which texts the numbers belong to.</p> <p>b.</p> <p>Ask the students what they refer to.</p> <p>Answers</p> <p>4.5 in text 3: four and a half kilometres of golden sand</p> <p>396 in text 2: The Sugar Loaf is 396 metres high</p> <p>1,000 in text 1: The statue of Christ weighs 1,000 tons</p> <p>100 in text 1: The Christ on the Sugar Loaf commemorates the 100 years of independence from Portugal</p> <p>30 in text 1: The statue of Christ is 30 metres high.</p>	
C	37 S	<p>4. ABOUT YOU</p> <p>Which place do you want to visit first?</p> <p>Give your reasons.</p>	<p>P. 26 ✓</p> <p>A: Personal question</p> <p>A: Previous activity</p>	<p>4. ABOUT YOU</p> <p>Aim: to offer students the chance to react personally to the texts.</p> <p>Main activity</p> <p>Ask the students to say which place is first in particular and in the world in general they would like to visit and why.</p>	P. 29 X
C CL	38 S V	<p>1. SPEAK</p> <p>Play a game. Describe a student in your class. See if your classmates know who it is.</p> <p>A: She's short and slim with long, dark hair. She doesn't like sports.</p>	<p>P. 27 ✓</p> <p>A: Previous activity (V)</p> <p>A: Exemplification (C,V)</p>	<p>1. SPEAK</p> <p>Aim: to review the function of describing a person.</p> <p>Main activity</p> <p>Ask one student to describe another student in the class. Ask the rest of the class to guess who is being described.</p> <p>Extra</p> <p>Remind them to be polite and respectful! Students in other classrooms as well as teachers could also be described.</p>	P. 30 X

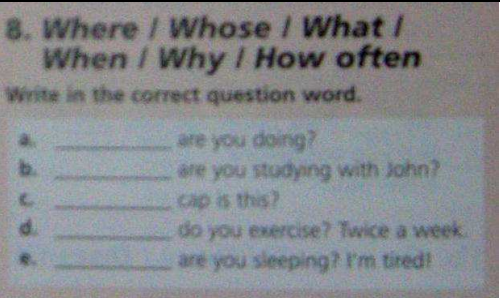
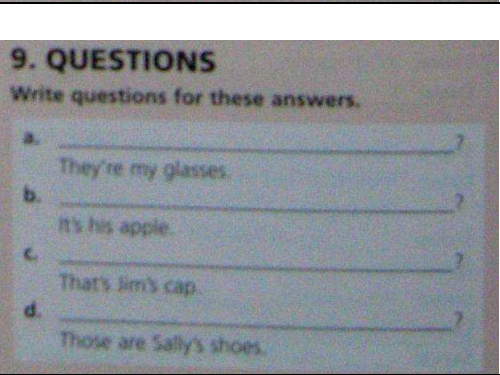
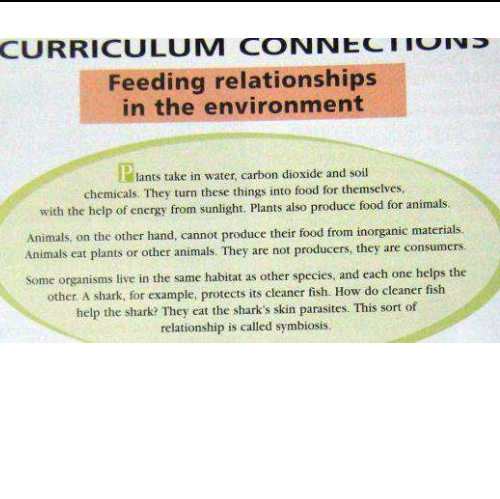
C	39	<p>2. LISTEN </p> <p>Listen to the conversation. Mariano is talking to his friend, Pablo. What does Pablo talk about? Check (✓) the boxes.</p> <p>Parks: <input type="checkbox"/> Taxis: <input type="checkbox"/> Public transport: <input type="checkbox"/> Restaurants: <input type="checkbox"/> Sports: <input type="checkbox"/> Night life: <input type="checkbox"/> Museums: <input type="checkbox"/> Cinemas: <input type="checkbox"/> Beaches: <input type="checkbox"/></p>	P. 27 ✓ A: Setting of the context	<p>2. LISTEN </p> <p>Aim: to practise listening for the main idea. Main activity Ask the students to read the categories listed. Ask them to listen to the tape twice and tick the appropriate boxes. Night life, restaurants, public transportation and museums, are mentioned in this order. Answers parks, public transport, museums, restaurants, night life</p>	P. 30 ✗																						
	L																										
C F	40	<p>3. WRITE</p> <p>Read Camila's letter. Now write a similar letter. Talk about your routine.</p> 	P. 27 ✓ A: Setting of the context (C) B: Exemplification (F) A: Triggering element in the rubric/title (C) A: Exemplification (F-W) A: Image (F-R)	<p>3. WRITE</p> <p>Aim: to offer students practice in talking about regular actions in a free practice activity. Main activity Ask the students to tell you what they remember about Camila. Read the letter aloud to them. Ask the students if their routine is very different from Camila's. Ask them to write a similar letter.</p>	P. 30 ✓ A: Elicitation of schemas (C-both) A: Exploitation of example (F-both) A: Personal question (C-R)																						
	R W																										
CL	41	<p>4. CHECK YOUR PROGRESS</p> <p>a. Look at the Remember boxes in this unit. Write an example for each of the headings.</p> <table border="0"> <tr> <td>Giving a description of a person</td> <td>Talking about an action in progress now</td> </tr> <tr> <td>Giving your opinion of a person</td> <td>Asking about possession</td> </tr> <tr> <td>Talking about regular, repeated actions</td> <td>Talking about possession</td> </tr> </table> <p>b. How well can you do these things in English? Check (✓) the boxes.</p> <table border="0"> <tr> <td></td> <td>Very well</td> <td>Quite well</td> <td>Not very well</td> </tr> <tr> <td>i. Describe someone in your class.</td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> <tr> <td>ii. Talk about actions in progress.</td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> <tr> <td>iii. Talk about regular/everyday actions.</td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Giving a description of a person	Talking about an action in progress now	Giving your opinion of a person	Asking about possession	Talking about regular, repeated actions	Talking about possession		Very well	Quite well	Not very well	i. Describe someone in your class.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	ii. Talk about actions in progress.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	iii. Talk about regular/everyday actions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	P. 27 ✓ A: Previous activity	<p>4. CHECK YOUR PROGRESS</p> <p>Aim: to review the main functions of the unit and to allow students to evaluate their own progress. Main activity Ask the students to complete the section individually. Extra Alternative: Ask the students to swap books with a partner and compare their answers.</p>	P. 30 ✗
	Giving a description of a person	Talking about an action in progress now																									
Giving your opinion of a person	Asking about possession																										
Talking about regular, repeated actions	Talking about possession																										
	Very well	Quite well	Not very well																								
i. Describe someone in your class.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>																								
ii. Talk about actions in progress.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>																								
iii. Talk about regular/everyday actions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>																								
G																											

<p>CL</p>	<p>42</p>	<p>G</p>		<p>P. 28 ✓ A: Triggering element in the rubric/title</p>		<p>P. 31 ✗</p>
-----------	-----------	----------	--	--	--	----------------






<p>CL</p>	<p>43</p>	<p>G</p>	<p>1a. MORE ON THE PRESENT SIMPLE: have or be Write the correct form of the verb <i>have</i> or <i>be</i>.</p> <p>a. This <u>is</u> Maritza. She <u>is</u> nineteen years old. She <u>is</u> a student and she <u>is</u> from Mexico. She <u>is</u> short and thin. She <u>has</u> long, brown curly hair and she <u>has</u> brown eyes.</p> <p>b. Hi I <u>am</u> Carla. I <u>am</u> from Argentina and I <u>am</u> eighteen. I <u>have</u> three brothers and two sisters.</p> <p>c. Hello! My name <u>is</u> Jonathan. I <u>am</u> from Manchester in England. I <u>am</u> fifteen years old and I <u>am</u> tall and thin.</p> <p>d. Sally and Gemma <u>are</u> twins. They <u>are</u> Canadian and they <u>are</u> 17 years old. Sally <u>is</u> tall and slim and she <u>has</u> long black hair. Gemma <u>is</u> also tall, but she <u>has</u> long blonde hair. Sally <u>has</u> blue eyes and Gemma <u>has</u> brown eyes.</p>	<p>P. 29 ✓ A: Triggering element in the rubric/title</p>	<p>Extended Practice</p> <p>ANSWERS</p> <p>1a. VERB HAVE OR BE a. is b. is c. is d. is e. has f. has b. am c. am d. am e. have c. is d. am e. am f. am d. are e. are f. are g. has h. has i. has j. has</p> <p>1b. DO/DON'T/DOES/DOESN'T do don't does doesn't Do do do don't Does does</p> <p>2. PRESENT CONTINUOUS OR PRESENT SIMPLE a. goes b. are you doing c. plays d. is sending e. do you do f. don't eat c. Do you play d. are playing</p> <p>3. PRESENT SIMPLE OR PRESENT CONTINUOUS a. Milton never listens to music. e. How often do you wash the dishes? b. At the moment he is looking for a job. f. Patricia is not watching TV at the moment. c. We go to the cinema twice a week. g. Patricia never watches TV on Saturdays. d. They are going to the cinema tonight. h. Marcelo does not go jogging on Wednesdays.</p> <p>4. ADVERS OF FREQUENCY a. I go to school every day. b. We sometimes play football at the football field. c. My sister never watches TV. d. Do you sometimes go to concerts? e. They always help their father.</p> <p>5. HOW OFTEN a. How often does Joel make his bed? b. How often does Joel wash the dishes? c. How often does Joel tidy his room? d. How often does Joel watch TV? e. How often does Joel wash his clothes? f. How often does Joel cook dinner?</p> <p>6. FREQUENCY a. Joel makes his bed every day. b. Joel washes the dishes on Mondays, Tuesdays, and Thursdays. c. Joel tidies his room on Mondays. d. Joel watches TV every day. e. Joel washes his clothes on Tuesdays. f. Joel cooks dinner on Mondays, Tuesdays, Thursdays, Saturdays, and Sundays.</p> <p>7. POSSESSIVES a. your mine his b. our c. your ours yours mine mine d. your theirs</p> <p>8. WHERE/WHOSE/WHAT/WHEN/WHY/HOW OFTEN a. What b. Whose c. Whose e. Why d. When d. How often</p> <p>9. QUESTIONS 1. Whose glasses are these? 3. Whose cap is that? 2. Whose sports is this? 4. Whose shoes are these?</p>	<p>✗</p>
<p>CL</p>	<p>44</p>	<p>G</p>	<p>1b. Do / Don't / Does / Doesn't Write the correct form of the verb.</p> <p>Steve: What sports <u>do</u> you like? Dave: I <u>do</u> like sports, but my sister <u>doesn't</u>.</p> <p>Steve: What sports <u>does</u> she like? Dave: Basketball and tennis, but she <u>doesn't</u> like football.</p> <p>Steve: <u>Do</u> you like music? Dave: Yes, I <u>do</u>.</p> <p>Steve: What music <u>do</u> you like? Dave: I like rock, but I <u>don't</u> like heavy metal.</p> <p>Steve: <u>Does</u> your sister like music? Dave: Yes, she <u>does</u>. She likes classical music.</p>	<p>P. 29 ✓ A: Triggering element in the rubric/title</p>	<p>CC</p>	<p>✗</p>
<p>CL</p>	<p>45</p>	<p>G</p>	<p>2. PRESENT CONTINUOUS OR PRESENT SIMPLE Circle the correct form of the verb.</p> <p>a. She (<u>goes</u>/is going) to school every day. b. At the moment she (reads/is reading) the newspaper. c. (Do you/are you) sometimes (play/playing) football? d. What (are you doing/do you do) I'm studying. e. What (are you doing/do you do) I'm a student. f. We (are playing/play) basketball next Wednesday. g. She always (is playing/plays) the guitar on Thursdays. h. We (don't eat/are not eating) spaghetti, because we don't like it.</p>	<p>P. 29 ✓ A: Triggering element in the rubric/title</p>	<p>CC</p>	<p>✗</p>

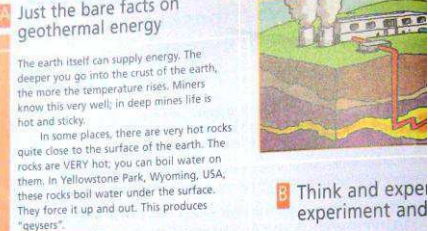

CL	46	G	<p>3. PRESENT SIMPLE OR PRESENT CONTINUOUS Make sentences using the prompts.</p> <p>a. Milton/never/listen to/music. <i>Milton never listens to music.</i></p> <p>b. At the moment/he/look for/job.</p> <p>c. We/go/to the cinema/twice/a week.</p> <p>d. They/go/to the cinema/tonight.</p> <p>e. How often/you/wash the dishes?</p> <p>f. Patricia/not/watch TV/at the moment.</p> <p>g. Patricia/never/watch TV/on Saturdays.</p> <p>h. Marcelo/not/go/jogging/on Wednesdays.</p>	<p>P. 29 ✓ A: Triggering element in the rubric/title</p>	“	✗
CL	47	G	<p>4. ADVERBS OF FREQUENCY Put the sentences in the correct order.</p> <p>1. go to the cinema / once a week</p> <p>2. play football / sometimes / watch football / last</p> <p>3. visit his parents / once a month / last</p> <p>4. help his father / every day / they</p>	<p>P. 30 ✓ A: Triggering element in the rubric/title</p>	“	✗
CL	48	G	<p>5. How often This is what Joel does every week.</p>  <p>This is what Joel does every week</p>	<p>P. 30 ✓ A: Triggering element in the rubric/title A: Setting of the context</p>	“	✗


			 <p>Write questions using <i>How often ...?</i></p> <p>a. <i>How often does Joel make his bed?</i></p> <p>b. _____</p> <p>c. _____</p> <p>d. _____</p> <p>e. _____</p> <p>f. _____</p>			
			<p>Write questions using how often...?</p> <p>a. How often does Joel make his bed?</p>			
CL	49	G	<p>6. FREQUENCY</p> <p>Answer your questions according to the chart.</p> <p>a. <i>He makes his bed every day.</i></p> <p>b. _____</p> <p>c. _____</p> <p>d. _____</p> <p>e. _____</p> <p>f. _____</p>	<p>P. 30 ✓</p> <p>A: Triggering element in the rubric/title</p>	“	✗
CL	50	G	<p>7. POSSESSIVES</p> <p>Fill in the correct word.</p> <p>a. Billy: Jane, is this <u>yours</u> notebook? Jane: No, it isn't _____. Ask Mike. I think it's _____.</p> <p>b. Emma and Richard: These are _____ pets. We have a cat and a dog.</p> <p>c. Hilda: Bob and Sue, are these _____ flowers? Bob: No, they aren't _____. Hilda: Are they _____, Marsha? Marsha: No, they aren't _____. Christie: They're _____.</p> <p>d. John: Is that _____ CD? Jim: No, Chris and Amy lent it to me. It's _____.</p>	<p>P. 30 ✓</p> <p>A: Triggering element in the rubric/title</p>	“	✗

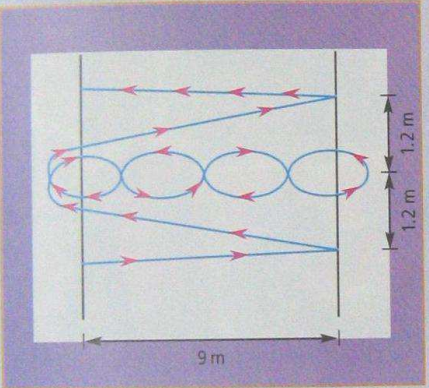
CL	51	G	 <p>8. Where / Whose / What / When / Why / How often Write in the correct question word.</p> <p>a. _____ are you doing? b. _____ are you studying with John? c. _____ cap is this? d. _____ do you exercise? Twice a week. e. _____ are you sleeping? I'm tired!</p>	<p>P. 30 ✓ A: Triggering element in the rubric/title</p>	“	✗
CL	52	G	 <p>9. QUESTIONS Write questions for these answers.</p> <p>a. _____ ? They're my glasses. b. _____ ? It's his apple. c. _____ ? That's Jim's cap. d. _____ ? Those are Sally's shoes.</p>	<p>P. 30 ✗</p>	“	✗
C	53	R	 <p>CURRICULUM CONNECTIONS Feeding relationships in the environment</p> <p>Plants take in water, carbon dioxide and soil chemicals. They turn these things into food for themselves, with the help of energy from sunlight. Plants also produce food for animals. Animals, on the other hand, cannot produce their food from inorganic materials. Animals eat plants or other animals. They are not producers, they are consumers. Some organisms live in the same habitat as other species, and each one helps the other. A shark, for example, protects its cleaner fish. How do cleaner fish help the shark? They eat the shark's skin parasites. This sort of relationship is called symbiosis.</p>	<p>P. 31 ✓ A: Triggering element in the rubric/title A: Images</p>	<p>PUZZLE IT OUT Main activity Try to engage the cooperation of the Biology teacher. Ask the students to read the three descriptions of feeding relations in the environment. Encourage them to figure out which of the five categories match these descriptions. Check the students' answers. Answers a – parasitism b – commensalism c – predation 1. Ask the students to look up the words which are missing in the dictionary. 2. Divide the students into groups and ask them to write the missing definitions and label the illustrations in 3. Allow them to use dictionaries, encyclopaedias or any other reference material.</p>	<p>P. 32 ✗</p>

		<p>PUZZLE IT OUT</p> <p>Here are some descriptions of other feeding relationships between organisms in the environment. Match each description with one of these words:</p> <p>comensalism bullying predation scavenging parasitism</p> <p>a Some organisms feed off other organisms without killing them. For example, a vampire bat sucks some of a buffalo's blood but this does not kill the buffalo.</p> <p>b Some organisms live closely together. One of the organisms benefits from this relationship. The other organism doesn't benefit, but this relationship doesn't harm it. For example, humans give food to birds.</p> <p>c Some organisms kill others for food. For example, carnivorous animals, like lions, eat other animals.</p> <p>1 The descriptions of two relationships are missing. Look those words up in the dictionary and discuss them with your Biology teacher.</p> <p>2 Try to write a definition for these two relationships.</p>			
--	--	---	--	--	--

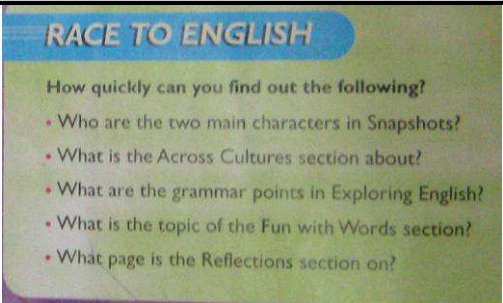
C	54	<p>3 Find examples for all these relationships among the following illustrations:</p> <ul style="list-style-type: none"> ● A cheetah with his incredible speed chases and catches his prey.  ● Skua forces a puffin to drop his food.  ● A trap-door spider builds a web and hides behind it. It catches passing food.  ● Predators leave some food. Vultures eat this food.  ● This plant lives in soil without many nutrients. To improve its nutrition, it catches and eats insects.  	<p>P. 31 ✓ A: Previous activity A: Images</p>	<p>3. Ask the groups to match the relationships with the illustrations. Check the groups' responses.</p> <p>Answers</p> <ol style="list-style-type: none"> 1. The descriptions of scavenging and bullying are missing. 2. Scavenging: some animals (scavengers) eat food left over by other predators. Bullying: some animals bully others so that these give out the food they have caught. 3. The cheetah predation The Skua bullying The trap-door spider predation Vultures scavenging Plants predation 	P. 32 ✗
	R				

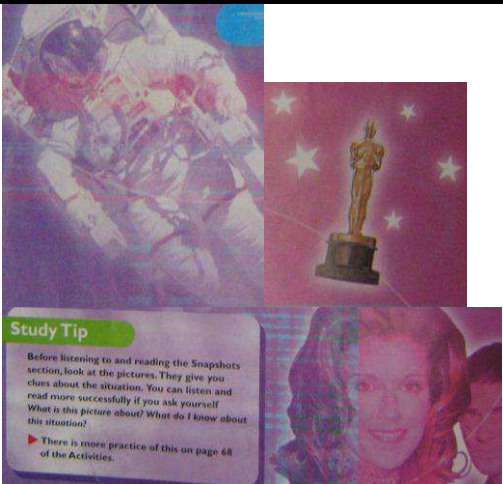
C	55	<p>A Just the bare facts on geothermal energy</p> <p>The earth itself can supply energy. The deeper you go into the crust of the earth, the more the temperature rises. Miners know this very well; in deep mines life is hot and sticky.</p> <p>In some places, there are very hot rocks quite close to the surface of the earth. The rocks are VERY hot, you can boil water on them. In Yellowstone Park, Wyoming, USA, these rocks boil water under the surface. They force it up and out. This produces "geysers".</p>  <p>We can use this geothermal energy. We drive boreholes into the rocks and then we pump cold water into these hot rocks. The water gets extremely hot and it boils. Boiling water produces steam. The steam comes up to the surface through other boreholes. We collect the steam and we use it to drive turbines and generators.</p> <p>Where does this energy come from?</p> <p>The earth contains many radioactive elements in its rocks, for example, uranium. The rocks slowly break down over millions of years and release energy into the earth. The crust of the earth is like a blanket. It insulates the rocks under it. The crust traps the heat energy. So the inside of the earth is like a very slow nuclear reactor.</p> <p>B Think and experiment and</p> <ol style="list-style-type: none"> 1 Why can't we reach the e 2 What are the two indispo 3 Look at the picture. Why stand with your back to rainbow in the sky? 	<p>P. 32 ✓</p> <p>A: Images</p> <p>A: Triggering element in the rubric/title</p>	<p>A. JUST THE BARE FACTS</p> <p>Ask the students to write a list of the principal or conventional sources of energy used in our society. Ask them to share their list with the rest of the group.</p> <p>Ask them to write a list of 'unconventional' sources of energy and to read it aloud.</p> <p>Ask them how much they know about geothermal energy and its applications.</p> <p>Ask them to read the text and to underline the main ideas.</p> <p>Ask them to dictate these main concepts to you. Put down their ideas on the board. Generate a Sunshine diagram.</p> <p>1. CHECK VOCABULARY</p> <ol style="list-style-type: none"> a. to drive b. to trap c. earth's crust <p>2. CHECK UNDERSTANDING</p> <ol style="list-style-type: none"> a. Life's hot and sticky because the deeper you go the hotter it gets. b. A geyser is boiling water forced up and out the earth's surface. 	<p>P. 32 ✓</p> <p>A: Elicitation of schemas</p>
	R				


<p>C</p>	<p>56</p>	<p>B Think and experiment ... experiment and think</p> <ol style="list-style-type: none"> 1 Why can't we reach the end of the rainbow? 2 What are the two indispensable elements of a rainbow? 3 Look at the picture. Why is it necessary to stand with your back to the sun to see a rainbow in the sky?  <p>B Check your answers with a classmate.</p>	<p>P. 32 ✓ A: Images B: Encourage research</p>	<p>B. THINK AND EXPERIMENT... Answers</p> <ol style="list-style-type: none"> 1. Because the rainbow is just dispersed and reflected light. It doesn't start or finish at a definite place. 2. The two indispensable elements in a rainbow are water and light. 3. Your back must be to the sun because water acts like a prism and the raindrops reflect the light of the sun in the sky. 	<p>P. 32 ✗</p>
	<p>R</p>				

<p>C</p>	<p>57 R</p>	<p>C Health and fitness focus</p> <p>Test for agility</p> <ol style="list-style-type: none"> 1 When you hear the starting signal, jump up and follow the zig-zag pattern. 2 Complete the course as quickly as possible. 3 Lie face down with your forehead on the starting line and your hands beside your chest.  <p><i>Rating chart for Illinois agility run (in seconds)</i></p> <table border="1"> <thead> <tr> <th>Rating</th> <th>Male</th> <th>Female</th> </tr> </thead> <tbody> <tr> <td>Excellent</td> <td>15.0–15.6</td> <td>18.4–19.1</td> </tr> <tr> <td>Good</td> <td>16.3–17.2</td> <td>19.8–20.8</td> </tr> <tr> <td>Average</td> <td>17.6</td> <td>21.2</td> </tr> <tr> <td>Poor</td> <td>18.0–18.9</td> <td>21.6–22.5</td> </tr> </tbody> </table> <p>C</p> <ol style="list-style-type: none"> 1 Put the instructions for the agility test in the correct order. 2 How agile are you? Make a chart to show the results of your class or your group. 	Rating	Male	Female	Excellent	15.0–15.6	18.4–19.1	Good	16.3–17.2	19.8–20.8	Average	17.6	21.2	Poor	18.0–18.9	21.6–22.5	<p>P. 33 ✓ A: Triggering element in the rubric/title</p>	<p>C. HEALTH AND FITNESS FOCUS Answers 3. 1 and 2</p>	<p>P. 32 ✗</p>
Rating	Male	Female																		
Excellent	15.0–15.6	18.4–19.1																		
Good	16.3–17.2	19.8–20.8																		
Average	17.6	21.2																		
Poor	18.0–18.9	21.6–22.5																		

<p>C</p>	<p>58</p> <p>R</p>	<p>D Did you know ...</p> <p>... that a TOG is a unit of measurement that shows the degree of warmth of a bed cover?</p> <p>... that manufacturers give duvets and sleeping bags a TOG value which indicates how well they insulate?</p> <p>... that a sleeping bag contains padding which insulates the person using it?</p> <p>... that when we twist fibres together they trap pockets of air? Air is a poor conductor of heat, so fibrous clothes prevent loss of heat from the body and keep us warm.</p> <p>D</p> <ol style="list-style-type: none"> 1 What does insulate mean? 2 Find out what kinds of padding we use in sleeping bags. 	<p>P. 33 X</p>	<p>D. DID YOU KNOW?</p> <p>Answers</p> <ol style="list-style-type: none"> 1. Insulate is to cover something so that heat (electricity, sound, etc) do not get in or out. 2. Feathers and fibre fill (man-made filling) are used as padding in sleeping bags. 	<p>P. 32 X</p>
<p>C</p> <p>F</p>	<p>59</p> <p>R</p>	<p>E Quiz time</p> <ol style="list-style-type: none"> 1 Object 1 is moving against object 2. What force tries to stop object 1? 2 When you wind up a clockwork car, what produces the force? 3 Hammer-head and tiger belong to the same species of animal. Which species? 4 Which type of wood is 10 times lighter than water? 5 Which organ of the body removes waste from the blood? Liver, heart, brain or kidney? <p>E</p> <p>Find the answers and check them with your teacher.</p>	<p>P. 33 ✓</p> <p>A: Triggering element in the rubric/title</p>	<p>E. QUIZ TIME</p> <p>Answers</p> <ol style="list-style-type: none"> 1. Friction 2. Your muscles 3. Shark 4. Balsa 5. Kidney 	<p>P. 32 X</p>

LL05- (Your choice next 1 Unit 2)						
Schema activated	Activity		Student's coursebook	Page No, presence of activation & mode of activation	Teacher's book	Page No, presence of activation & mode of activation
	Skill	Area				
C	1		 <p>RACE TO ENGLISH</p> <p>How quickly can you find out the following?</p> <ul style="list-style-type: none"> • Who are the two main characters in Snapshots? • What is the Across Cultures section about? • What are the grammar points in Exploring English? • What is the topic of the Fun with Words section? • What page is the Reflections section on? 	P. 14 ✗	<p>Aims</p> <p>To prepare students for the language and skills of the unit.</p> <p>Optional Extra</p> <p>Discuss the title of this unit. What could it mean? What topics does it suggest? (You may need to tell students the two meanings of the word <i>star</i> i.e. a star in the sky, and a film star.)</p> <p>In this unit you will learn to ...</p> <ul style="list-style-type: none"> • describe and compare people Remind students that in Unit 1 they described themselves, so this will not be totally unfamiliar. Also it's a topic we often discuss in everyday life. • give your opinions of music and people You could find out how many people in the class like music and then have a short discussion as to what kinds of music they like. You could also find out if anyone plays a musical instrument or sings in a choir. • agree and disagree with opinions Find out if they know any ways of doing this in English. • talk about celebrities What kind of celebrities do they talk about in their mother tongue? 	<p>P. 24 ✓</p> <p>A: Personal question A: Elicitation of schemas A: Exploitation of title A: Elicitation of expected content A: Reference to previous activity B: Description of Sch.</p>
	R					

					<p>Race to English</p> <p>There are a number of ways of doing this. It occurs in every unit so it would be good to vary the procedure.</p> <ol style="list-style-type: none"> 1 Students do it individually, writing their answers in their notebooks. 2 Students do it in pairs, writing their answers in their notebooks. 3 Students do it individually but race to the board to be the first to write the answer. 4 Students work in groups, with each group being responsible for one of the questions. 5 The teacher asks the questions orally and waits for the first person to answer. <p>➔ Key Jack and Priya, World music, have got, comparative and superlative adjectives, the cinema, page 23.</p>	
C	2	 <p>Study Tip</p> <p>Before listening to and reading the Snapshots section, look at the pictures. They give you clues about the situation. You can listen and read more successfully if you ask yourself <i>What is this picture about? What do I know about this situation?</i></p> <p>▶ There is more practice of this on page 68 of the Activities.</p>	<p>P. 14 ✓ A: Image B: Description</p>	<p>Study Tip</p> <p>You could focus on this by asking students to choose any picture in the book and then to ask and answer questions about it in pairs. Alternatively, you could take in other pictures for them to use, or use old newspapers or magazines.</p>	<p>P. 24 ✗</p>	
	R					

<p>C</p> <p>3</p> <p>L</p>	 <p>1 Listen and read. What do Priya and Jack think of these years? Copy the table and complete it with a tick (= likes), a cross (= dislikes) or a question mark (= not sure).</p> <table border="1" data-bbox="582 311 862 375"> <thead> <tr> <th></th> <th>Liam Gallagher</th> <th>Des'ree</th> <th>Naomi Campbell</th> <th>Antonio Banderas</th> </tr> </thead> <tbody> <tr> <td>Priya</td> <td>☆</td> <td>☆</td> <td>☆</td> <td>☆</td> </tr> <tr> <td>Jack</td> <td>☆</td> <td>☆</td> <td>☆</td> <td>☆</td> </tr> </tbody> </table> <p>2 Do you think Priya likes Jack? What does/doesn't she like about him?</p>		Liam Gallagher	Des'ree	Naomi Campbell	Antonio Banderas	Priya	☆	☆	☆	☆	Jack	☆	☆	☆	☆	<p>P. 15 ✓ A: Image A: Setting of the context</p>	<h3>Snapshots</h3> <p>Aims</p> <p>Functions asking for and giving opinions talking about likes and dislikes</p> <p>Skills listening, reading</p> <p>1 Lead in by dictating the names of some famous people and asking students to put a cross or a tick next to each one depending on whether they like them or not. Then in pairs they tell each other their opinions using <i>I like ... / I don't like ...</i></p> <p>Tell students they are going to hear a conversation between Jack and Priya talking about music. Tell them to copy the table into their notebooks and to focus on the information they need when they read and listen. You may want to play the recording more than once.</p> <p>Key</p> <table border="1" data-bbox="1310 750 1601 805"> <tbody> <tr> <td>Priya</td> <td>✓</td> <td>X</td> <td>?</td> <td>✓</td> </tr> <tr> <td>Jack</td> <td>X</td> <td>✓</td> <td>✓</td> <td>?</td> </tr> </tbody> </table>	Priya	✓	X	?	✓	Jack	X	✓	✓	?	<p>P.25 ✓ B: Exemplification A: Setting of the context</p>
	Liam Gallagher	Des'ree	Naomi Campbell	Antonio Banderas																									
Priya	☆	☆	☆	☆																									
Jack	☆	☆	☆	☆																									
Priya	✓	X	?	✓																									
Jack	X	✓	✓	?																									
<p>C</p> <p>4</p> <p>R</p>	<p>2 Do you think Priya likes Jack? What does/doesn't she like about him?</p>	<p>P. 15 ✓ A: Previous activity</p>	<p>2 Students read the speech bubbles containing the conversation about Jack and decide if Priya likes him, and what she likes or doesn't like about him. Students could then practise this conversation in pairs.</p> <p>Key Yes, she does. She likes his hair, eyes and smile.</p>	<p>P. 25 ✗</p>																									
<p>CL</p> <p>5</p> <p>V</p>	<p>3 What do these phrases mean?</p> <p>Oh, come on! You're right. <i>¡O estás en lo cierto!</i> You're joking! I suppose so. <i>¡O supongo que sí!</i></p>	<p>P. 15 ✗</p>	<p>3 Ask students to give you the equivalents in their mother tongue.</p> <p>Key</p> <table border="0" data-bbox="1332 1300 1724 1356"> <tbody> <tr> <td>1 ¡Vamos!</td> <td>2 Tenés razón</td> </tr> <tr> <td>3 ¡Qué decis! or ¡Estás bromeando!</td> <td>4 Supongo que sí.</td> </tr> </tbody> </table>	1 ¡Vamos!	2 Tenés razón	3 ¡Qué decis! or ¡Estás bromeando!	4 Supongo que sí.	<p>P. 25 ✓ B: Comparison w/ SS culture/reality/lang.</p>																					
1 ¡Vamos!	2 Tenés razón																												
3 ¡Qué decis! or ¡Estás bromeando!	4 Supongo que sí.																												

CL	6			✘	<p>Optional Extra</p> <p>Write the following statements on the board. If necessary, you could write them bilingually. In pairs students take turns to be A or B. Student A chooses one of the statements and says it in English. Student B responds with one of the phrases in exercise 3.</p> <p><i>English is really easy.</i></p> <p><i>You have two hours English homework tonight.</i></p> <p><i>If you don't learn the new words, you'll never be able to speak English.</i></p> <p><i>School days are the best days of your life.</i></p> <p><i>Modern pop music is rubbish.</i></p> <p><i>Liam Gallagher wears beautiful clothes.</i></p> <p><i>There should be more Spanish music in the charts.</i></p> <p><i>The holidays are too long.</i></p> <p>.....</p> <p>➔ Hint</p> <p>Tell students to look at the <i>In this unit you will learn to ...</i> section on page 14. Ask them which of the items they have been learning.</p> <p>.....</p>	<p>P. 25 ✓</p> <p>A: Reference to previous activity</p>
		V				

C
CL

7

R

G

1 Look at Priya's opinions in the table. Then match her replies to her brother Rashid's comments.

Priya	
Naomi Campbell	X
Celine Dion	X
Gwyneth Paltrow	✓
Tom Hanks	✓

Rashid	Priya
1 I don't think Naomi Campbell's a good actress.	I agree.
2 Celine Dion's a great singer.	So do I.
3 I really like Gwyneth Paltrow.	I don't agree.
4 I think Tom Hanks is really talented.	Neither do I.

2 Compare your answers with a partner.

3 Listen and check your answers.

P. 16 ✓

A: Previous activity
(C)A: Setting of the
context(C)A: Exemplification
(G)**Dialogue build****Aims**

Functions giving opinions
agreeing and disagreeing

Skills listening, speaking

- 1** Remind students of ways of agreeing and disagreeing. It could be helpful to copy the table in exercise 4 onto the board and give an example for each response. The first time, say the sentences in the following order. Then say them randomly for them to choose the correct response, for example:

if you agree

English is an important language. – I agree.
I think English is an important language. – So do I.
I don't think Dutch is an important language. –
Neither do I.

if you don't agree

Dutch is an important language. – I don't agree.
I think Dutch is an important language. – I don't.
I don't think English is an important language. – I do.

Students look at the information in the table and match Priya's replies to Rashid's comments. Point out that a cross means that Priya doesn't like something and a tick means that she does.

- 2** Ask students to compare their answers with a partner.

- 3** Play the recording for students to check their answers. Ask them to take turns to be Rashid and Priya and practise the dialogue.

Transcript 11 and Key

R=Rashid, P=Priya

R: I don't think Naomi Campbell's a good actress.
P: Neither do I.
R: Celine Dion's a great singer.
P: I don't agree.
R: I really like Gwyneth Paltrow.
P: So do I.
R: I think Tom Hanks is really talented.
P: I agree.

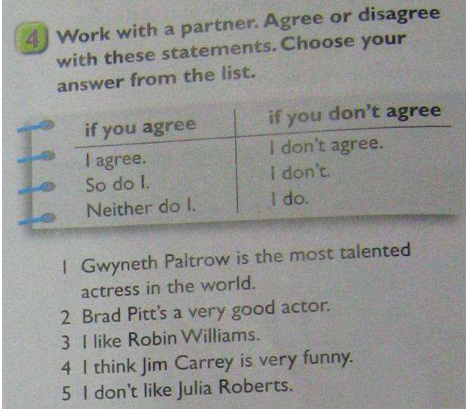

Point out that students could say the response for Tom Hanks is *So do I*, but that *I agree* is not an appropriate response to *I really like Gwyneth Paltrow*.

P. 26 ✓



B: Exemplification (G)

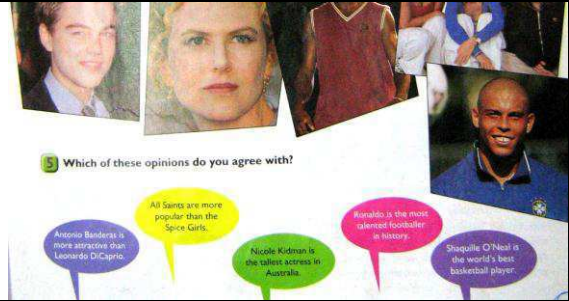
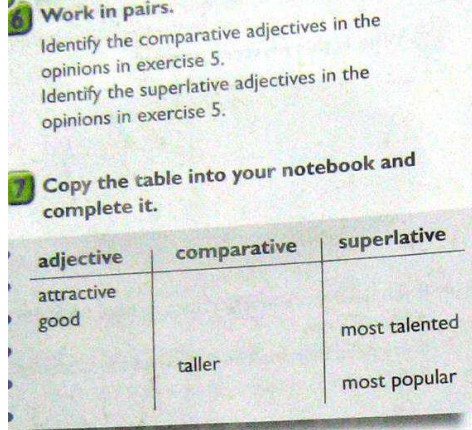
X (C)

X A(CL)


<p>CL C</p>	<p>8</p>	<p>G</p>		<p>P. 16 ✓ A: Previous activity (both)</p>	<p>4 Before doing the activity, tell students to put a cross (if they disagree) or a tick (if they agree), by each statement. This will help them to focus on the language more carefully. There is no Key as this is an open-ended exercise. However, they must use the appropriate phrases. For example, they can't answer Brad Pitt's a very good actor with So do I or I do!</p> <p>Extra Fast finishers write three more sentences each about other famous people. Then they read the sentences to their partner who says whether they agree or disagree.</p> <p>Optional Extra Students could write up the three conversations they have had and check them with their previous partners.</p>	<p>P. 26 ✗</p>
<p>Cu</p>	<p>9</p>	<p>R (pr-a)</p>		<p>P. 16 ✓ A: Image A: Triggering element in the rubric/title</p>	<p>World Music</p> <p>Aims World music</p> <p>Skills reading, listening, speaking</p> <p>1 With their books closed, give students five minutes to write any words or names they can think of related to world music. Encourage them to think of verbs and adjectives as well as nouns. They could then use their lists to write three sentences each. Ask them to read them out either to the class or in small groups. Alternatively, they could write one of their sentences on the board.</p> <p>Tell students to look at the photos and give them a short time limit to match them with the types of music. Tell them to write their answers in their notebooks.</p>	<p>P. 26 ✓ A: Elicitation of expected words</p>

Cu	10 R		<p>P. 16 ✓ A: Previous activity A: Image</p>	<p>2 Tell students to scan the texts to check their answers. Tell them they don't need to read every word, so you will give them a time limit. They check their answers with a partner. If they disagree, they should read the texts again, this time more closely. You may need to point out that <i>traditional music</i> (Text 2) is Folk, as this isn't made explicit in the text. However, students can also work out the answer by process of elimination.</p> <p>➡ Key Salsa – Afro-Cuban All Stars Afrobeat – Salif Keita Folk – The Chieftans Reggae – Ziggy Marley</p>	<p>P. 26 ✗</p>
C	11 L		<p>P. 16 ✓ A: Previous activity A: Image</p>	<p>3 You might want to stop the recording after each extract so students can tell you which type of music it was.</p> <p>➡ Key 1 Folk 2 Reggae 3 Afrobeat 4 Salsa</p>	<p>P. 26 ✗</p>
C	12 S		<p>P. 16 ✓ A: Previous activity A: Personal question</p>	<p>1 You could do this at class level or you could put students in small groups. They tell each other what they did and didn't like, and why.</p> <p>2 This could be done as a whole-class discussion.</p>	<p>P. 26 ✗</p>
CL	13 G	<p>GRAMMAR <i>Have got ('ve got)</i></p> <p>1 Complete these sentences.</p> <ol style="list-style-type: none"> I ... my latest CD. He ... dark hair and blue eyes. ... you ... my telephone number? They ... (not) ... any tickets for the concert. 	<p>P. 17 ✓ A: Triggering element in the rubric/title</p>	<p>GRAMMAR: Have got ('ve got)</p> <p>1 If necessary, remind students of <i>have got</i> before they look at this exercise. You could use the classroom as an example. Write on the board, for example:</p> <p><i>Our classroom has got four windows. It hasn't got any curtains. Has it got a cupboard?</i></p> <p>Ask students to use the same model to write three more sentences about the classroom. Then they check each other's sentences in pairs. Students work alone to fill in the verbs in the sentences. Then they check each other's answers in pairs.</p> <p>➡ Key 1 've got/have got 2 's got/has got 3 Have ... got 4 haven't got</p>	<p>P. 27 ✓ A: Exemplification</p>

C CL	14	R G	<p>2 Complete the paragraph. Use 've got or the correct form of the verb to be.</p> <p>I ... a young man. I ... short, dark wavy hair. I ... tall. I ... brown eyes. I ... Spanish. I ... a brother and a sister. My mum and dad ... famous. My dad is a famous singer. I ... a singer, too. My name starts with E.</p>	<p>P. 17 ✓ A: Triggering element in the rubric/title X (C)</p>	<p>2 Tell students that in this exercise they have to choose between <i>have got</i> and <i>to be</i>. Give a simple example of each on the board, such as the following:</p> <p><i>I ... a student.</i> <i>I ... a car.</i></p> <p>Ask for a volunteer to come to the board and fill in the verbs.</p> <p>.....</p> <p>➔ Hint When we want students to do something in front of the whole class, they should be allowed to volunteer. If we pick on someone, we may choose someone who doesn't know the answer. There's no point choosing someone who will get it wrong. Let weaker students work on this exercise in pairs.</p> <p>.....</p> <p>➔ Key 'm, 've got, 'm, 've got, 'm, 've got, are, 'm</p> <p>Optional Extra Fast finishers could use <i>have got</i> and <i>to be</i> to write a similar paragraph about themselves.</p>	<p>P. 27 ✓ A: Exemplification X (C)</p>
	15		S	<p>3 Who is this mystery person?</p>  <p>▶ If you need more practice, turn to page 64 of the Activities now. ▶ If you need help, look at page 97 of the Grammar Reference.</p>	<p>P. 17 ✓ A: Previous activity A: Image</p>	<p>3 Ask students to decide individually who they think the mystery person is before checking at class level.</p> <p>➔ Key Enrique Iglesias</p> <p>Further Practice Worksheet 1, page T 77 and notes on page 38 (lower levels) Activities, Grammar 1, page 64</p>
C	16	S	<p>GRAMMAR <i>Comparative and superlative adjectives</i></p> <p>4 What is your opinion of the people in the photos? Use these words. talented attractive popular good tall</p> 	<p>P. 17 ✓ A: Previous activity A: Image</p>	<p>GRAMMAR: Comparative and superlative adjectives</p> <p>4 Go through the words in the list to make sure everyone understands them. Let students discuss their opinions of the people in pairs.</p>	<p>P. 27 ✓ A: Elicitation of expected words</p>

C CL	17		 <p>5 Which of these opinions do you agree with?</p> <p>Antonio Banderas is more attractive than Leonardo DiCaprio.</p> <p>All Spice Girls are more popular than the Spice Girls.</p> <p>Nicole Kidman is the tallest actress in Australia.</p> <p>Ronaldo is the most talented footballer in history.</p> <p>Shaquille O'Neal is the world's best basketball player.</p>	<p>P. 17 ✓</p> <p>A: Triggering element in the rubric/title (G-both)</p> <p>A: Previous activity (C-RI)</p> <p>A: Image (C-both)</p>	<p>5 Students read the statements alone and decide which ones they agree with. Put them in pairs. They take turns to read out the statements they agree with and their partner agrees or disagrees with them. Remind them to use the expressions of agreement and disagreement on the previous page (Dialogue Build).</p> <p>You could end the activity with a class vote on each one.</p>	<p>P. 27 ✗</p>															
	R S	G																			
CL	18		 <p>6 Work in pairs. Identify the comparative adjectives in the opinions in exercise 5. Identify the superlative adjectives in the opinions in exercise 5.</p> <p>7 Copy the table into your notebook and complete it.</p> <table border="1" data-bbox="347 821 817 1045"> <thead> <tr> <th>adjective</th> <th>comparative</th> <th>superlative</th> </tr> </thead> <tbody> <tr> <td>attractive</td> <td></td> <td></td> </tr> <tr> <td>good</td> <td></td> <td></td> </tr> <tr> <td></td> <td>taller</td> <td>most talented</td> </tr> <tr> <td></td> <td></td> <td>most popular</td> </tr> </tbody> </table>	adjective	comparative	superlative	attractive			good				taller	most talented			most popular	<p>P. 18 ✓</p> <p>A: Previous activity</p> <p>A: Exemplification</p>	<p>7 Check that students remember the difference in meaning between comparative and superlative. Write quieter, quietest on the board and ask students to tell you which is which.</p> <p>Students look back to exercise 5 and discuss with a partner which of the adjectives are comparatives and which are superlatives.</p> <p>Key more attractive, more popular prettiest, most talented, best</p> <p>7 Write these headings on the board: more than the moster than theest</p> <p>Ask for volunteers to write an example of each from exercise 5.</p> <p>Students copy the table into their notebooks, making it big enough to write in the words. They work alone to complete it. Remind them to think carefully about spelling. Check their answers at class level.</p> <p>Key attractive more attractive most attractive good better best talented more talented most talented tall taller tallest popular more popular most popular</p>	<p>P. 28 ✓</p> <p>B: Exemplification</p>
	adjective	comparative		superlative																	
attractive																					
good																					
	taller	most talented																			
		most popular																			
	G																				

CL	19	G	<p>8 What are the rules with short and long adjectives? When do we add -er? When do we say <i>more</i> + adjective? When do we add -est? When do we say <i>most</i> + adjective? Which adjective is irregular?</p> <p>▶ You can check your answers on pages 99 and 100 of the Grammar Reference.</p>	<p>P. 18 ✓ A: Previous activity A: Triggering element in the rubric/title</p>	<p>8 If you want to save time, allocate one question to different pairs and then get them to read out their answers.</p> <p>➔ Key See pages 99-100 of the Grammar Reference.</p>	<p>P. 28 ✗</p>
CL	20	G V	<p>9 Add these adjectives to your table. fast slow loud relaxing lively interesting boring modern beautiful nice generous kind handsome</p> <p>10 Write the comparative form of these adjectives in your table. ▶ Check the spelling by looking at the rules on pages 99-100 of the Grammar Reference. There is more practice on page 65 of the Activities.</p>	<p>P. 18 ✓ A: Previous activity (G) X (V)</p>	<p>9 Students should add these words to the left-hand column of their tables.</p> <p>10 Students write the comparatives in the second column.</p> <p>➔ Key faster, slower, louder, more relaxing, livelier, more interesting, more boring, more modern, more beautiful, nicer, more generous, kinder, more handsome</p> <p>Fast Finishers Ask fast finishers to fill in the superlatives in the third column. Once you have corrected the comparatives at class level, fast finishers can dictate the superlatives to the rest of the class to fill in the third column of their table.</p>	<p>P. 28 ✗</p>
C CL	21	W G	<p>11 What do you think? Write sentences comparing these things. 1 jazz/reggae (boring) 2 dogs/cats (friendly) 3 a Porsche/a bicycle (fast)</p>	<p>P. 18 ✓ A: Previous activity (G) A: Triggering element in the rubric/title (G) X (C)</p>	<p>11 Students work alone to write the sentences. Then they check and compare each other's answers in pairs.</p> <p>➔ Key 1 ... is more boring than ... 2 ... are friendlier than ... 3 ... is faster than ...</p>	<p>P. 28 ✗</p>
C CL	22	W G	<p>12 Write superlative sentences about these things. Example: bicycles/cars/planes (slow) Bicycles are the slowest. 1 jazz/heavy metal/pop (enjoyable) 2 the guitar/the piano/the violin (difficult to learn) 3 CDs/records/cassettes (cheap)</p>	<p>P. 18 ✓ A: Previous activity (G) A: Triggering element in the rubric/title (G) X (C)</p>	<p>12 Students work alone to write the sentences. Then they check and compare each other's answers in pairs.</p>	<p>P. 28 ✗</p>

C CL	23	 <p>Work in pairs. STUDENT A: Turn to Pairwork 2A on page 49. STUDENT B: Turn to Pairwork 2B on page 51.</p>	P. 18 X	<p>Pairwork</p> <p>This information gap activity gives students the chance to use the superlatives. Divide students into pairs and tell them to decide who is A and who is B. Students look at their page (without letting their partner see it), and read the information. Give them time to think about the questions they will need to ask. A's ask questions to find the missing information. Then B's do the same.</p> <p>Further Practice</p> <p>Activities, Grammar 2, page 65 Activities, Listening, exercises 1–4, page 70 Worksheet 2, page T 78 and notes on page 38 (lower levels) Worksheet 3, page T 79 and notes on page 38 (higher levels)</p>	P. 28 X
	R S		G		
CL	24	<p>PRONUNCIATION</p> <p>13 Mark the stress on these adjectives. <i>Example: interesting</i> interesting relaxing lively boring modern loudest entertaining romantic beautiful generous talented handsome enjoyable difficult important</p> <p>14 Listen and check your answers.</p> <p>15 Listen again and repeat.</p>	P. 18 ✓ A: Previous activity (Pr, LII) A: Example (LII)	<p>Pronunciation</p> <p>Aims</p> <p>Phonology stressed syllables in adjectives</p> <p>13 Students write the adjectives in their notebooks and mark the stress with a box as in the example.</p> <p>When they have finished, write on the board:</p> <p>Stress on Stress on Stress on 1st syllable 2nd syllable 3rd syllable</p> <p>Ask for volunteers to write one of their words under the appropriate heading.</p> <p>14 Play the recording for students to check their answers.</p> <p>Transcript 13 and Key</p> <p>15 Point out that the unstressed syllables may have the weak sound /ə/: modan, loudast, entertaining, genarəs, talented, handsome, enjoyable, important.</p> <p>Let students listen to the words again so that they can listen out for this and repeat what they hear.</p>	P. 28 ✓ B: Description of Sch (Pr) X: A(CL)
	L		Pr		

CL
C

25

V

Look at the credits of the film in the cinema screen. Match the names and the people in the pictures.

Robert De Niro
Jane Fonda
Victoria Abril
José Luis
Miki Gálvez
Dario Argento
Jennifer Chung
Nick Gruber

Professions	Number
cameraman	
casting director	
costume designer	
director	
lighting technician	
makeup artist	
script writers	

Identify the three members of the cast. What are their names?

Match the words and the objects.

1. Look at the credits of the film in the cinema screen. Match the names and the people in the pictures.

Professions	Number
Cameraman	
Casting director	
Costume designer	
Director	
Lighting technician	
Makeup artist	
Script writer	

P. 19 ✓
A: Image (C, V)
A: Triggering element in the rubric/title (C)

Fun with words

Aims

Vocabulary the cinema, professions in the cinema industry
Skills speaking

Student-generated activity

Lead into this page with a brainstorm of words connected to the cinema in the students' own language. Write the following categories on the board:

Kinds of films Jobs involved Equipment/objects needed

Put the class into three or six groups depending on the size of your class. About six people per group works well. Give each group one of the categories and a large sheet of paper (A3 if available). Each group appoints a secretary who writes the topic in the middle of the paper and then writes all the words the group thinks of connected to that topic. They should write them scattered all over the page, not in a vertical list. If they don't know the word in English, they write it in their mother tongue. It is a good idea for each secretary to use a different colour pen. After a short time, stop them and tell them to pass their paper to another group. When they receive their new paper with the different heading, they read the words. If there is anything they don't understand, they send a messenger to the group who wrote it for help. If they can translate any of the mother tongue words into English, they do so. Then they think of more words to add to this sheet. Repeat the process until they get their original paper back. They are then responsible for translating any words still in the mother tongue with the help of the dictionary.

As a follow-on you could put the sheets of words on the wall for students to copy. Alternatively, it could be done as a student-student dictation.

Possible answers

Kinds of film
thriller, horror, love, drama, documentary, science fiction, comedy

Jobs involved
actors, cast, casting director, director, producer, make-up artist, costume designer, script writer, set designer, prompter, cameraman/woman, lighting technician, sound technician, stuntman/woman

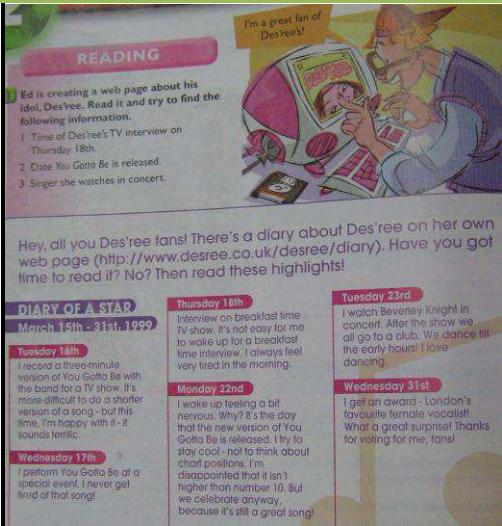
Equipment/objects needed
camera, film, make-up, costumes, scenery, furniture, lighting, computers, recording equipment

Students copy the table into their notebooks and fill in the picture number for each job listed.

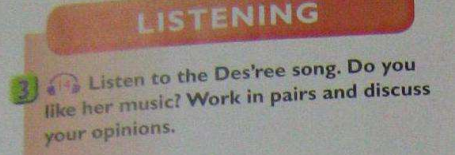
➔ **Key** 7.2.4.6.5.3.1

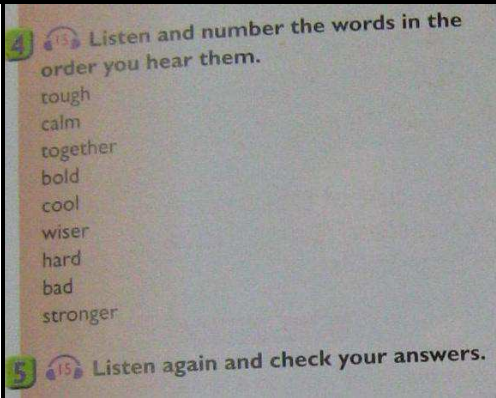
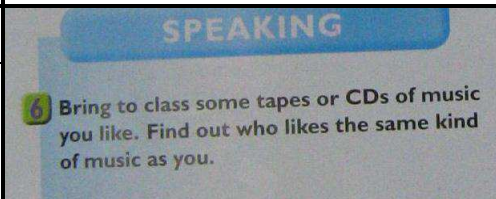
P.29 ✓
A: Elicitation of expected words (V,C)


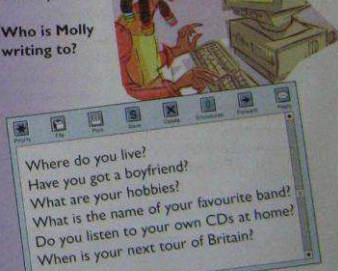
C	26	V	<p>2. Identify the three members of the cast. What are their names?</p>	<p>P. 19 ✓ A: Previous activity A: Image</p>	<p>2 You could make this a race to the board. Tell students to raise their hands when they know an answer. The first three get to write the names on the board.</p> <p>Key Ella, Hugh, Miranda</p>	P. 29 ✗
	CL		27	<p>3. Match the words and the objects. You can use your mini-dictionary on pages 104-128. Mask script chair wig</p>	P. 19 ✗	<p>3 Students match the words with the pictures, using the mini-dictionary as necessary.</p> <p>Key script mask chair wig</p>
CL	28	V	<p>4 Who do the objects belong to? Match the objects with one of the following jobs. 1 script writer 2 make-up artist 3 costume designer 4 director</p>	<p>P. 19 ✓ A: Previous activity A: Image</p>	<p>4 This could be done orally at class level. Call out each of the objects and ask them to name the job.</p> <p>Key 1 script 2 mask 3 wig 4 chair</p> <p>Hint Get students to write all the new words in their vocabulary books. This could be the start of the topic <i>Films</i>, divided as per the headings above.</p>	P. 29 ✗

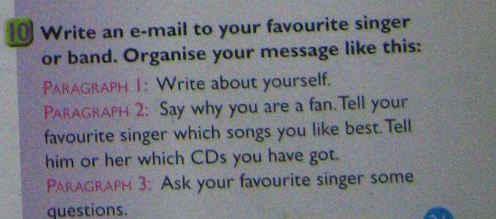
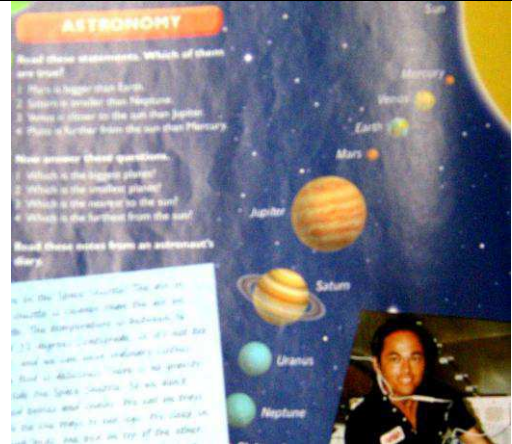
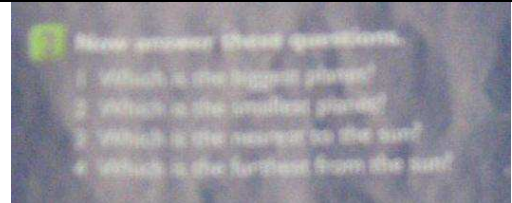
C F	29		<p>P. 20 ✓ A: Image (C) A: Setting of the context (C) A: Triggering element in the rubric/title (F)</p>	<h3 style="text-align: center;">Developing Skills</h3> <h4 style="text-align: center;">Reading</h4> <p>Aims</p> <p>Skills working out meaning of words from context</p> <p>Pre-reading activity</p> <p>Books closed.</p> <p>Tell students they're going to read the highlights from a week of Des'ree's diary on her web page. Ask them to write five questions they would like to be answered when they read Des'ree's diary.</p> <p>Before students read the diary, remind them of the Study Tip on page 14 and encourage them to look at the picture and tell a partner what they think the diary will be about.</p> <p>They then scan the text to see if any of their questions are answered.</p> <p>1 Students read the text and answer the questions in their notebooks.</p> <p>➔ Key 1 breakfast time 2 Monday 22nd 3 Beverley Knight</p> <p>🔊 This text is available as an additional recording on the Class Audio.</p>	<p>P. 30 ✓ A: Image exploitation A: Elicitation of expected content A: Setting of the context (F)</p>
	R				

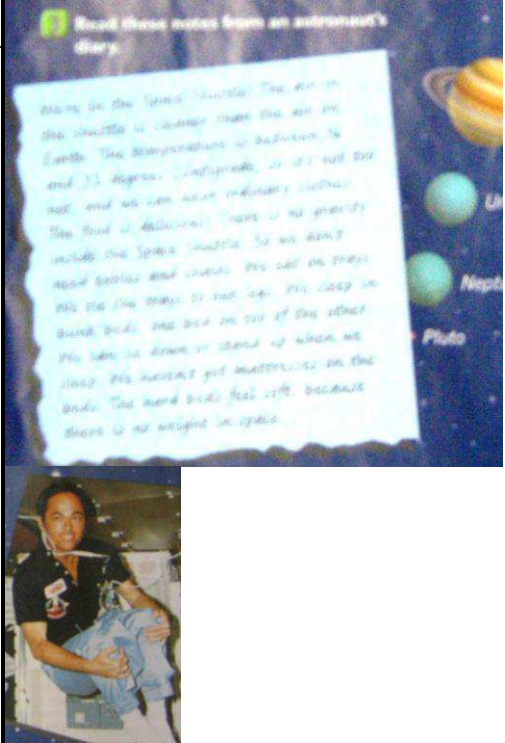

CL	30	<p>2 Find these words in the text. What do they mean?</p> <p>1 terrific 2 breakfast time 3 cool 4 vocalist a bad a morning a cold a musician b good b afternoon b relaxed b singer</p> <p>Extra Find words in the text that mean the same as the words in the list.</p>	<p>P. 20 ✓ A: Previous activity</p>	<p>2 Tell students to read the text carefully to find the meanings of the words. They then check with a partner.</p> <p>Key 1b 2a 3b 4b</p> <p>Extra Fast finishers look for words in the text that mean the same as the words in the list. When everyone has finished exercise 2, the fast finishers could read out in random order the word they found, and the group have to match it to the correct word in the list.</p> <p>Key a band b tired c very tired d nervous e award</p> <p>Optional Extra Ask students to write five questions each that are answered in the diary. Put them into pairs. One of them asks their questions and the other answers as Des'ree, using the information in the text. Then they reverse roles.</p> <p>Further Practice Activities, Reading, page 68</p>	<p>P. 30 ✗</p>
	R				

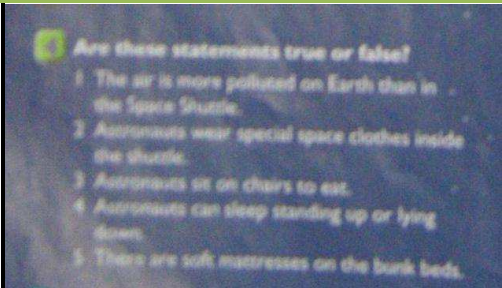
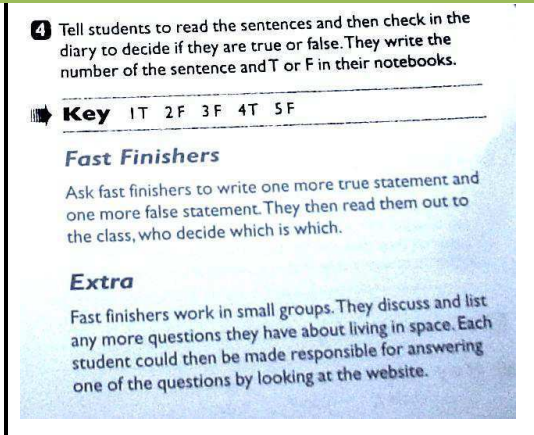
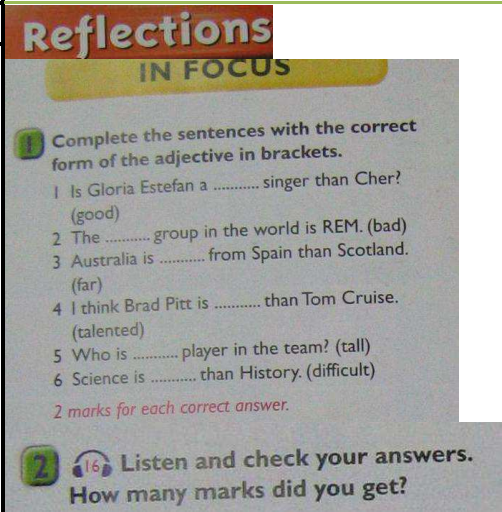
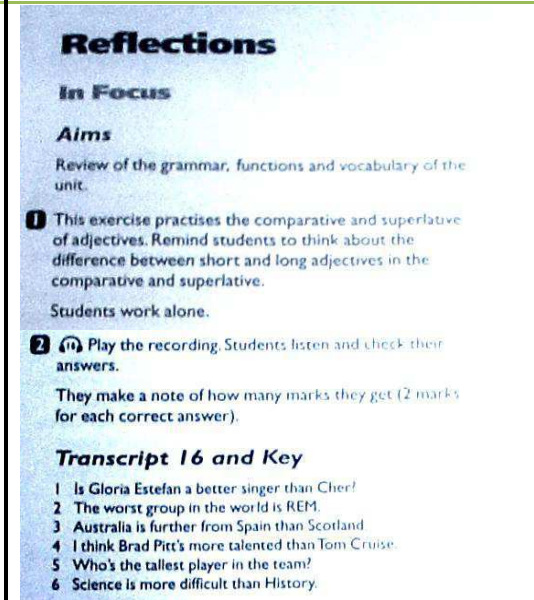
<p>C</p>	<p>31</p>			<p>P. 21 ✓ A: Previous activity(L,S) A: Personal question (S)</p>	<p>Listening</p> <p>Aims</p> <p>Skills listening for specific information, ordering, speaking</p> <p>3 Before students listen to the song, ask them to write the names of Des'ree songs they know on the board. Then vote on which one is the class favourite and discuss why.</p> <p>Play the song for the students to listen to it.</p> <p>After listening they discuss the song with a partner.</p> <p>Transcript 14</p> <p>See page T 30</p> <p>Transcript 14</p> <p>YOU GOTTA BE Des'ree</p> <p>Listen as your day unfolds Challenge what the future holds Try and keep your head up to the sky Lovers they may cause your tears Go ahead release your fears Stand up and be counted, Don't be shamed to cry You gotta be</p> <p>You gotta be bad, you gotta be bold, You gotta be wiser You gotta be hard, you gotta be tough You gotta be stronger You gotta be cool, you gotta be calm, You gotta stay together All I know, all I know, Love will save the day.</p> <p>Herald what your mother said Read the books your father read Try to solve the puzzles in your own sweet time Some may have more cash than you Others take a different view My, oh my, hey hey</p> <p>You gotta be bad, you gotta be bold, You gotta be wiser You gotta be hard, you gotta be tough You gotta be stronger You gotta be cool, you gotta be calm, You gotta stay together All I know, all I know, Love will save the day.</p> <p>Time has no questions, It goes on without you Leaving you behind If you can't stand the pace The world keeps on spinning, Can't stop it if you tried to The best part is danger staring you In the face, oh oh oh</p> <p>Listen as your day unfolds Challenge what the future holds Try to keep your head up to the sky Lovers they may cause your tears Go ahead release your fears My, oh my, hey hey</p>	<p>P. 31 ✓ A: Elicitation of schemas (both) A: Personal question (both)</p>
	<p>L S</p>					





CL	32	V		<p>P. 21 ✓ A: Previous activity</p>	<p>4 🎧 Go through the list of words before students listen and check that they understand them. You could ask them to give a synonym, an antonym or a translation.</p> <p>Play the recording of the refrain so they can number the words in the order they hear them.</p> <p>.....</p> <p>➔ Hint</p> <p>It's more fun and also easier for students to do this kind of activity with slips of paper. Ask them to write each word on a slip of paper. While listening to the song they put the slips of paper on their desks in the order they hear them. It's also much easier to change if they miss one when they do it in this way.</p> <p>.....</p> <p>5 🎧 Students listen again and check their answers.</p> <p>➔ Key tough 5, calm 8, together 9, bold 2, cool 7, wiser 3, hard 4, bad 1, stronger 6.</p> <p>Optional Extra</p> <p>Give students the words of the song by:</p> <ul style="list-style-type: none"> a photocopying it b dictating it c writing it on the board d writing it on an overhead transparency. <p>Let them listen and read, or listen and sing.</p> <p>Further Practice</p> <p>Activities, Listen and do, page 71</p>	<p>P. 31 ✗</p>
C	33	S		<p>P. 21 ✓ A: Previous activity</p>	<p>Speaking</p> <p>Aims</p> <p>Skills talking about music, likes and dislikes, agreeing and disagreeing</p> <p>6 🎧 Play some of the students' CDs and cassettes that you will have asked them to bring in to class. Have a short discussion about who likes what kind of music.</p>	<p>P. 31 ✓ A: Authentic materials/realia/flashcards</p>



<p>C</p>	<p>34</p> <p>S</p>	<p>7 Work in groups of four or five. Give your opinions, and agree or disagree with your group.</p> <p>What kind of music do you like? What kind of music do you dislike? How often do you listen to music? When do you usually listen to it? Are you interested in learning about the lives of your favourite singers, actors or sports stars? How do you find out about their lives? Do you belong to any fan clubs? Which ones?</p>	<p>P. 21 ✓ A: Previous activity</p>	<p>7 This could be done as a class survey.</p> <p>Write the seven questions on different slips of paper so that there are enough for everyone in the class. For example, if you have 30 students in your class, you will need three copies of each set plus two questions repeated. Divide the class into three groups and give each student a question. They have to ask every member of the group that question and make a note of the answer. They can do this sitting together or mingling but make sure they don't go near the other groups. When they have finished, put the students who asked the same question together to collate their answers. They then report back to the class.</p> <p>Example: Question 1 What kind of music do you like? Answer Six people in the class like reggae; four people like ... etc.</p>	<p>P. 31 ✗</p>
<p>F</p>	<p>35</p> <p>R</p>	<p>WRITING</p>  <p>8 Look at the computer screen. What kind of website is this? Choose the best answer.</p> <p>a an interview b a fan club c a diary</p>	<p>P. 21 ✓ A: Previous activity A: Image</p>	<p>Writing</p> <p>Aims</p> <p>Skills Writing about music, likes and dislikes</p> <p>8 Give students time to think and write down their answers. Then call out each possibility and they raise their hands if they think that is the right answer.</p> <p>Key b</p>	<p>P. 31 ✗</p>
<p>C</p>	<p>36</p> <p>S</p>	<p>9 Who is Molly writing to?</p>  <p>Where do you live? Have you got a boyfriend? What are your hobbies? What is the name of your favourite band? Do you listen to your own CDs at home? When is your next tour of Britain?</p>	<p>P. 21 ✓ A: Previous activity A: Image</p>	<p>9 Students read the questions and discuss the answers in pairs. This will help them with the writing activity in exercise 10.</p> <p>Key A singer or musician</p>	<p>P. 31 ✗</p>

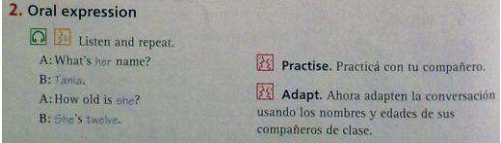
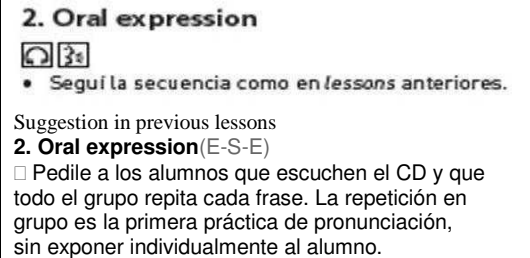
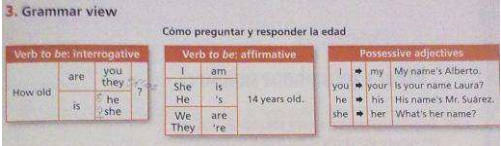
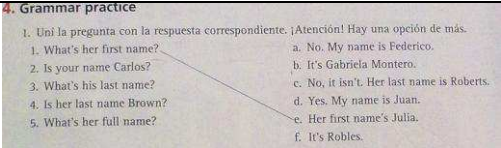
<p>C F</p>	<p>37 W</p>	 <p>10 Write an e-mail to your favourite singer or band. Organise your message like this: PARAGRAPH 1: Write about yourself. PARAGRAPH 2: Say why you are a fan. Tell your favourite singer which songs you like best. Tell him or her which CDs you have got. PARAGRAPH 3: Ask your favourite singer some questions.</p>	<p>P. 21 ✓ A: Exemplification (C, F) A: Previous activity</p>	<p>10 This could be done as a homework activity. Remind students to look at exercise 9. Further Practice Activities, Writing, page 69 Worksheet 6, page T 82 and notes on page 39</p>	<p>P. 31 ✓ A: Reference to previous activity (C) X (F)</p>
<p>C</p>	<p>38 R (pr-a)</p>	 <p>ASTRONOMY 1. Read these statements. Which of them are true? 1. Mars is bigger than Earth 2. Saturne is smaller than Neptune 3. Venus is nearer to the sun than Jupiter 4. Pluto is further from the sun than Mercury</p>	<p>P. 22 ✓ B: Image A: Triggering element in the rubric/title</p>	<p>Cross Curricular Astronomy Aims Skills reading about the planets and life on the Space Shuttle 1 Tell students just to look at the pictures for one minute. Then they close their books and tell their partner what the subject of this Cross Curricular section is. They open their books, read the sentences and decide which are true. This could be done as a class activity. Read out each statement and ask students to raise their hands if they agree with it. Write the number of the question on the board and the number of people who raise their hands. Key 1 F 2 F 3 T 4 T Fast Finishers When everyone has finished exercise 1, fast finishers could write more true/false sentences about the planets and then read them out to the class, who say if they are true or false.</p>	<p>P. 32 ✓ A: Image exploitation</p>
<p>C</p>	<p>39 R</p>	 <p>2. Now answer these questions. 1. Which is the biggest planet? 2. Which is the smallest planet? 3. Which is the nearest to the sun? 4. Which is the nearest to the sun?</p>	<p>P. 22 ✓ A: Previous activity B: Image</p>	<p>2 Students work alone and write the names of the planets in their notebooks. They check and compare with a partner. Key 1 Jupiter 2 Pluto 3 Mercury 4 Pluto Fast Finishers Ask fast finishers to write two more questions. They dictate their questions to the rest of the class.</p>	<p>P. 32 ✗</p>


C	40	 <p>3. Read these notes from an astronaut's diary.</p>	<p>P. 22 ✓ A: Previous activity A: Image</p>	<p>3 Students read the diary carefully. Let them talk to a partner to help each other understand it.</p> <p> This text is available as an additional recording on the Class Audio.</p>	<p>P. 32 ✗</p>
	R				








<p>C</p>	<p>41</p>	<p>R</p>	 <p>Are the statements true or false?</p> <ol style="list-style-type: none"> The air is more polluted on Earth than in the Space Shuttle. Astronauts wear special space clothes inside the shuttle. Astronauts sit on chairs to eat. Astronauts can sleep standing up or lying down. There are soft mattresses on the bunk beds. 	<p>P. 22 ✓ A: Previous activity B: Image</p>	 <p>4 Tell students to read the sentences and then check in the diary to decide if they are true or false. They write the number of the sentence and T or F in their notebooks.</p> <p>Key 1 T 2 F 3 F 4 T 5 F</p> <p>Fast Finishers Ask fast finishers to write one more true statement and one more false statement. They then read them out to the class, who decide which is which.</p> <p>Extra Fast finishers work in small groups. They discuss and list any more questions they have about living in space. Each student could then be made responsible for answering one of the questions by looking at the website.</p>	<p>P. 32 ✗</p>
<p>CL</p>	<p>42</p>	<p>G</p>	 <p>Reflections IN FOCUS</p> <p>1 Complete the sentences with the correct form of the adjective in brackets.</p> <ol style="list-style-type: none"> Is Gloria Estefan a singer than Cher? (good) The group in the world is REM. (bad) Australia is from Spain than Scotland. (far) I think Brad Pitt is than Tom Cruise. (talented) Who is player in the team? (tall) Science is than History. (difficult) <p>2 marks for each correct answer.</p> <p>2 Listen and check your answers. How many marks did you get?</p>	<p>P. 23 ✗</p>	 <p>Reflections In Focus</p> <p>Aims Review of the grammar, functions and vocabulary of the unit.</p> <p>1 This exercise practises the comparative and superlative of adjectives. Remind students to think about the difference between short and long adjectives in the comparative and superlative. Students work alone.</p> <p>2 Play the recording. Students listen and check their answers. They make a note of how many marks they get (2 marks for each correct answer).</p> <p>Transcript 16 and Key</p> <ol style="list-style-type: none"> Is Gloria Estefan a better singer than Cher? The worst group in the world is REM. Australia is further from Spain than Scotland. I think Brad Pitt's more talented than Tom Cruise. Who's the tallest player in the team? Science is more difficult than History. 	<p>P. 33 ✓ A: Elicitation of expected content</p>

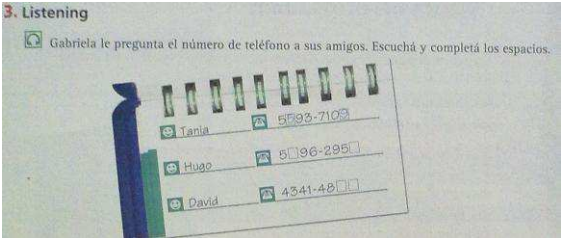

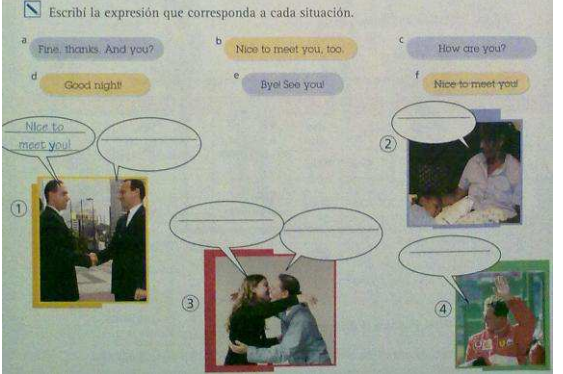


CL	43	G	<p>3 Complete the questions or the answers.</p> <p>1 What colour hair you got? I blonde hair. (3 marks)</p> <p>2 What colour eyes got? She's got brown eyes. (2 marks)</p> <p>3 he a ticket for the concert? No, he n't. (3 marks)</p> <p>4  Listen and check your answers. How many marks did you get?</p> <p>SCORE</p> <p>16 - 20 marks: Well done! You are doing well with comparatives, superlatives, and <i>have got</i>.</p> <p>10 - 15 marks: You need more practice in using comparatives, superlatives, and <i>have got</i>.</p> <p>0 - 9 marks: You need to study comparatives, superlatives, and <i>have got</i>.</p>	P. 23 	<p>3  This exercise practises <i>have got</i>. Students work alone.</p> <p>4 Play the recording. Students listen and check their answers. They make a note of how many marks they get (1 mark for each correct answer).</p> <p>Transcript 17 and Key</p> <p>1 What colour hair have you got? I've got blonde hair.</p> <p>2 What colour eyes has she got? She's got brown eyes.</p> <p>3 Has he got a ticket for the concert? No, he hasn't.</p> <p>Tell students to total the two marks (for exercises 1 and 3) and to read the comments in the Score box. Find time to go through their work and deal with their problems as soon as possible. Alternatively, students with high marks could pair off with students with lower marks and go through the exercise with them.</p>	P. 33 
----	----	---	--	--	---	---


LL10- (Chat Lessons 7,8,9,10 & 11)						
Schema activated	Activity		Student's coursebook	Page No, presence of activation & type of activation	Teacher's book	Page No, presence of activation & type of activation
	Skill	Area				
CL	1			P. 20 X	Warm up <i>Hangman</i> Revisión de vocabulario: los números.	P. 26 X
		V				
C	2			P. 20 X	1. Language in context <ul style="list-style-type: none"> Contale a los alumnos que van a escuchar una conversación de aula. Se integra un nuevo compañero/a. <i>Listen and tell me. Is the new student a boy or a girl? (E-S-E)</i> <ul style="list-style-type: none"> Dibujá caritas en el pizarrón para que identifiquen <i>boy - girl. A new boy.</i> Pediles que, sin leer el texto, escuchen nuevamente y elijan la opción correcta. <ul style="list-style-type: none"> Escribí en el pizarrón: Gabriela is 12 - 13 Alberto is 12 - 13 Tania is 12 - 13 <div style="border: 1px solid black; padding: 2px; width: fit-content;"> Respuestas: Gabriela 12- Alberto 13- Tania 12 </div>	P. 26 ✓ A: Setting of the context
	L (pr-a)					
CL F C	3		 <p>What's his name?</p> <p>1. Language in context</p> <p>Hay un nuevo compañero en la clase.</p> <p>Read and listen.</p> <p>Look at the new boy. What's his name?</p> <p>This is Alberto Bardi. He's a new student. This is Gabriela Montero.</p> <p>I'm twelve. How old are you, Alberto?</p> <p>I'm thirteen.</p> <p>Nice to meet you.</p> <p>I don't know.</p> <p>What's her name?</p> <p>Tania.</p> <p>His name's Alberto Bardi.</p> <p>How old is she?</p> <p>She's twelve.</p> <p>Bardi?</p> <p>Yes. B-A-R-D-I-N-I.</p> <p>¿Cómo se pregunta la edad en inglés? ¿Cómo se responde?</p>	P. 20 ✓ A: Setting of the context (C) A: Previous activity (C, V) A: Image (F, C) A: Triggering element in the rubric/title (C)	 <ul style="list-style-type: none"> Pedile a los alumnos que escuchen y sigan el texto para confirmar sus respuestas. Pediles que contesten las preguntas a continuación del diálogo. Haceles notar el uso y la diferencia entre <i>her/this</i> y <i>she/he</i>. 	P. 26 ✓ A: Previous activity (C) X (F, CL)
	R	V				













CL	4	<p>2. Oral expression</p> 	P. 20 ✓ A: Previous activity	<p>2. Oral expression</p> 	P. 27 ✗
	S		V		
CL	5	<p>3. Grammar view</p> 	P. 21 ✓ B: Exemplification	<p>3. Grammar view</p> <ul style="list-style-type: none"> Hacele notar a los alumnos cómo preguntamos y respondemos sobre la edad de otra persona. A medida que analizan los diferentes ejemplos, asocialos con la realidad de clase. <p><i>Look at Carolina. She is 12 years old.</i></p> <ul style="list-style-type: none"> Pedile a los alumnos que den sus propios ejemplos. Trabajá los adjetivos posesivos del mismo modo. 	P. 27 ✓ A: Exploitation of example
			G		
CL	6	<p>4. Grammar practice</p> 	P. 21 ✓ A: Previous activity	<p>4. Grammar practice</p> <ul style="list-style-type: none"> Hacé los ejercicios 1 y 2. Recordá asegurarte de que todos hayan comprendido las instrucciones. Podés hacerles notar el ejemplo y que ellos den uno. 	✓ A: Exploitation of example
			G		
CL	7	<p>2. Ordená las palabras y hacé las preguntas.</p> <p>a. how / he / is / old / ?</p> <p>b. nationality / is / her / what / ?</p> <p>c. name / her / Silva / is / last / ?</p> <p>d. Messi / player / a / football / is / ?</p>	P. 21 ✗	<p>Respuestas: 1. 2-a 3-1 4-c 5-b 2. a. How old is he? b. What is her nationality? c. Is her last name Silva? d. Is Messi a football player? 3. A. What's his name? - How old is he? - Where is he from?</p>	✗
	WII		G		

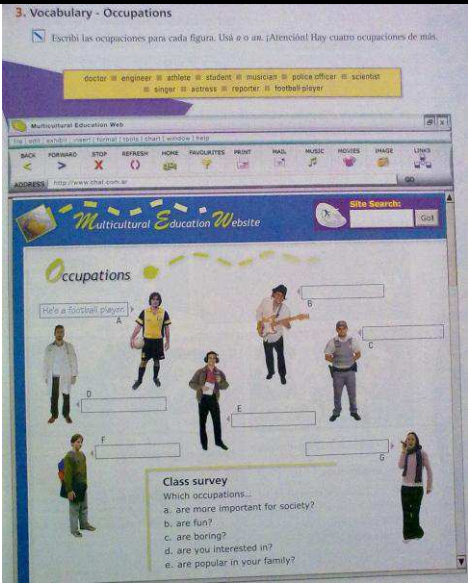
CL C	8	<p>3. Completá esta conversación.</p> <p>A: Look! That boy is new at school! _____?</p> <p>B: His full name is Nahuel Paz. A: _____?</p> <p>B: I think he is thirteen. A: _____?</p> <p>B: He's from Río Negro.</p>	P. 21 ✓ A: Previous activity (C) X (CL)		✗
	R		G		
C	9	<p>5. Written expression</p> <p><input type="checkbox"/> Escribí un diálogo similar con alguno de tus compañeros. Incluir esta información: nombre, edad, lugar de nacimiento.</p> <p>Someone in your class</p> <p>You: _____ Friend: _____ You: _____ Friend: _____ You: _____ Friend: _____</p>	P. 21 ✓ A: Previous activity	<p>5. Written expression</p> <p><input type="checkbox"/></p> <ul style="list-style-type: none"> Te sugerimos hacer este ejercicio en clase acompañando al alumno en el proceso de escritura. Notá que si bien los alumnos tienen una guía, tienen que tomar bastantes decisiones para decir cómo armar la pregunta. <p> Felicitar a los alumnos por sus logros, a pesar de que el resultado no sea perfecto. Resaltar lo que sí hizo bien. Esto le permitirá responder mejor aún.</p>	P. 27 ✗
	W				
CL	10		✗	<p>Warm up</p> <p>Bingo de números</p>	P. 28 ✗
			V		



















C	11 L (pr-a)		P. 22 ✗	<p>1. Language in context</p> <ul style="list-style-type: none"> Contale a los alumnos que Hugo llama a Gabriela para pedirle el teléfono de Tania. Pedíles que escuchen y completen la siguiente tarea: <p><i>Listen and tell me. Which is correct? (E-S-E). Is Tania's number 5593 7109 or 5593 7190?</i></p> <ul style="list-style-type: none"> Para mayor claridad escribi los números en el pizarrón o dictáseles para que ellos los escriban en sus carpetas. <p>Si les resulta difícil y necesitan escucharlo otra vez, pasá el audio una segunda vez pero ahora pedíles que también noten la entonación de Gabriela y piensen a qué se debe.</p>	P. 28 ✓ A: Setting of the context
CL F C	12 R V	<p>1. Language in context</p> <p>Hugo quiere hablar por teléfono con Tania pero no tiene su número.</p>  <p>Read and listen.</p> <p>Hi, Gabriela! This is Hugo!</p> <p>Hi, Hugo! How are you?</p> <p>Fine, thanks. And you?</p> <p>5593-7109. Thanks! Well, see you!</p> <p>I'm OK.</p> <p>Oh... It's 5593-7109.</p> <p>Uh... Gabriela, what's Tania's phone number?</p> <p>Bye-bye.</p> <p>¿Cómo preguntó Hugo el número de teléfono?</p> <p>¿Cómo le respondió Gabriela?</p>	P. 22 ✓ A: Setting of the context (C) A: Previous activity (C, V) A: Image (F,C) A: Triggering element in the rubric/title (C)	 <ul style="list-style-type: none"> Indicale a los alumnos que escuchen y sigan el texto para confirmar sus respuestas. Pedíles que contesten las preguntas a continuación del diálogo. 	P. 28 ✓ A: Previous activity (C) X (F,CL)
C CL	13 S V	<p>2. Oral expression</p>  Listen and repeat. A: What's your phone number? B: It's 4422-3790. And yours? A: 4624-0385. B: Thanks.  En inglés algunos números pueden llamarse de varias maneras: ✓ 0 = o o zero. ✓ 22 = twenty-two, two two o double two. <p> Practise. Practicá con un compañero.</p> <p> Adapt. Ahora inventen un número de teléfono cada uno. Luego practiquen el diálogo y escriban el número del otro.</p>	P. 22 ✓ A: Previous activity (C,CL) B: Exemplification (C-SI) B: Explanation (V)	<p>2. Oral expression</p>  <ul style="list-style-type: none"> Seguí la secuencia como en <i>lessons</i> anteriores. Hacé referencia al comentario de Zack. <p>Suggestion in previous lessons</p> <p>2. Oral expression (E-S-E)</p> <p><input type="checkbox"/> Pedile a los alumnos que escuchen el CD y que todo el grupo repita cada frase. La repetición en grupo es la primera práctica de pronunciación, sin exponer individualmente al alumno.</p>	P. 28 ✗

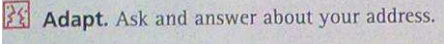
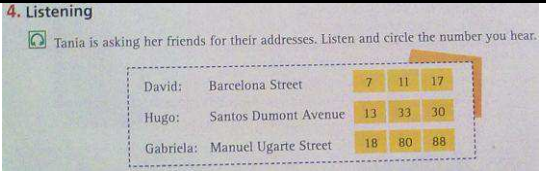

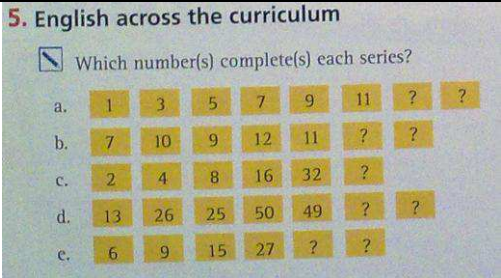

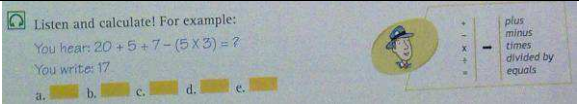

<p>CL</p>	<p>14</p> <p>L V</p>	<p>3. Listening</p> <p>Gabriela le pregunta el número de teléfono a sus amigos. Escuchá y completá los espacios.</p> 	<p>P. 23 ✓ A: Previous activity A: Image</p>	<p>3. Listening</p> <p></p> <ul style="list-style-type: none"> • Pedile a los alumnos que te digan los números de teléfono de la lista. • Haces escuchar el audio para que completen con los números que faltan. <p>Notá que probablemente sea necesario escucharlo más de una vez, del mismo modo que en la vida real pedimos que alguien nos repita un número de teléfono.</p> <p>Si tus alumnos tienen teléfono, podés aprovechar este momento para que en inglés se arme una lista de teléfonos para todo el grupo.</p> <div style="border: 1px solid black; padding: 5px; font-size: small;"> <p><i>Audio script: Gabriela: Tania, what's your telephone number? Tania: Oh, you don't have it? It's 5593 7103. Gabriela: Hugo, what's your telephone number? Hugo: It's 5596 2952. Gabriela: 52? Hugo: Yes. Gabriela: And yours, David? David: Home number or mobile number? Gabriela: I have your mobile number. I need your home number. David: 4341 4852.</i></p> </div>	<p>P. 29 ✗</p>
<p>CL</p>	<p>15</p> <p>W V</p>	<p>4. Vocabulary - Greetings (2)</p> <p>Escribí la expresión que corresponda a cada situación.</p> <p>a. Fine, thanks. And you? b. Nice to meet you, too. c. How are you?</p> <p>d. Good night! e. Bye! See you! f. Nice to meet you!</p> 	<p>P. 23 ✓ A: Image</p>	<p> <i>Todas las instancias en la que el alumno pueda usar el idioma para hablar de sí mismo favorecen un aprendizaje sostenido.</i></p> <p>4. Vocabulary – Greetings (2)</p> <p></p> <ul style="list-style-type: none"> • Indicale a los alumnos que revisen el diálogo y vean qué saludos se usan. • Pediles que completen el ejercicio y vean cual es el saludo nuevo. • Recordales que lo usaron los chicos cuando conocieron a Alberto. <div style="border: 1px solid black; padding: 5px; font-size: small;"> <p>Respuestas: 1 b 2 d 3 c/a 4 e</p> </div>	<p>P. 29 ✓ A: Reference to previous activity</p>



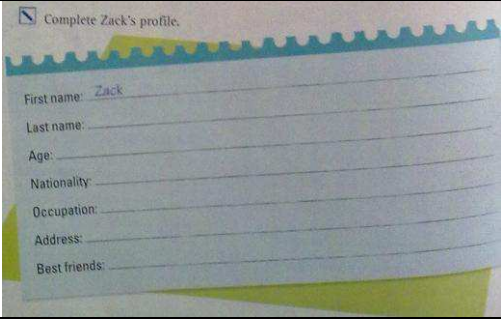
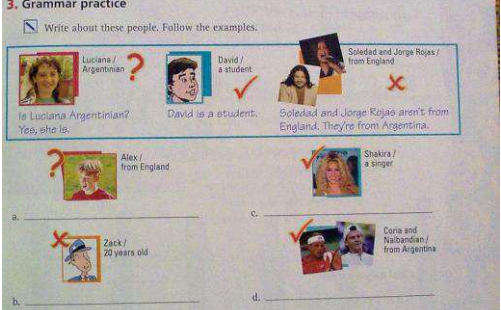
CL	16	V	-	P. 24 X	<p>Warm up</p> <p>Memo test Para trabajar con grupos reducidos o con el curso dividido en dos grupos. Prepará tarjetas con el nombre de países y nacionalidades para repartir o pegar en el pizarrón. En el dorso, las tarjetas de países tienen un número y las de las nacionalidades, una letra. ordenalas en dos columnas.</p> <p>Frente de las tarjetas</p> <table> <tr> <td>Mexico</td> <td>Argentinian</td> </tr> <tr> <td>Brazil</td> <td>American</td> </tr> <tr> <td>Argentina</td> <td>Canadian</td> </tr> <tr> <td>United States</td> <td>Mexican</td> </tr> <tr> <td>Canada</td> <td>Brazilian</td> </tr> </table> <p>Dorso de las tarjetas</p> <table border="1"> <tr> <td>1</td> <td>a</td> </tr> <tr> <td>2</td> <td>b</td> </tr> <tr> <td>3</td> <td>c</td> </tr> <tr> <td>4</td> <td>d</td> </tr> <tr> <td>5</td> <td>e</td> </tr> </table> <p><i>We are going to play memo test. [E-S-E] Choose a card from this column -señalamos la primera columna - for example '2'. Turn it over. Brazil. Now, one from this other column - señalamos la segunda columna - 'c'. Canadian. Do they match? No. Put them down. Now you play.</i></p> <p> <i>Si armás grupos de chicos con distinto nivel de rendimiento en el idioma y distinto grado de confianza, podés estimularlos a que se ayuden unos a otros.</i></p>	Mexico	Argentinian	Brazil	American	Argentina	Canadian	United States	Mexican	Canada	Brazilian	1	a	2	b	3	c	4	d	5	e	P. 30 X
	Mexico					Argentinian																				
Brazil	American																									
Argentina	Canadian																									
United States	Mexican																									
Canada	Brazilian																									
1	a																									
2	b																									
3	c																									
4	d																									
5	e																									


C	17 (pr-a)	<p>What's her occupation?</p> 	P. 24 ✓ A: Image	<p>1. Language in context</p> <ul style="list-style-type: none"> Indicale a los alumnos que –sin leer el diálogo– miren la foto del personaje famoso. <p><u>Docente:</u> <i>What's her name?</i> <u>Alumno:</u> <i>Shakira.</i></p> <p> Estos dos amigos están hablando de ella. <i>Now, don't read. Listen to the conversation [E-S-E] and tick the information they give [E-S-E].</i></p> <ul style="list-style-type: none"> Escribí en el pizarrón: <i>Last name: Nationality Age</i> Si es necesario pasá el audio 2 veces. <p><input type="text" value="Respuesta: Nationality"/></p>	P. 30-31 ✓ A: Image exploitation																																																
	L																																																				
C	18	<p>1. Language in context</p> <p>Des amigos están hablando sobre Shakira.</p> <p>  Read and listen.</p> <p>Boy: Who is this? Girl: It's Shakira. Boy: Is she Mexican? Girl: No, she isn't. She's from Colombia. Boy: What's her occupation? Girl: She's a singer.</p> <p> Listen and repeat.</p> 	P. 24 ✓ A: Previous activity A: Image	<p>  Pedí a los alumnos que escuchen y lean para confirmar la información.</p> <ul style="list-style-type: none"> Haceles notar que hay otra pregunta más. Pregúntales si quieren saber sobre su ocupación –su trabajo– o su tiempo libre. A partir de ahí comprenden el significado de <i>singer</i> por asociación. 	P. 30-31 ✓ A: Previous activity																																																
	R																																																				
CL	19	<p>2. Grammar view</p> <p>Cómo preguntar y responder sobre ocupaciones</p> <table border="1" data-bbox="353 1045 851 1189"> <thead> <tr> <th colspan="2">Indefinite articles: A and An</th> <th colspan="2">Verb to be: interrogative</th> <th colspan="2">Verb to be: short answers</th> </tr> </thead> <tbody> <tr> <td>A</td> <td>An</td> <td>Is</td> <td>she</td> <td>Yes,</td> <td>I</td> <td>am.</td> </tr> <tr> <td>a doctor</td> <td>an actor</td> <td>Are</td> <td>he</td> <td>No,</td> <td>she</td> <td>'m not.</td> </tr> <tr> <td>a reporter</td> <td>an engineer</td> <td>Are</td> <td>you</td> <td>Yes,</td> <td>he</td> <td>is.</td> </tr> <tr> <td></td> <td></td> <td>Are</td> <td>they</td> <td>No,</td> <td>she</td> <td>isn't.</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td>Yes,</td> <td>we</td> <td>are.</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td>No,</td> <td>they</td> <td>aren't.</td> </tr> </tbody> </table> <p> Usamos a delante de consonante y an delante de vocal.</p> <p> Más detalles en las páginas 86-87.</p>	Indefinite articles: A and An		Verb to be: interrogative		Verb to be: short answers		A	An	Is	she	Yes,	I	am.	a doctor	an actor	Are	he	No,	she	'm not.	a reporter	an engineer	Are	you	Yes,	he	is.			Are	they	No,	she	isn't.					Yes,	we	are.					No,	they	aren't.	P. 24 ✓ B: Exemplification B: Explanation	<p>2. Grammar view</p> <ul style="list-style-type: none"> Trabajá con los alumnos <i>Yes/no questions</i> y respuestas cortas con el verbo <i>to be</i>. Por extensión, haceles notar que esta estructura también la pueden usar con otro tipo de información: <i>age, nationality, name</i>. Comentá el uso de <i>a – an</i> antes de ocupaciones según el sustantivo inicie con consonante o vocal. A continuación hacé las actividades de práctica indicadas. 	P. 31 ✓ B: Explanation of Sch
	Indefinite articles: A and An		Verb to be: interrogative		Verb to be: short answers																																																
A	An	Is	she	Yes,	I	am.																																															
a doctor	an actor	Are	he	No,	she	'm not.																																															
a reporter	an engineer	Are	you	Yes,	he	is.																																															
		Are	they	No,	she	isn't.																																															
				Yes,	we	are.																																															
				No,	they	aren't.																																															
G																																																					
C	20	<p> Practise. Practicá el diálogo con tu compañero.</p> <p> Adapt. Ahora elijan otras personas famosas y practiquen el diálogo.</p>	P. 24 ✓ A: Previous activity	<ul style="list-style-type: none"> A continuación hacé las actividades de práctica indicadas. 	P. 31 ✗																																																
	S																																																				

CL	21	V		<p>P. 25 ✓ A: Triggering element in the rubric/title A: Image</p>	<p>3. Vocabulary - Occupations</p> <ul style="list-style-type: none"> Contale a los alumnos que van a aprender cómo decir ciertos trabajos u ocupaciones en inglés. Pediles que miren la lista y vean cuál pueden asociar con las imágenes. Recordales el uso de a- an. Enseña aquellas ocupaciones que no entiendan a través de ejemplos relacionados con su entorno o simplemente traduciendo. Hacé repetición grupal del vocabulario. <p>Respuestas: A He's a football player. B He's a musician. C He's a police officer. D He's a doctor. E He's a reporter. F He's a student. G She's a singer.</p>	<p>P. 31 ✓ A: Setting of the context A: Image exploitation A: Exemplification</p>
CL	22	V		✗	<p>Warm up</p> <p>Bingo Trabajo con números del 1 al 19.</p>	P. 32 ✗
C	23	L		P. 26 ✗	<p>1. Language in context</p> <ul style="list-style-type: none"> Contale a los alumnos que los chicos están completando su ficha de inscripción para la biblioteca. Preguntales qué información corresponde incluir en esa ficha. Probablemente te contesten: nombre, edad, dirección, teléfono, nacionalidad. Anotá en el pizarrón a medida que contestan: name, age, address, telephone number, nationality. Hacé referencia a información real para revisar el significado. Por ejemplo. <i>What's your last name, (Claudia)? How old are you? The school address is (Montes de Oca 345), etc.</i> Notá que address es una nueva palabra y esta es la instancia de presentación. Asegurate de que les quede claro a través del ejemplo. Pediles que escuchen la conversación e indiquen cuáles de los datos mencionados tienen que completar en la ficha. <p>Respuesta: Name, address</p>	<p>P. 32 ✓ A: Setting of the context A: Elicitation of expected content A: Personal question</p>

C F	24	<p>What's your address?</p> <p>1. Language in context Los alumnos completan su ficha en la biblioteca. Read and listen.</p>  <p>¿Cómo preguntó Hugo la dirección?</p>	<p>P. 26 ✓ A: Setting of the context (C) A: Previous activity (C) A: Image (F,C) A: Triggering element in the rubric/title (C)</p>	<p>  Now read, listen and check. (E-S-E)</p> <ul style="list-style-type: none"> • Confirmada o corregida la respuesta, pediles que escuchen nuevamente y respondan cómo preguntó Hugo la dirección. <i>What's your address?</i> • Hacé referencia al comentario de Zack. 	<p>P. 32 ✓ A: Previous activity (C) X (F)</p>
	R				
C	25	<p>2. Oral expression  Listen and repeat. A: What's your address, Tania? B: It's Benavidez 2042. A: In Lanús? B: Yes.  Practise. Talk with a partner.</p> <p>En inglés para dar una dirección, decimos primero el número y después el nombre de la calle: 150 Fifth Avenue.</p>	<p>P. 26 ✓ B: Explanation A: Previous activity</p>	<p>2. Oral expression   • Seguí la secuencia como en <i>lessons anteriores</i>.</p>	<p>P. 32 ✗</p>
	S				
CL	26	<p>3. Vocabulary - Numbers from 20 to 100  Read and listen to the numbers.</p> <p>20 = TWENTY 21 = TWENTY-ONE 22 = TWENTY-TWO 30 = THIRTY 40 = FORTY 50 = FIFTY 60 = SIXTY 70 = SEVENTY 80 = EIGHTY 90 = NINETY 100 = ONE HUNDRED</p> <p> Listen again and repeat.   Read and listen to these pairs of numbers. Then repeat.</p> <p>THIRTEEN, THIRTY SIXTEEN, SIXTY FOURTEEN, FORTY NINETEEN, NINETY EIGHTEEN, EIGHTY FIFTEEN, FIFTY</p>	<p>P. 27 ✓ A: Triggering element in the rubric/title (V) X(Pr)</p>	<p>3. Vocabulary - Numbers from 20 to 100   Read and listen to these numbers. (E-S-E)</p> <p>  Listen again and repeat. (E-S-E)</p> <p>   Now, read and listen to these pairs of numbers. Then repeat. (E-S-E)</p> <ul style="list-style-type: none"> • Hacedle notar a los alumnos cómo cambia el significado según la sílaba acentuada. • Haced primero repetición grupal, después en dos grupos y después individual. 	<p>P. 33 ✓ B: Description of Sch (Pr) X (V) X: A (CL)</p>
	R				

C	27		P. 27 ✓ A: Previous activity	-	✗
	S				
C	28	4. Listening 	P. 27 ✓ A: Previous activity A: Setting of the context	4. Listening  Tania le pregunta la dirección a sus amigos. Look at the chart. What are their names? (E-S-E). David, Hugo and Gabriela. <ul style="list-style-type: none"> • Antes de pasar el audio, leé los nueve números junto con los alumnos para que se familiaricen con la pronunciación. <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> Audioscript: Tania: David, what's your address? David: The new one? Tania: Yeah. David: It's Barcelona 17. Tania: And yours, Hugo? Hugo: It's Santos Dumont 30. Tania: 13? Hugo: No, 30. Tania: Yours is Manuel Ugarte Street, right, Gabriela? Gabriela: Yes. Number 88. Respuestas: 17 30 88 </div>	P. 33 ✓ A: Setting of the context
	L				
CL	29	5. English across the curriculum 	P. 27 ✓ A: Previous activity	5. English across the curriculum  <ul style="list-style-type: none"> • En estos ejercicios integras inglés con operaciones matemáticas. • Asegurate de dar una guía clara para resolver los ejercicios. • Recordá hacer el primer ejemplo con los alumnos. <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> Respuestas: a. 12/15 b. 14/13 c. 44 d. 99/97 e. 51/99 </div>	P. 33 ✗
	G				
CL	30		P. 27 ✓ A: Exemplification A: Triggering element in the rubric/title B: Explanation	 <ul style="list-style-type: none"> • Pasá el audio por primera vez y pedí a los alumnos que simplemente escuchen. • En la segunda escucha resuelven y en una tercera completan o controlan los realizado. 	P. 33 ✗
	L				

					<p>el pizarrón: <i>name, age, address, nationality, occupation, etc.</i></p> <ul style="list-style-type: none"> • Pediles que escuchen y tilden la información que identifican. <p> </p> <ul style="list-style-type: none"> • Pediles que escuchen nuevamente, lean y controlen sus respuestas. 																							
C	33	<p><input type="checkbox"/> Complete Zack's profile.</p> 	<p>P. 28 ✓ A: Previous activity</p>	<p><input type="checkbox"/></p> <ul style="list-style-type: none"> • Indicale a los alumnos que vuelvan a leer el texto en forma individual y completen la ficha de Zack. • Para la corrección, pedí que te cuenten qué saben de él. • Dale un ejemplo: <i>His last name is Terry.</i> 	<p>P. 34 ✗</p>																							
	R																											
CL	34	<p>2. Grammar view</p> <p>Cómo negar información sobre la edad y la nacionalidad</p> <table border="1" data-bbox="667 965 851 1125"> <thead> <tr> <th colspan="3">Verb to be: negative</th> </tr> </thead> <tbody> <tr> <td>Zack</td> <td>is not</td> <td rowspan="2">20 years old.</td> </tr> <tr> <td>He</td> <td>'s not</td> </tr> <tr> <td>She</td> <td>isn't</td> <td rowspan="2">American.</td> </tr> <tr> <td>I</td> <td>am not</td> </tr> <tr> <td></td> <td>'m not</td> <td rowspan="2">from the U.S.</td> </tr> <tr> <td>We</td> <td>are not</td> </tr> <tr> <td>You</td> <td>'re not</td> </tr> <tr> <td>They</td> <td>aren't</td> <td></td> </tr> </tbody> </table>	Verb to be: negative			Zack	is not	20 years old.	He	's not	She	isn't	American.	I	am not		'm not	from the U.S.	We	are not	You	're not	They	aren't		<p>P. 29 ✓ A: Exemplification</p>	<p>2. Grammar view</p> <ul style="list-style-type: none"> • Hacedle notar a los alumnos cómo usamos el verbo <i>to be</i> en negativo, para dar diferente tipo de información. • Indicales volver al texto para que encuentren más ejemplos. 	<p>P. 35 ✓ B: Description of Sch</p>
	Verb to be: negative																											
Zack	is not	20 years old.																										
He	's not																											
She	isn't	American.																										
I	am not																											
	'm not	from the U.S.																										
We	are not																											
You	're not																											
They	aren't																											
G																												
CL	35	<p>3. Grammar practice</p> <p><input type="checkbox"/> Write about these people. Follow the examples.</p> 	<p>P. 29 ✓ A: Exemplification A: Image</p>	<p>3. Grammar practice</p> <p><input type="checkbox"/></p> <ul style="list-style-type: none"> • Trabajá los ejemplos con los alumnos antes de que completen. • Comentales qué indican los símbolos <i>?, ✓, ✗</i>. • Hacé el primero en forma grupal para detectar y resolver dudas. 	<p>P. 35 ✓ A: Exploitation of example</p>																							
	SII					G																						

C F	36	<p>4. Written expression</p> <p><input type="checkbox"/> Write a paragraph about Zack's friend Louise Guimond. Use the text about Zack as a model.</p> <p>Name: Louise Guimond _____ Age: 29 years old _____ Nationality: not Argentinian - French (Argentina now) _____ Address: Oscar Freire 68 _____ Occupation: teacher + actress _____ Best friends: Zack and Sue _____</p> 	<p>P. 29 ✓</p> <p>A: Previous activity (F, C)</p>	<p>4. Written expression</p> <p><input type="checkbox"/></p> <ul style="list-style-type: none"> • Hacedle notar a los alumnos que esta es la ficha de Louise, la amiga de Zack. • Preguntales qué tipo de información incluye. • Indicales que usen esa información para escribir un párrafo siguiendo el modelo de la página anterior. 	<p>P. 35 ✓</p> <p>A: Setting of the context(C) A: Reference to previous activity (C, F)</p>
	W				

APPENDIX C

DATA ANALYSIS

GENERAL DATA

Table 14. Percentage of activities that feature the 4 skills along the period

Year	2000	2005	2010
% of activities related to the 4 skills over each books total number of activities	64.0	78.2	73.0

Table 15. Each book's amounts of skills-related activities.

Book	N10	N05	N00	M10	M05	M00	LL10	LL05	LL00	Total
Skills related activities	27	21	30	23	24	17	26	33	40	241
Total No activities	35	28	51	33	29	26	36	43	59	340
%	77.1	75	58.8	69.7	82.8	65	72	76.7	67.8	

TYPES OF SCHEMATA

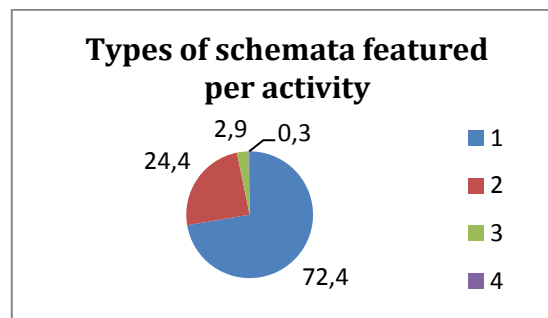


Figure 24. Number of types of schemata featured per activity (calculated over the overall number of activities).

Table 16. Instances of occurrence of each type of schema in each book (340 activities).

Book/Schema	C	CL		CL Pr	Cu	F	Total	N# of activities
		G	V					
LL00	37	24	15	2	0	8	86	59
LL05	27	10	10	1	1	3	52	43
LL10	18	8	19	1	0	4	50	36
M00	14	10	2	1	0	4	31	26
M05	17	6	7	0	2	6	38	29
M10	21	5	7	2	3	7	45	33
N00	17	16	22	9	2	3	69	51
N05	15	4	6	4	5	9	43	28
N10	22	7	3	5	0	8	45	35
Total	188	90	91	25	13	52	459	340
%	41.0	19.6	19.8	5.4	2.8	11.3	100	

Note: The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation.

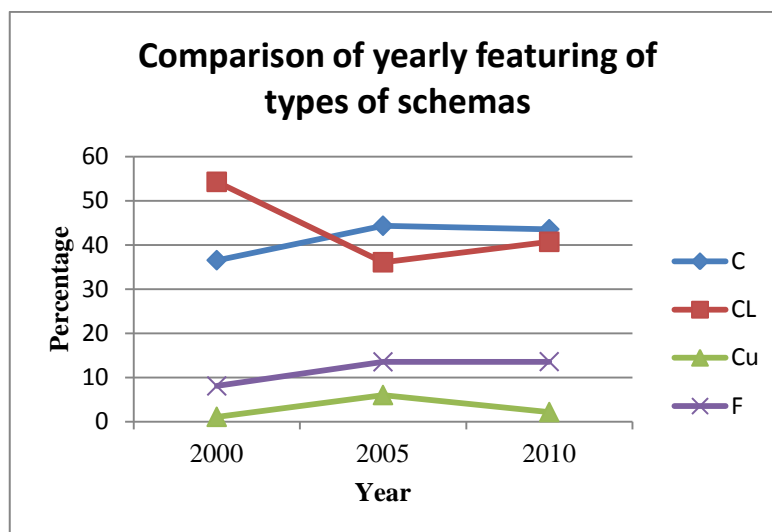


Figure 15. Comparison of the featuring of each type of schema in each of the years analysed.

ACTIVATION

Table 17. Activation in coursebooks and teacher guides (C: coursebook; TG: teacher guide).

Book	N10	%	N05	%	N00	%	M10	%	M05	%	M00	%	LL10	%	LL05	%	LL00	%
Total number of activities	35		28		51		33		29		26		36		43		59	
Activated in C	31	88.6	25	89	44	86	31	93.94	24	82.8	20	76.9	27	75	36	83.7	45	76.3
No activation in C or TG	0	0	2	7.1	3	5.9	1	3.03	8	27.6	1	3.85	5	13.9	3	6.98	9	15.3
Activation only in TG	4	11.4	1	3.6	4	7.8	1	3.03	1	3.45	5	19.2	4	11.1	4	9.3	5	8.47
No activated in the C	4	11.4	3	11	7	14	2	0.061	9	31	6	23.1	9	25	7	16.3	14	23.7

Table 18. Overall activation of schemata per skill in the student books.

Skill/Type of schema	C X	C A	CL X	CL A	Cu X	Cu A	F X	F A	Total X	Total A	Total
L	5	22	0	16	0	0	2	3	7	41	48
R	11	62	3	18	5	3	2	15	21	98	119
S	8	41	6	14	4	0	2	9	20	64	84
W	7	30	8	13	2	0	2	10	19	53	72
Total	31	155	17	61	11	3	8	37	67	256	323

Note: X: not activated, A: activated. The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation.

Table 19. Overall activation of schemata per skill in the teacher guides.

Skill/Type of schema	C		CL		Cu		FG		Total	Total	Total
	X	A	X	A	X	A	X	A	X	A	
L	7	24	13	5	0	0	1	3	21	32	53
R	38	38	19	4	3	2	16	7	76	51	127
S	23	23	12	9	2	0	1	3	38	35	73
W	18	16	11	9	2	0	7	5	38	30	68
Total	86	101	55	27	7	2	25	18	173	148	321

Note: X: not activated, A: activated. The following capitals refer to: C- content schemata, Cu-cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation.

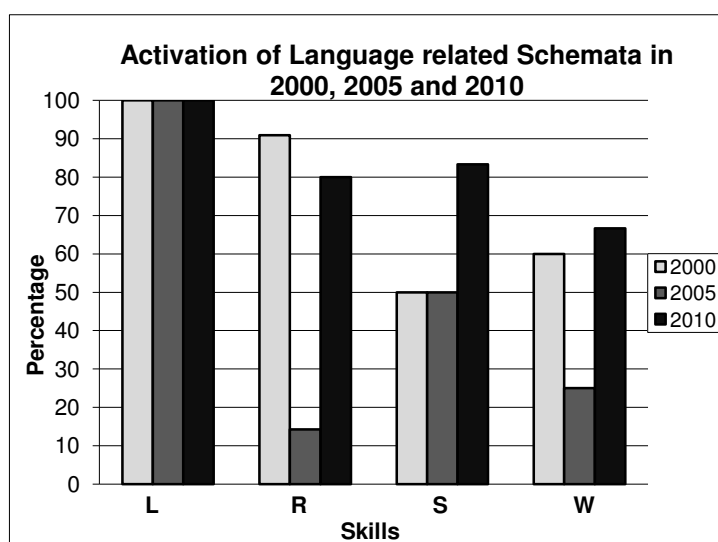


Figure 26. Comparison of percentages of activation (over the yearly overall instance of occurrence of each skill) of language related schemata in the sampled years.

ACTIVATION TECHNIQUES

Table 20. Occurrence of each activation technique in the coursebooks with calculated percentages over the overall occurrence of techniques.

Activation technique	L	R	S	W	Total	% of overall techniques
Previous activity	15	42	31	31	119	37%
Image	12	47	21	8	88	28%
Personal question	0	0	7	4	11	3%
Exemplification	3	1	7	11	22	7%
Setting of the context	5	7	1	3	16	5%

Triggering element in the rubric/title	14	27	10	10	61	19%
Brainstorming/Elicitation of Sch.	0	1	0	0	1	0.3%
Previewing	0	0	0	0	0	0%
Total					311	

Table 21. Overall activation techniques used in the teacher guides as related to skill practice involved.

Technique/Skill	L	R	S	W	Total
Reference to previous activity	3	6	7	9	25
Image exploitation	4	11	8	3	26
Personal question	5	6	4	2	17
Exemplification	1	2	7	3	13
Setting of the context	12	6	2	6	26
Exploitation of title	0	2	1	0	3
Elicitation of expected content	5	7	5	1	18
Authentic materials/realia/flashcards	0	1	4	1	6
Brainstorming/Elicitation of schemata	4	7	7	3	21
Elicitation of expected words	0	4	0	0	4
Exploitation of example	1	1	6	5	13

DATA FOR EACH BOOK

ACTIVATION

School N
2000

Table 22. Overall activation of schemata per skill in the student book N00

Skill/Type of schema	C	CL	CL	Cu	F	G	FG	Total	Total	Total	
	C X	A	X	A	Cu X	A	X	A	X	A	Total
L	0	2	0	4	0	0	0	0	0	6	6
R	0	8	0	4	2	0	0	2	2	14	16
S	0	8	1	2	0	0	0	1	1	11	12
W	0	5	1	3	0	0	0	0	1	8	9
Total	0	23	2	13	2	0	0	3	4	39	0

Note: X: not activated, A: activated. The following capitals refer to: C- content schemata, Cu-cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation.

Table 23. Overall activation of schemata per skill in the teacher guide N00

Skill/Type of schema	C		CL		Cu		F G		FG		Total	Total	Total
	C X	A	X	A	Cu X	A	X	A	X	A	X	A	
L	0	2	4	1	0	0	0	0	0	0	4	3	7
R	3	5	1	3	1	0	2	0	7	8	15		
S	2	6	2	2	0	0	0	1	4	9	13		
W	3	1	1	3	0	0	0	0	4	4	8		
Total	8	14	8	9	1	0	2	1	19	24	0		

Note: X: not activated, A: activated. The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation.

2005

Table 24. Overall activation of schemata per skill in the student book N05

Skill/Type of schema	C		CL		Cu		F G		FG		Total	Total	Total
	C X	A	X	A	Cu X	A	X	A	X	A	X	A	
L	1	3	0	2	0	0	0	0	1	5	6		
R	0	2	0	0	1	1	0	1	1	4	5		
S	1	2	0	2	2	0	1	2	4	6	10		
W	1	0	0	1	1	0	1	0	3	1	4		
Total	3	7	0	5	4	1	2	3	9	16	0		

Note: X: not activated, A: activated. The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation.

Table 25. Overall activation of schemata per skill in the teacher guide N05

Skill/Type of schema	C		CL		Cu		F G		FG		Total	Total	Total
	C X	A	X	A	Cu X	A	X	A	X	A	X	A	
L	1	1	2	0	0	0	0	0	3	1	4		
R	0	2	0	0	0	1	1	0	1	3	4		
S	1	3	1	1	1	0	0	1	3	5	8		
W	0	1	1	0	1	0	1	0	3	1	4		
Total	2	7	4	1	2	1	2	1	10	10	0		

Note: X: not activated, A: activated. The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation.

2010

Table 26. Overall activation of schemata per skill in the student book N10

Skill/Type of schema	C		CL		Cu		F G		FG		Total	Total	Total
	C X	A	X	A	Cu X	A	X	A	X	A	X	A	
L		6		3			1	1	1	10	11		
R	1	4						2	1	6	7		
S	1	5	1	2				1	2	8	10		
W	1	3					1	2	2	5	7		

Total	3	18	1	5	0	0	2	6	0
--------------	----------	-----------	----------	----------	----------	----------	----------	----------	----------

Note: X: not activated, A: activated. The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V- vocabulary; Pr-pronunciation.

Table 27. Overall activation of schemata per skill in the teacher guide N10

Skill/Type of schema	C		CL		Cu		F G		Total		Total
	X	A	X	A	X	A	X	A	X	A	
L	2	5	2	1	0	0	0	2	4	8	12
R	1	4	0	0	0	0	0	2	1	6	7
S	0	5	0	3	0	0	1	0	1	8	9
W	2	0	0	0	0	0	1	0	3	0	3
Total	5	14	2	4	0	0	2	4	9	22	0

Note: X: not activated, A: activated. The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V- vocabulary; Pr-pronunciation.

School M

2000

Table 28. Overall activation of schemata per skill in the student book M00

Skill/Type of schema	C		CL		Cu		F G		Total		Total
	X	A	X	A	X	A	X	A	X	A	
L	0	0	0	0	0	0	0	0	0	0	0
R	1	5	0	3	0	0	0	3	1	11	12
S	1	2	1	0	0	0	0	0	2	2	4
W	0	5	1	0	0	0	0	1	1	6	7
Total	2	12	2	3	0	0	0	4	4	19	0

Note: (X: not activated, A: activated). The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V- vocabulary; Pr-pronunciation.

Table 29. Overall activation of schemata per skill in the teacher guide M00

Skill/Type of schema	C		CL		Cu		F G		Total		Total
	X	A	X	A	X	A	X	A	X	A	
L	0	5	2	0	0	0	0	0	2	5	7
R	1	6	4	0	0	0	3	0	8	6	14
S	4	0	2	1	0	0	0	0	6	1	7
W	1	1	1	1	0	0	0	1	2	3	5
Total	6	12	9	2	0	0	3	1	18	15	0

Note: (X: not activated, A: activated). The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V- vocabulary; Pr-pronunciation.

2005

Table 30. Overall activation of schemata per skill in the student book M05

Skill/Type of schema	C X	C A	CL X	CL A	Cu X	Cu A	F G X	FG A	Total X	Total A	Total
L	0	1	0	1	0	0	0	1	0	3	3
R	3	5	0	0	1	0	0	0	4	5	9
S	2	6	1	3	1	0	0	4	4	13	17
W	1	1	2	0	0	0	0	0	3	1	4
Total	6	13	3	4	2	0	0	5	11	22	0

Note: (X: not activated, A: activated). The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V- vocabulary; Pr-pronunciation.

Table 31. Overall activation of schemata per skill in the teacher guide M05

Skill/Type of schema	C X	C A	CL X	CL A	Cu X	Cu A	F G X	FG A	Total X	Total A	Total
L	0	0	0	0	0	0	0	0	0	0	0
R	3	3	2	0	0	0	3	0	8	3	11
S	0	2	1	1	0	0	0	0	1	3	4
W	2	3	1	0	0	0	1	0	4	3	7
Total	5	8	4	1	0	0	4	0	13	9	0

Note: (X: not activated, A: activated). The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V- vocabulary; Pr-pronunciation.

2010

Table 32. Overall activation of schemata per skill in the student book M10.

Skill/Type of schema	C X	C A	CL X	CL A	Cu X	Cu A	F G X	FG A	Total X	Total A	Total
L	1	2	0	2	0	0	0	1	1	5	6
R	0	6	0	1	1	0	1	1	2	8	10
S	0	3	0	0	1	0	0	1	1	4	5
W	0	9	0	3	1	0	0	3	1	15	16
Total	1	20	0	6	3	0	1	6	5	32	0

Note: (X: not activated, A: activated). The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V- vocabulary; Pr-pronunciation

Table 33. Overall activation of schemata per skill in the teacher guide M10

Skill/Type of schema	C X	C A	CL X	CL A	Cu X	Cu A	F G X	FG A	Total X	Total A	Total
----------------------	-----	-----	------	------	------	------	-------	------	---------	---------	-------

L	1	2	0	3	0	0	0	1	1	6	7
R	4	2	0	0	1	0	1	1	6	3	9
S	1	2	0	0	1	0	0	1	2	3	5
W	4	5	0	3	1	0	1	2	6	10	16
Total	10	11	0	6	3	0	2	5	15	22	0

Note: (X: not activated, A: activated). The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation.

School LL 2000

Table 34. Overall activation of schemata per skill in the student book LL00.

Skill/Type of schema	CL		Cu		F G		FA	Total X	Total A	Total	
	C X	CA	X	A	X	A					
L	0	3	0	1	0	0	1	0	1	4	5
R	3	16	1	3	0	0	1	1	5	20	25
S	2	4	1	1	0	0	1	0	4	5	9
W	2	5	2	3	0	0	0	2	4	10	14
Total	7	28	4	8	0	0	3	3	14	39	0

Note: X: not activated, A: activated. The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation

Table 35. Overall activation of schemata per skill in the teacher guide LL00

Skill/Type of schema	CL		Cu		F G		FA	Total X	Total A	Total	
	C X	CA	X	A	X	A					
L	1	2	1	0	0	0	1	0	3	2	5
R	15	8	5	0	0	0	2	3	22	11	33
S	4	2	2	0	0	0	0	0	6	2	8
W	3	3	4	1	0	0	2	1	9	5	14
Total	23	15	12	1	0	0	5	4	40	20	0

Note: X: not activated, A: activated. The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation.

2005

Table 36. Overall activation of schemata per skill in the student book LL05

Skill/Type of schema	CL		Cu		F G		FG A	Total X	Total A	Total	
	C X	CA	X	A	X	A					
L	0	3	0	1	0	0	0	0	0	4	4
R	3	9	1	4	0	2	0	2	4	17	21
S	1	8	1	1	0	0	0	0	2	9	11
W	2	1	0	2	0	0	0	1	2	4	6
Total	6	21	2	8	0	2	0	3	8	34	0

Note: X: not activated, A: activated. The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation.

Table 37. Overall activation of schemata per skill in the teacher guide LL05

Skill/Type of schema	C		CL		Cu		F G		Total		Total
	X	A	X	A	X	A	X	A	X	A	
L	2	2	0	0	0	0	0	0	2	2	4
R	9	3	4	1	1	1	1	1	15	6	21
S	7	2	2	0	0	0	0	0	9	2	11
W	2	1	2	0	0	0	1	0	5	1	6
Total	20	8	2	1	1	1	2	1	31	11	0

Note: (X: not activated, A: activated). The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation.

2010

Table 38. Overall activation of schemata per skill in the student book LL10

Skill/Type of schema	C		CL		Cu		F G		Total		Total
	X	A	X	A	X	A	X	A	X	A	
L	3	2	0	2	0	0	0	0	3	4	7
R	0	7	1	3	0	0	0	3	1	13	14
S	0	3	0	3	0	0	0	0	0	6	6
W	0	1	2	1	0	0	0	1	2	3	5
Total	3	13	3	9	0	0	0	4	6	26	0

Note: (X: not activated, A: activated). The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation.

Table 39. Overall activation of schemata per skill in the teacher guide LL10

Skill/Type of schema	C		CL		Cu		F G		Total		Total
	X	A	X	A	X	A	X	A	X	A	
L	0	5	2	0	0	0	0	0	2	5	7
R	2	5	3	0	0	0	3	0	8	5	13
S	4	1	2	1	0	0	0	0	6	2	8
W	1	1	1	1	0	0	0	1	2	3	5
Total	7	12	8	2	0	0	3	1	18	15	0

Note: (X: not activated, A: activated). The following capitals refer to: C- content schemata, Cu- cultural schemata, F: formal schemata; within language related schemata (CL): G-grammar; V-vocabulary; Pr-pronunciation.

ACTIVATION TECHNIQUES

2000

Table 40. Overall activation techniques used in the coursebooks for the year 2000 as related to skill practice involved.

Technique/ Skill	L	R	S	W	Total
A: Previous activity	6	16	9	14	45
A: Image	1	20	5	4	30
A: Personal question	0	0	2	2	4
A: Exemplification	1	1	2	7	11
A: Setting of the context	3	2	0	2	7
A: Triggering element in the rubric/title	1	10	3	3	17
A: Elicitation of Sch.	0	1	0	0	1
Total	12	50	21	32	12

Table 41. Overall activation techniques suggested in the teacher guides used in the year 2000 as related to skill practice involved.

Technique/ Skill	L	R	S	W	Total
A: Image exploitation	0	4	4	1	9
A: Reference to previous activity	2	1	4	2	9
A: Personal question	0	1	0	1	2
A: Authentic materials/realia/flashcards	0	1	0	1	2
A: Elicitation od schemata	0	5	2	2	9
A: Elicitation of expected words	0	0	0	0	0
A: Elicitation of expected content	0	2	1	1	4
A: Setting of the context	2	2	2	2	8
A: Exemplification	0	0	3	3	6
A: Exploitation of title	0	1	1	0	2
A: Exploitation of example	0	0	0	2	2
Total	4	17	17	15	53

Activation techniques and types of schemata

Content schemata

Table 42. Activation techniques used to activate content schemata.

Technique	2000	2005	2010	Total	%
Previous activity	36	25	32	93	37.8
Image	27	23	18	68	27.6
Personal question	4	3	3	10	4.1
Exemplification	6	5	12	23	9.3
Setting of the context	7	4	4	15	6.1
Triggering element in the rubric/title	15	5	16	36	14.6

Brainstorming/Elicitation of Sch.	1	0	0	1	0.4
Previewing	0	0	0	0	0.0
Total				246	

Cultural schemata

Table 43. Techniques used to activate cultural schema.

Technique	2000	2005	2010	Total	%
Previous activity	2	2	0	4	44.4
Image	1	3	0	4	44.4
Personal question	0	0	0	0	0.0
Exemplification	0	0	0	0	0.0
Setting of the context	0	0	0	0	0.0
Triggering element in the rubric/title	0	1	0	1	11.1
Brainstorming/Elicitation of Sch.	0	0	0	0	0.0
Previewing	0	0	0	0	0.0
Total				9	

Formal schemata

Table 44. Techniques used to activate formal schemata.

Technique	2000	2005	2010	Total	%
Previous activity	1	3	6	10	17.9
Image	5	8	9	22	39.3
Personal question	0	0	0	0	0.0
Exemplification	2	2	1	5	8.9
Setting of the context	0	0	0	0	0.0
Triggering element in the rubric/title	4	9	6	19	33.9
Brainstorming/Elicitation of Sch.	0	0	0	0	0.0
Previewing	0	0	0	0	0.0
Total				56	

2005

Table 45. Overall activation techniques used in the coursebooks for the year 2005 as related to skill practice involved.

Technique/ Skill	L	R	S	W	Total
A: Previous activity	6	13	11	5	35

A: Image	6	14	11	1	32
A: Personal question	0	0	4	0	4
A: Exemplification	1	0	4	2	7
A: Setting of the context	1	2	1	0	4
A: Triggering element in the rubric/title	6	5	5	3	19
A: Elicitation of Sch.	0	0	0	0	0
Total	20	34	36	11	101

Table 46. Overall activation techniques suggested in the teacher guides used in the year 2005 as related to skill practice involved.

Technique/ Skill	L	R	S	W	Total
A: Image exploitation	1	4	3	1	9
A: Reference to previous activity	0	1	1	2	4
A: Personal question	1	4	3	0	8
A: Authentic materials/realia/flashcards	0	0	2	0	2
A: Elicitation of schemata	2	2	4	1	9
A: Elicitation of expected words	0	4	0	0	4
A: Elicitation of expected content	3	3	3	0	9
A: Setting of the context	2	2	0	0	4
A: Exemplification	1	1	3	0	5
A: Exploitation of title	0	1	0	0	1
A: Exploitation of example	0	0	0	0	0
Total	10	22	19	4	55

2010

Table 47. Overall activation techniques used in the coursebooks for the year 2010 as related to skill practice involved.

Technique/ Skill	L	R	S	W	Total
A: Previous activity	3	13	11	12	39
A: Image	5	13	5	3	26
A: Personal question	0	0	1	2	3
A: Exemplification	1	0	1	2	4
A: Setting of the context	1	3	0	1	5
A: Triggering element in the rubric/title	7	12	2	4	25
A: Elicitation of Sch.	0	0	0	0	0
Total	17	41	20	24	102

Table 48. Overall activation techniques suggested in the teacher guides used in the year 2010 as related to skill practice involved.

Technique/ Skill	L	R	S	W	Total
A: Image exploitation	3	3	1	1	8
A: Reference to previous activity	1	4	2	5	12
A: Personal question	4	1	1	1	7
A: Authentic materials/realia/flashcards	0	0	2	0	2
A: Elicitation of schemata	2	0	1	0	3
A: Elicitation of expected words	0	0	0	0	0
A: Elicitation of expected content	2	2	1	0	5
A: Setting of the context	8	2	0	4	14
A: Exemplification	0	1	1	0	2
A: Exploitation of title	0	0	0	0	0
A: Exploitation of example	1	1	6	3	11
Total	21	14	15	14	64