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**From the mind to the heart**  
(Unidade Didática para o Ensino de Inglês)

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## Introduction

Since I graduated from UFRJ in 2008 I have been meaning to take a post-graduation course. However, I was working a lot at that time and I thought (my mind working) I should wait a little bit before starting a master's course. Then, it took me so much time to decide and also away from the university that I started looking for a Specialization Course in English. My boyfriend came across the poster from this Course at UFMG online and told me that it could be a good idea. Although I had to organize myself to spend two weeks in Belo Horizonte three times for the next 14 months and handle the online subjects while working hard, it was worthwhile, and I definitely enjoyed (my heart beating) the wonderful and helpful experience.

When I was told that the students from CEI (*Curso de Especialização em Ensino de Inglês – Faculdade de Letras - UFMG*) course, had to come up with two coursebook units as our final paper, I was thrilled (my heart shaking) and at the same time worried (my mind wondering) about what exactly I would write about and which topics I would choose to work with. Nonetheless, *From the mind to the heart*, came to me as a challenging and far-reaching experience to put some ideas into practice.

Luckily, I started getting involved with Emotional Intelligence at work almost at the same time I started studying at CEI. As an Assistant Teacher at *SBCI – Sociedade Brasileira de Cultura Inglesa*, I had the chance to put together some material, for the teachers to work with throughout the year, related to Emotional Intelligence and its four components (self-awareness, self-management, social awareness and relationship skills). I was delighted to find so many creative and meaningful ideas to share with the teachers and at the same time I was sure I would select this topic to elaborate one of my coursebooks units.

The first unit deals with what the students may know about Emotional Intelligence and why and how this topic should be addressed in class. The article that features the reading activity was one of my inspirations for the unit, as well as Brené Brown's animated short video. Thus, the goal of this unit was to give voice and listen to the students so that they have the chance to be active and good listeners and at the same time develop Emotional Intelligence.

Furthermore, I have always been keen on accents. I love listening to people from different places in Brazil and pay attention to how they brilliantly and creatively use the language. When I started studying and then teaching English, having contact with different English accents has always been fascinating. Therefore, I decided to choose the power of accents as the topic of my second unit.

The second unit addresses the issue of sounding like a native speaker and why not retaining our identity and it also shed light on stereotypes which are glued to some accents. What aroused my interest in this topic was the fact that some students really relate speaking English fluently to sounding like a native speaker of English and I do believe that is not exactly the same. Although the majority of students are not aware of that at all. Cristófaró-Silva (2015) says that the difference in pronunciation is a fact in every language. *Actually, we can say that each speaker builds his or her own accent throughout his or her life. We can also say that, in specific situations, a speaker can change his or her own accent.* Cristófaró-Silva also claims that the best accent is the one which is adequate to an efficient communication and it has coherence in itself.

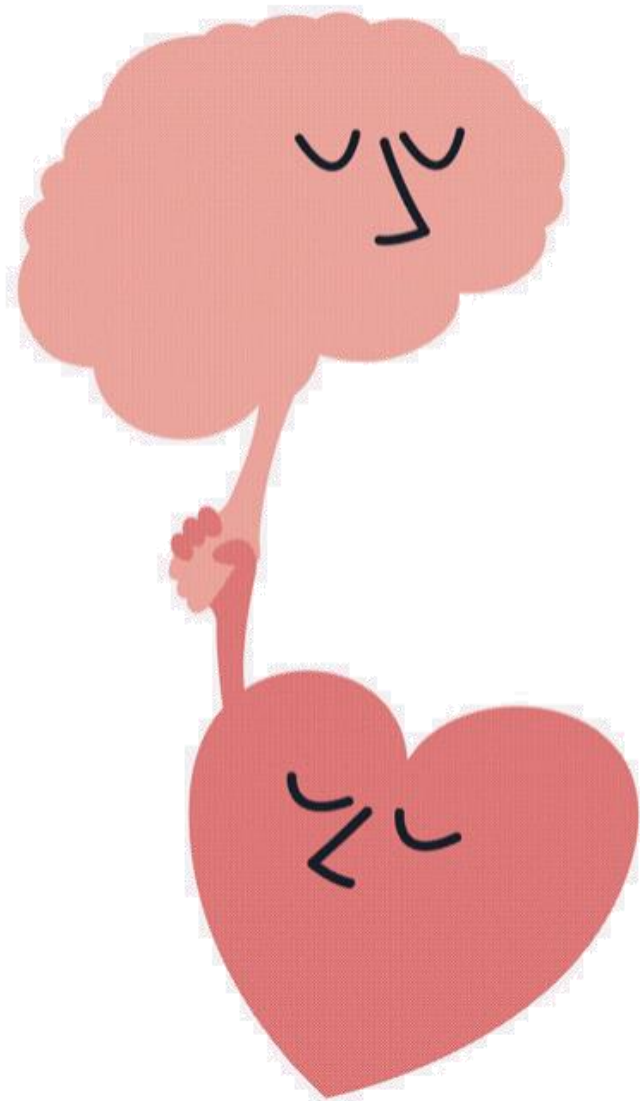
The units are divided into sections: Getting in the Mood (that activates students' background knowledge and raise interest to the topic), Listening Mood, Reading Mood, Grammar Mood, Pronunciation Challenge (a project I started developing with my own groups after taking classes with professor Thaís Cristófaró at CEI), and Writing Mood. At the end, there is room for self-assessment (based on what they can do so far and reflecting upon their learning goals as well). Links to further information are suggested to stimulate learners' curiosity.

*From the mind to the heart* targets mainly at adult and young adult learners at the advanced level of English (level C1 according to the Common European Framework of Reference for Languages), who study English at a language school.

According to *Cambridge Dictionary*, one of the definitions of *mind* is “the part of a person that makes it possible for him or her to think, feel emotions, and understand things” and of *heart* is “used to refer to a person's character, or the place within a person where feelings or emotions are considered to come from”. Emotions and feelings were fundamental to the development of these two units which were able to connect lively minds to all kinds of hearts.

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From the mind  
to the heart

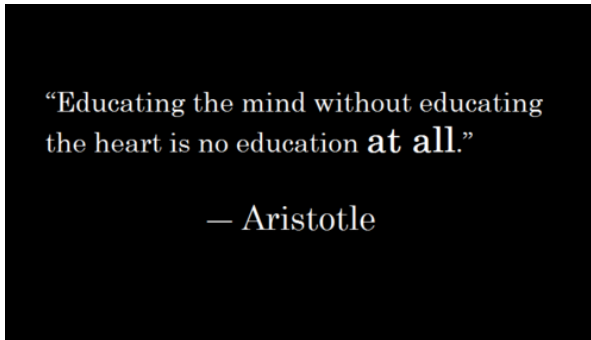


**Carolina Gonçalves Manoel**

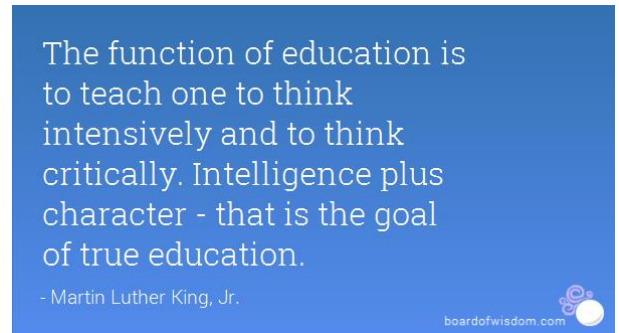
## Unit 1 – It’s all about Emotional Intelligence

### Getting in the Mood

1. Read the quotes below. What do they have in common? In pairs, tell your classmate whether you agree with the quotes or not.



<https://bit.ly/2Ah8Ogk>



<https://bit.ly/2AiEKa>

#### Useful language

Agreeing: I totally agree that...

Partly agreeing: It’s partly true that...because...

Disagreeing: It’s not right that...

### Reading Mood

2. Emotional Intelligence consists of other skills, such as, setting and achieving positive goals, feeling and showing empathy for others and making responsible decisions. Discuss the questions below in trios.

Which other Emotional Intelligence skills can you think of?

Do you consider yourself emotionally intelligent?

Do you think Emotional Intelligence can matter more than IQ (Intelligence Quotient)?

Why not?

3. Now, read the full article to check your predictions.



In our work with schools, it's now commonplace for us to hear those in education talking about helping students (and staff) develop their emotional intelligence. But what do we mean exactly? Why and how should teachers support its development in their students?

Emotional intelligence can be said to cover five main areas: self-awareness, emotional control, self-motivation, empathy and relationship skills. It is, of course, important for good communication with others - and is therefore a gateway to better learning, friendships, academic success and employment. Skills such as these developed in our formative years at school often provide the foundation for future habits later on in life.

The term emotional intelligence was popularised in the mid 90s by journalist Daniel Goleman's book, *Emotional Intelligence: Why It Can Matter More Than IQ*. The book's claims that emotional intelligence is more important than IQ is a source of debate among psychologists, but it does look as if emotional intelligence could be a factor in academic achievement.

An iconic study tracked high-IQ students from childhood to late adulthood and found that those who achieved notable adult career success showed greater "will power, perseverance and desire to excel". Meanwhile, evidence from the seminal marshmallow test - which gave children the option to have more treats if they could wait before eating them - suggested delayed gratification and self-control are important, with these characteristics being linked to better school grades, earnings and job satisfaction.

Regardless of debates over whether emotional intelligence can be measured, we believe it's worthwhile for schools to explore some of its main facets. Here's how.

### Active listening

The skill of active listening is a key part of helping create genuine two-way communication - and it is about far more than just paying attention. It involves genuinely following dialogue and responding to others using your own body language, then being able to demonstrate that you have understood by verbally summarising back key messages that have been received.

In the classroom, this can affect how students take on feedback from teachers. A recent review found that 38% of feedback interventions do more harm than good. This may be in part because people often make common mistakes when receiving feedback - misinterpreting it as being a personal judgement on who they are, for example, and thinking about when the speaker will finish talking so they can reply instead of listening fully to what is being said.



/// The skill of active listening is a key part of helping create genuine two-way communication - and it is about far more than just paying attention

### A vocabulary for feelings

Researcher [Lisa Barrett](#) states that [interpersonal](#) skills can be enhanced by helping students increase their emotion vocabulary. Encouraging students to understand the difference between “sad”, “disappointed” and “upset” acts as [springboard](#) to develop appropriate strategies for each. In short, every emotion word you learn is a new tool for future emotional intelligence.

A simple way to introduce this to students is to play the alphabet game: as a class you see how many different emotions you can come up with for each letter of the alphabet. Afterwards, discuss the differences between each, what might prompt the emotions, and how students could individually respond. If looking for inspiration on this, we recommend [this poster](#) as a possible starting point.

### Developing self-awareness

When we have low self-awareness, we're at risk of not realising how we come across to others, and letting an over inflated self-image skew our behaviour and social interactions.

[A well-known study](#) once saw researchers ask students how they thought they did in a test, and then compared their perceptions with their actual results. They found that most students overestimated their ability, with this most likely to be the case in students who had done poorly. This is known as The Dunning-Kruger effect and is one of the [most common thinking biases in education](#).

They also found that strategies to help students improve their self-awareness include teaching them [metacognitive strategies](#). One way of doing this is to encourage them to ask self-reflective questions such as “What could I have done differently?” Or use a [communication self-evaluation questionnaire](#), which can help students begin to understand their interpersonal skills.

### Showing empathy as being ‘with’ others

Empathy is the ability to take the perspective of another person while being non-judgemental, recognising the emotions they are feeling, and being able to convey their perspective back to them. Evidence suggests that [reading is a great way to develop this skill](#). Researcher Brené Brown’s animated short video is also [a great conversation starter](#) to use with students.

Reflecting back the other person’s perspective helps to make the other person feel understood, which in turn increases the likelihood of collaboration and support. Children generally develop empathy through observing how others show it - including watching teachers and students empathise with each other. Using phrases such as “I understand/realise/can see” can help to show students how understanding of other perspective can be expressed.

### Managing emotions and self-regulation

[The Sutton Trust](#) states that helping students improve their self-regulation - the ability to manage thoughts and feelings - is one of the most effective and efficient ways to support students. This is especially so in secondary schools, with the gap between [impulse control and sensation seeking being at its widest in early teenage years](#).

What do self-regulation techniques look like? There are approaches that are used by athletes which [can be applied to the classroom](#) - the principles remain the same. These include seeing events as an opportunity rather than a threat and [helpful self-talk](#), for example. Reinforce to students that emotional management skills are not fixed but can be developed. This takes a considerable amount of effort and patience from both the student and the teacher, as it is often a gradual process over a large period of time.

<https://www.theguardian.com/teacher-network/2017/nov/03/emotional-intelligence-why-it-matters-and-how-to-teach-it>

4. Tick the true sentences according to the article. Compare your answers in pairs and then check with your teacher.

- a. ( ) The Dunning-Kruger effect is when students underestimate their ability when asked how they thought they did in a test.
- b. ( ) Teaching Social Emotional skills can help young people to succeed both academically and socially.
- c. ( ) The iconic IQ study and the marshmallow test have suggested that some characteristics such as willpower and self-control are linked to achieving notable career success and better grades at school.
- d. ( ) It is said that because of the debates over whether emotional intelligence can be measured, it might not be worthwhile for schools to explore this topic in class.

5. Match the words highlighted in blue in the text to their meanings.

- |                  |                                                                                                                                                              |
|------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                  | ( ) something that provides you either with the opportunity to follow a particular plan of action, or the encouragement that is needed to make it successful |
| a. gateway to    |                                                                                                                                                              |
| b. worthwhile    | ( ) the ability to control your own thoughts and the way in which you behave                                                                                 |
| c. willpower     | ( ) a way of achieving something                                                                                                                             |
| d. interpersonal | ( ) useful, important, or good enough to be a suitable reward for the money or time spent or the effort made                                                 |
| e. springboard   | ( ) connected with relationships between people                                                                                                              |

6. Brené Brown's animated short video illustrates four qualities of empathy. Are they similar to the ones mentioned in the article?

Discuss in trios: How can they act as springboard to develop empathy skills? Why do you think some people seem to lack empathy and other interpersonal skills?



<https://creativepool.com/the-rsa/projects/rsa-short-dr-bren-brown-the-power-of-vulnerability-for-the-rsa>

<https://www.youtube.com/watch?v=1Ewgu369Jw>

## Grammar Mood

7. Observe the sentences in the box and answer the questions.

It is, of course, important for good communication with others – and is **therefore** a gateway to better learning, friendships, academic success and employment.

**Meanwhile**, evidence from the seminal marshmallow test (...) suggested delayed gratification and self-control are important, with these characteristics being linked to better school grades, earnings and job satisfaction.

**In short**, every emotion word you learn is a new tool for future emotional intelligence.

These include seeing events as an opportunity rather than a threat and helpful self-talk, **for example**.

a. What do the highlighted words have in common?

( ) They substitute words, sentences or ideas.

( ) They link words, sentences or ideas.

b. Read the text and circle the correct option.

**Transition words** tell the reader how one idea **relates to/substitutes** another. Using them appropriately makes your argument more **convincing/confusing** because the **reader/writer** is able to understand the flow between and within paragraphs, including the relationship between different ideas, evidence, and analysis.

Adapted from <https://uwaterloo.ca/writing-and-communication-centre/transition-words>

c. Match the transition words to the group they belong to.

1. Therefore ( ) Examples/Support

2. Meanwhile ( ) Conclusion/Summary

3. In short ( ) Time/ Chronology

4. For example ( ) Effect/Result

d. Can you think of other examples to each group? What about other groups?

e. Look at the transition words in the box and write them under the correct group.  
There are two words for each group.

however    in conclusion    as a result    in fact    in particular    in the meantime    by the way    also  
 anyway    especially    for instance    moreover    eventually    to sum up    although    thus

Addition	Conclusion/ Summary	Contrast	Digression/ Resumption	Effect/ Result	Emphasis	Examples/ Support	Time/ Chronology

<https://bit.ly/1kOMshx>  
<https://bit.ly/2NQS4yt>

f. Complete the sentences with the best transition word in the box.

thus    in fact    in particular    however    also

1. A good sense of humor about himself/herself and the environment he shares is worth mentioning. \_\_\_\_\_, a decent knowledge of his/her teams' life outside of work helps him manage his emotional expectations and self-control.
2. The section on empathy should include mention of being empathetic to one's OWN feelings and situation as well as others. Women \_\_\_\_\_are often very empathetic towards everyone but themselves.
3. I am not arguing at all. \_\_\_\_\_, I don't even care whether my EQ is impressively low. If you want to believe Goleman's reading of the evidence, fine. Means nothing to me.
4. Cognitive empathy, communication, and understanding the perspectives of others are important. \_\_\_\_\_, team playing is only effective when the team itself is playing honestly, fairly, and with integrity.
5. In today's always-connected world, everyone has immediate access to technical knowledge. \_\_\_\_\_, "people skills" are even more important now because you must possess a high EQ to better understand, empathize and negotiate with others in a global economy.

g. *Emotional intelligence: why it matters and how to teach it* considers **managing emotions and self-regulation** as one of the main facets of Emotional Intelligence. Watch the video and follow your teacher's instructions. After that, describe your experience to your partner.

 <https://bit.ly/2oy6c52>

How do you like the challenge?

Was it easy or difficult to you? Why?

#### Useful language to organize your ideas better

however    in conclusion    as a result    in fact    in particular    by the way  
anyway    especially    for instance    not only...but also    eventually    although  
for the most part    generally speaking    at the same time    as soon as

#### Listening Mood

8. By the way, how good is your emotion vocabulary? Researcher Lisa Barrett claims that interpersonal skills can be enhanced by increasing this vocabulary. So, let's play the *Alphabet Game!* In trios, write down how many different emotions you can come up with for each letter of the alphabet. Then, compare with another trio and share with the class.

9. *Emotional Smarts* is a collection of tools designed to provide new parents and families with the resources necessary to help children develop emotional intelligence. One of the tools is through the power of storytelling. These images were taken from videos. Which emotions do you think the kids are describing? Discuss with your partner.

# Do you feel me? | Feeling Words Game



From <https://www.greatschools.org/gk/videos/do-you-feel-me-grandfather/>



From <https://www.greatschools.org/gk/videos/do-you-feel-me-first-test/>



From <https://www.greatschools.org/gk/videos/do-you-feel-me-family/>



From <https://www.greatschools.org/gk/videos/do-you-feel-me-lost-tooth/>

Watch the videos your teacher will show you and check your predictions in pairs.

**10.** Listen to the kids again. Look at the table below and complete it with some key words about the story they are telling and which emotion you think each kid is describing.

Kids	What's the story?	Emotions
1		
2		
3		
4		

**11.** In pairs, compare your answers while trying to retell the stories.

**12.** Discuss the questions in trios.

Did the kids enjoy talking about their feelings? Why do you say that?

Would you like to participate in this activity? Why (not)?

Which story would you tell about a time you felt something deeply? Share it with your classmates and let them guess how you felt.

Focus on the following sentences, pay attention to the words highlighted and how they are pronounced. Then, discuss in pairs.



Do you **feel** /fi:l/ me?

Which emotions do you think the **kids** /kɪds/ are describing?

Teaching young **people** /'pi:pəl/ **skills** /skɪlz/ such as **active** /'æktɪv/ listening, self-awareness and empathy can equip them to **succeed** /sək'si:d/ both academically and socially.

- What do the words in blue have in common? And the ones in green?
- How do these two groups of words contrast when it comes to pronunciation?
- Circle the correct option: /i:/ is a **short** / **long** vowel, while /ɪ/ is a **short** / **long** vowel.
- Can you think of other examples?

## QR Code Hunt

[i:] [ɪ]



In groups, look for the QR codes in the hall. Each QR code refers to a different word. Separate the words in two columns according to how they are pronounced.

[i:]	[ɪ]
Sheep	ship

Check your answers with your teacher.

Now, choose five words to dictate to your partner.



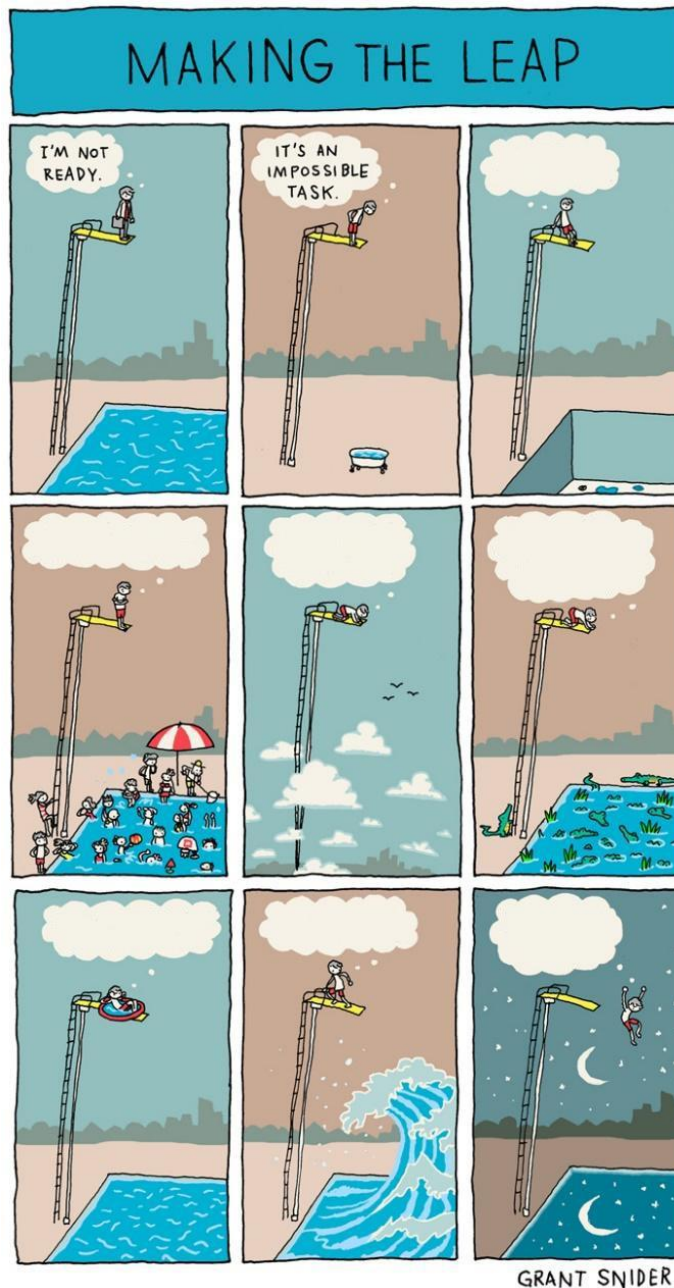
These pairs of words are called minimal pairs. A pair of words, sounds, etc. which are distinguished from each other by only one feature, for example *seen* and *sin*. Be curious and look for more examples to help you with other long and short vowels and other consonant sounds in English as well.

Adapted from <https://bit.ly/2AIUAuO>

Check the website to find more examples of minimal pairs  
<http://www.shiporsheep.com/>

## Speaking Mood

13. A study published in the Journal of Consumer Research showed that Emotional Intelligence could play a role in decision-making by helping people realize their emotions can change the choices they make. Look at the comic strip below. In trios, decide on how you would complete the other parts of the comic. What is he saying?



<http://www.incidentalcomics.com/2014/06/making-leap.html>

Useful language		
Making suggestions	Agreeing	Disagreeing
How about/what about + -ing?	OK, that sounds fine.	No, let's try that one instead
Shall we...?	I think we'll give it a try.	I'm not sure about that, actually.
We might try...	I'd go along with you there.	I'm not very keen on that, really.
I suggest we...	I couldn't agree more.	I doubt if that'd work.

Adapted from <http://spokenenglish4u14tips.blogspot.com/2012/09/suggestions-agreeing-or-disagreeing.html>




14. Read the complete comic strip your teacher will show you, compare to the ones you created and discuss the questions in trios.


- a. Do you think he has made a good decision?
- b. Are you good at making decisions?
- c. Do you believe that Emotional Intelligence plays an important role in decision-making? Why (not)?

## Writing Mood


15. Read the comments below. Do they have a positive or negative view on Emotional Intelligence? Why do you say that?

 **ID886317** 3 Nov 2017 17:15 6 ↑

Drama is a very effective way of developing emotional intelligence and empathy. I used it in Primary school to encourage children to feel the effects of - **for example**- their Halloween pranks . One particularly 'cruel' child ( according to several older people on their estate) cried out when playing the part of the hapless householder . "Miss- he's being cruel- it's really frightening! Do they feel like this when I do it?' I nodded. "Oh Miss I won't do it like that again.I didn't know!"

 **Bumblebee** 3 Nov 2017 23:18 2 ↑

I teach in South Korea. They are having increasing problems with behavior and student engagement. This is because for a long time the curriculum was focused solely on rote memorization and tests. At the elementary level they are starting to realize that cultural values such as "눈치" (emotional intelligence) have to be explicitly taught. Growth mindset, emotional intelligence etc are new names for old concepts. Children need to be taught how to respect each other and society. Cultural values need to be taught. What is crucial though is teaching them why. Children will always test boundaries. They will test them a lot more if they find them arbitrary and unfair. I have been in Korea for 10 years so I don't know if this is as much a problem for children in the UK **but** CLOSE THE DOOR! Why? It's cold in the hallway. It takes 1 second to do it. It benefits everyone. It also forces children to be mindful of their surroundings. **Anyway,** to cynics this stuff may all sound like hippie nonsense bit it's teaching children that not everything is about having fun. What they learn is that by following routines and procedures they get to have more fun in the long run. A calm and orderly environment makes them feel happier and they learn more. |

 **Ubergeekian** 4 Nov 2017 19:40 1 ↑

Good grief, I thought emotional intelligence had been thoroughly debunked years ago. What's next - the return of learning styles?

 **Share**

[Report](#)

(Adapted from <https://www.theguardian.com/teacher-network/2017/nov/03/emotional-intelligence-why-it-matters-and-how-to-teach-it> )

**Good grief:** unbelievable, shocking; **debunk:** to show that something is less important, less good, or less true than it has been made to appear

16. What do people usually write comments for?

- ( ) to show facts
- ( ) to express and share opinions
- ( ) to deal with a topic with more details

17. Do you usually read discussion comments? Do you think they are meaningful?

How often do you respond to them?


18. Read the quote below and discuss in trios whether you agree with it or not. How do you feel about Emotional Intelligence?

“In a very real sense we have two minds, one that thinks and one that feels”  
 — Daniel Goleman, *Emotional Intelligence: Why It Can Matter More Than IQ*  
<https://www.goodreads.com/work/quotes/587647-emotional-intelligence?page=1>

Useful language			
Stating opinions	Agreeing	Partially agreeing	Disagreeing
As I see it... As far as I'm concerned... Personally, I think... To my mind... I reckon...	Absolutely. That's exactly how I feel. I couldn't agree more. You have a point there.	Point taken, but... I see what you mean, but... I see your point, but...	I'm afraid I disagree. We don't see eye to eye. I'm not so sure about that. I don't think so

19. Why not using the ideas discussed and write a comment to share your opinion? Feel free to answer the comments mentioned before or writing your own comment. Let's use *Padlet* (<https://padlet.com/carolgm22/emotionalintelligence>) so as all the classmates can share their opinions, read and make comments. Write about 150 to 200 words.

20. After writing your comments and replying to some of them on *Padlet*, reread them, access the website below and write a final comment on: <https://bit.ly/2AdvDxz>



### Writing a Meaningful Comment

<https://bit.ly/2vmLqIP>

**Don't be a drive-by shooter.** This is where you post a quick criticism like, “I don't agree; this isn't my experience.” This doesn't really engage in a conversation or offer something meaningful to other readers or commenters. It IS helpful to offer an alternative viewpoint, so take the time to elaborate on it.

**Put your comments in context.** Most people won't know who you are when you're commenting. So it's helpful to relate something about your background, experience, or POV (point of view) on issues.

**To really impress, offer a targeted resource.** Some of the best comments I've ever received pointed me to a very specific blog post or resource that I hadn't seen before.

**Ask questions.** If you didn't understand something that was discussed, there's a good chance someone else didn't understand either. So bring it up in the comments. Get clarification. Most people love the chance to elaborate, or they can address the question in a new blog post.

**When views differ, look for common ground.** To maintain goodwill wherever you go, it's helpful to look for areas where you agree with a person. While we can all say (in theory) that we're open to disagreement and criticisms, it still helps immensely to figure out where thoughts and beliefs align.

Adapted from <http://www.writersdigest.com/editor-blogs/there-are-no-rules/general/how-to-leave-meaningful-blog-comments>

**Writing Tip:** Look at the words **highlighted** in the comments. Try to make use of some of the transition words while sharing your opinion to help the reader follow the flow of ideas in your

# **SELF-ASSESSMENT**

Choose the option that best suits you according to your progress.

Can you understand the concept of Emotional Intelligence?

 I can do this!    
  I'm getting there.    
  I need help!

Are you able to use transition words effectively?

 I can do this!    
  I'm getting there.    
  I need help!

How do you evaluate your understanding of the long and short vowels: [i:] and [ɪ]?







 I can do this!    
  I'm getting there.    
  I need help!

Can you share your opinion by writing a discussion comment?

 I can do this!    
  I'm getting there.    
  I need help!

<http://displays.tpet.co.uk/?resource=202#/ViewResource/id202>

How about your learning goals so far? Where do you see yourself?

<b><i>I understand my learning goals.</i></b>	 1 2 3
<b><i>I ask questions when I don't understand.</i></b>	 1 2 3
<b><i>I try to do my best.</i></b>	 1 2 3
<b><i>I treat other people with respect.</i></b>	 1 2 3
<b><i>I help others in my group.</i></b>	 1 2 3
<b><i>(Your choice)</i></b>	 1 2 3

1 – A little like me.  
 2 – Quite like me  
 3. Very much like me

## Unit 2 – The power of accents

### Getting in the Mood

1. Look at the words below. Together with your partner try to guess the words saying them out loud and checking how they are pronounced.

/ˈæk.sənt/	/ˈdɪf.ər.ənt/	/əˈmer.ɪ.kən/	/ˈbrɪt.ɪʃ/
/aɪˈden.tə.ti/	/ˈpredʒ.ə.dɪs/	/ˈster.i.ə.taɪp/	

2. The first word in the box is **accent**. How would you define it? Which other words come to your mind when you think about **accents**. What else do you know about it?

3. In trios, decide if the sentences are True (T) or False (F).

- We view people with different accents from ours as trustworthy.
- Sign Language has an accent.
- There is a rare speech disorder called Foreign Accent Syndrome (FAS).
- We don't have an accent before we can speak.
- Our accents define us, identify us with a certain region, and sometimes even stereotype us.

Adapted from <https://listverse.com/2015/12/11/10-fun-things-you-should-know-about-accents/>

Useful language			
Stating opinions	Agreeing	Partially agreeing	Disagreeing
As I see it... As far as I'm concerned... Personally, I think... To my mind... I reckon...	Absolutely. That's exactly how I feel. I couldn't agree more. You have a point there.	Point taken, but... I see what you mean, but... I see your point, but...	I'm afraid I disagree. We don't see eye to eye. I'm not so sure about that. I don't think so

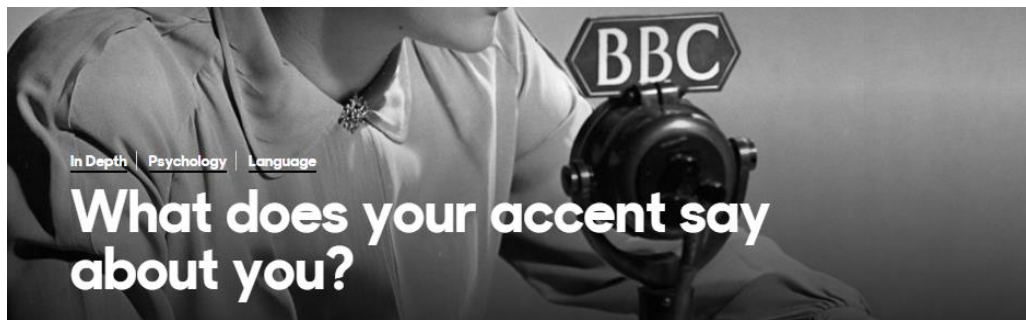
### Reading Mood

4. Read the sentence and discuss the questions below in trios.

Our accents define us, identify us with a certain region, and sometimes even stereotype us.

Do you agree with this sentence? Why (not)? What do you think your accent says about you?

5. Read the article and check your ideas.



**Accents can be subject to subtle forms of prejudice, but does that mean some are more appealing and trustworthy than others? BBC Future takes a look.**

**By Melissa Hogenboom**

9 March 2018

On 14 November 1922 the BBC broadcast its first radio report to the nation. We can't listen to it because it was not recorded, but we know this: the broadcast was read in flawless received pronunciation (RP), commonly known as **the Queen's English**. It is considered to be the language of elites, power and royalty.

For many years, the BBC would only allow RP accents to appear on its airwaves. That this accent became synonymous with the voice of a nation had clear connotations. RP was trusted, authoritarian and sincere. Fortunately, the BBC now allows all sorts of regional accents on its broadcasts – and even encourages it, aiming to both represent the diverse audience the BBC has and to draw new people in.

While the BBC no longer broadcasts only in RP, it turns out that the bias that once existed for it is still ripe in society today. Our accents can provide a window into our social backgrounds – and our biases. Our partialities can be so strong that they even affect our perception of who is, or is not, trustworthy.

Humans are very quick to judge a person based on accents, and are often unaware we do so. "Accent can trigger social categorisation in a prompt, automatic, and occasionally unconscious manner," says Ze Wang of the University of Central Florida. We often can identify a person's accent as soon they say hello.

Our trust for certain accent starts extremely young. There is evidence to show that affinity for language even starts before birth. We know for instance that **babies prefer the language** they heard most while in the womb. **In one study**, researchers repeatedly played a made-up word while women were pregnant. When the babies were born, brain scans showed that only babies who had heard this word responded to it.

By the time babies are several months old, they can differentiate between languages and dialects. Early on, babies start to have an affinity for others who speak their native language. In one 2007 Harvard University **experiment**, babies watched two people speak on a screen, one in a familiar tongue and one that was foreign. One on-screen speaker then offered the babies a toy – which magically popped up from behind the screen at the same time. The babies preferred the toy given by the person who spoke their native language and accent.

“Right away in the first year of life babies are starting to show this social preference – moving towards someone who speaks in a way that’s familiar to them,” says the study’s lead researcher Katherine Kinzler, now at Cornell University. To Kinzler, accents are under-studied. They tie us to our identity in a similar way that our gender and race does. For some children, accent can be a more powerful indicator of group identity than race, **she has found**. When five-year-olds were shown pictures of either black or white children, they preferred those who were the same race. At this age, they don’t have the motivation to control prejudice in the way adults do, says Kinzler.



*Children trust native speakers better than they do foreign-accented speakers*

But when colour was pitted against accent, the children preferred those who shared their accent – even if they were of a different race.

This work reveals that in our early years, the accents we trust most are those which sound familiar. It makes sense that we trust somebody who

speaks like us, says Kinzler; they are likely to know more information about your own community.

In **another study**, she found that children trust native speakers better than they do foreign-accented speakers.

As children grow up they become more attuned to the social status or stereotypes that have been glued on to various accents. RP English is said to sound posh and powerful, whereas people who speak Cockney English, the accent of working-class Londoners, often experience prejudice. The Birmingham accent fares even worse – which **could be** the result of TV shows which depicted its residents as “slow, lazy and thick”, researchers wrote. Indeed, **one poll** found the Birmingham accent least attractive but rated Irish as having the nicest twang.

“

*Trust in accents can change over time depending on our social circles and daily relationships*

When it comes to trusting accents, there seem to be two things at play. First, an accent represents part of your identity. But as you get older this might clash with an accent you aspire to sound more like, say one that is deemed more prestigious, or less stuck-up. One 2013 **poll** of more than 4,000 people found RP and Devon accents the most

trustworthy, while the least trustworthy was deemed to be Liverpudlian (from Liverpool). The Cockney accent came a close second for untrustworthiness. These accents scored similarly when asked about intelligence.

In the UK, some school teachers even have been asked to **modify their accents** to sound less regional. Of course, says the University of Manchester's Alexander Baratta, while some people find regional accents to sound less educated, others think they sound more in-touch, sincere and friendly and that posh accents are more cold or arrogant. (This may be one reason why the Queen has been **toning down** her RP voice throughout the decades.) **Some studies** have found that people from Yorkshire seem to sound more honest than Londoners, for instance.

“

*People often have negative bias toward non-standard accents*

Accent biases are common against foreign accents too. A study led by Ze Wang showed that US participants trusted British accents more than Indian accents. "People often have negative bias toward non-standard accents, particularly those with disadvantaged and low-

prestige minority groups," she says. For instance, she found that those with Mexican or Greek accents were perceived as less intelligent or professional than those who speak standard US English.

**Another study** showed that our accents can even limit our professional opportunities. Regional German accents were seen as less desirable than standard German, despite the same being said. But in Switzerland people preferred their surgeon to have a **regional accent than** a "standard" German one, perhaps because Swiss German is the most commonly spoken dialect.

When it comes to trusting accents, we depend both on what we know and on what society has conditioned us to aspire to. But if we all took a moment to stop and really listen to each other, we might learn to love the eclectic and varied accents that make up our multicultural world... rather than basing our trust on implicit biases that we acquire even before birth.

6. Read the article again and discuss the questions in groups.

- a. According to the article, how can we relate trustworthiness and accents? When does our trust for certain accent begin?
- b. Which stereotypes are glued on *RP English* and *Cockney English*? Considering where you live in, can you identify which accents might fit these stereotypes? Why do say so?
- c. The article claims that we live in a multicultural world that is made up of a variety of accents. How do you feel about your own accent? Have you ever had to hide/change your accent for any reason? Why?

7. Eliza Doolittle, who speaks Cockney English, is a flower girl from the film *My Fair Lady*. She has been taking classes with the phonetics professor Henry Higgins to sound like a cultured member from high society. Watch a snippet from the film and answer the questions below in pairs.



From <https://bit.ly/2Aew2nf>



<https://bit.ly/2mQcZ9u>



<https://bit.ly/2OmYExO>

- a. Has Eliza been successful? Why (not)?
- b. The article mentions that *In the UK, some school teachers even have been asked to modify their accents to sound less regional.* How can we compare Eliza to the school teachers?
- b. How would you feel if you were in Eliza's or the teachers' shoes?

8. It is said that Cockney accent is *untrustworthy*, and RP sounds *powerful*. We can find a great range of adjectives to describe accents in the text. In pairs, look at the words in the box and choose the best synonym to each adjective below.

local	perfect	esteemed	overseas	attractive
acceptable and correct	reliable	sophisticated		

- a. prestigious \_\_\_\_\_
- b. trustworthy \_\_\_\_\_
- c. posh \_\_\_\_\_
- d. standard \_\_\_\_\_
- e. regional \_\_\_\_\_
- f. appealing \_\_\_\_\_
- g. foreign \_\_\_\_\_
- h. flawless \_\_\_\_\_

<http://www.thesaurus.com/>



Look at other collocations with *accent* on this website:

<http://www.freecollocation.com/search?word=accent>



## Grammar Mood

9. Observe the sentences taken from the text. There are places marked with this symbol ☞. In pairs, can you identify what word is missed out in each case?

Humans are very quick to judge a person based on accents, and are often unaware we do ☞.

They tie us to our identity in a similar way that our gender and race ☞ .

But in Switzerland people preferred their surgeon to have a regional accent than a “standard” German ☞ (...)

First, an accent represents part of your identity. But as you get older ☞ might clash with an accent you aspire to sound more like, say one that is deemed more prestigious, or less stuck-up.

10. Compare your answers. Read the text and check.

11. In each case, can you identify what the word refers in the sentences? Underline it and then check in pairs.

12. What do the words you have identified have in common?

( ) They link words, sentences or ideas.

( ) They substitute words, sentences or ideas.

### Referencing & Substitution

In speaking and in writing, we try to avoid repeating words, phrases or clauses. We use substitute forms to do this:

A: *Pam always brings us back chocolates when she travels.*

B: *Oh, nice.*

A: *She brought some Belgian **ones** from her last trip, which were delicious.*

B: *Lucky you!*

*Hundreds of people went to the village festival and **all** seemed to enjoy themselves very much.*

A: *We always have toast and coffee in the morning.*

B: *We **do** too. I can't function without breakfast. (Do substitutes for have toast and coffee in the morning.)*

We can use many different words and phrases in substitution, including words such as *both, all, either, neither, some* (indefinite quantifying pronouns), *do* and *so*; *one* and *ones*; *it, his, her, they, them* (subject, possessive and object pronouns) and expressions such as *the same* and *thus*.

Adapted from <https://dictionary.cambridge.org/pt/gramatica/gramatica-britanica/speaking/substitution>

13. Add the most appropriate words to the article.

that      they(2x)      it (2x)      do      them      ~~he~~



People often say things like this:

*After the school trip to Paris, my friends said I came back sounding all French. In the school play, Fred tried to speak like a posh nobleman, but (1) his voice came out like a parrot being strangled, so we couldn't understand anything (1) **he** said!*

What everyone is talking about is an accent - the part of your voice which tells your listeners which country you come from. Of course, we don't usually notice accents when the people speak like we (2)\_\_\_\_\_. But if newcomers arrive in the school, their accent can stand out a mile - especially if (3)\_\_\_\_\_ come from a foreign country. Do you have any teachers with foreign accents? Or pupils from abroad who have kept their original accent?

Most people can tell the difference between some foreign accents. American English is usually easy, because we hear (4)\_\_\_\_\_ so much in films. Australian, too. Listen out for the different accents used on television in the course of an evening. If you're an accent investigator, you have an excellent excuse for watching Neighbours, Eastenders, Coronation Street, and the other soaps - but you have to remember to stop listening to *what* the characters are saying and listen instead to *how* they're saying it! And the baddies in James Bond films are generally given accents which make (5)\_\_\_\_\_ sound like baddies. Accents which really stand out are often called broad accents.

Accents tell people which part of the country you are from. But (6)\_\_\_\_\_ can sometimes tell people something about how you were educated. Listen to the way the Queen speaks, or Prince Charles. Can you tell which part of the country they come from? Not a bit. He doesn't sound as if he comes from anywhere. His accent doesn't have any regional marks about (7)\_\_\_\_\_. But he does still have an accent. It's an accent which tells us something about his social origins. People sometimes call his kind of accent 'educated', 'public school', 'upper class', or just 'posh'. They used to call it a 'BBC accent', but (8)\_\_\_\_\_ 's not so accurate any more, as these days you'll hear many regional accents from the presenters at the BBC.

Adapted from <http://www.davidcrystal.com/?id=2756>

14. Look again at the words you added. What do they refer in each case?

- |                 |          |
|-----------------|----------|
| 1. <b>Fred.</b> | 5. _____ |
| 2. _____        | 6. _____ |
| 3. _____        | 7. _____ |
| 4. _____        | 8. _____ |

**15.** What about you? Have you ever had a teacher or a classmate with a regional accent? Were you able to identify where the person was from? Tick the sentences that are true for you. Then, share your experiences in trios.

I have already spent time in another city in my own country and came back talking a little bit like people from that city.

I usually pay attention to different accents when I'm watching films or TV series in English.

I can't tell the difference between some foreign accents.

Native speakers have already recognized my foreign accent when I speak English.

I have never had a teacher or classmate with a regional accent.

### Listening Mood

**16.** When it comes to learning English, **some students say they aspire to sound like a native speaker.**



David Crystal, a famous British linguist, writer and lecturer, is being interviewed about **multilingual classes** and how teachers should deal with **different accents.**

In your opinion, what does David Crystal think of the ideas **highlighted**? Discuss in pairs.

<https://bit.ly/2LH3g0Q>

**17.** Watch part of the interview and check your predictions.



From <https://bit.ly/11EigA>

**18.** Watch it again and complete the sentences below.

a. The important thing is to make sure people are \_\_\_\_\_ of their accents.

b. People shouldn't feel all the time they have to sound like a native speaker, \_\_\_\_\_ they are these days.

c. As long as you are \_\_\_\_\_ and \_\_\_\_\_, retain your identity.

d. According to David Crystal, the only type of person who doesn't need to retain his/her identity are the \_\_\_\_\_.

e. The English language is like a \_\_\_\_\_ of flowers with each accent being a different \_\_\_\_\_ of flower and I love to see that \_\_\_\_\_.

19. Discuss the questions below in trios.

To what extent do you agree with David Crystal? Why?

How do you feel about your accent while speaking English? Would you like to sound like a native speaker? Why (not)?

Which are the most common English accents in the world? Why do you say that?

### Speaking Mood

20. Look at the picture below from the film *Shall We Dance* which shows Fred Astaire and Ginger Rogers. Watch another part of David Crystal's interview. He talks about a song from this film. Do you know the song he is talking about?



Petrov and Linda Keene played by Fred Astaire and Ginger Rogers (*Shall we Dance*)  
<https://bit.ly/2AeoFMP>



From <https://bit.ly/1HeigA>

21. The song is called *Let's Call The Whole Thing Off* and illustrates the way in which different accents are so important around the world. Watch part of the snippet from the film and then discuss in groups:



From <https://bit.ly/1tJrCuU>

- Which two accents is the couple contrasting?
- How do you pronounce these words: *either*, *neither*, *potato*, *tomato*, *laughter*, *strawberry*?
- Have you ever wanted to sound like an American or British person? Why (not)?

Focus on *neither* and *either*. Now, pay attention to how the final *r* is pronounced in each case and do as follows.



	American	British
<b>neither</b>	/'ni:ðəʳ/	/'naɪðə/
<b>either</b>	/'i:ðəʳ/	/'aɪðə/

- Can you notice any difference?

Look at other examples:

	American	British
bar	/bɑ:r/	/bɑ:/
hear	/hɪər/	/hɪə/
hard	/hɑ:rd/	/hɑ:d/
artist	/'ɑ:rtɪst/	/'ɑ:tɪst/
car and bus	/kɑ:r ənd bʌs/	/kɑ:r ənd bʌs/

<https://www.macmillandictionary.com/>

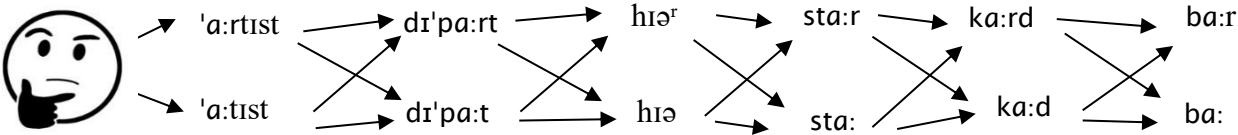
b. Circle the correct option:

A dialect or variety of English is called rhotic when /r/ **is** / **is not** pronounced before a consonant and at the end of words. And it is called non-rhotic when /r/ **is** / **is not** pronounced.

However, /r/ **is** / **is not** pronounced at the end of a word if the following word begins with a vowel.

Adapted from <https://en.oxforddictionaries.com/definition/rhotic>

c. Listen to your teacher and follow the lines on what you hear.



<https://freestencilgallery.com/emoji-thinking-stencil/>

d. Compare your answers with your partner and then check with your teacher.

e. Practice saying these words in pairs. Try the rhotic and non-rhotic variety.



Read more about rhoticity and how it works in other English-speaking countries:  
<https://www.economist.com/johnson/2011/03/02/no-idear>  
<https://pronunciationstudio.com/silent-r-british-pronunciation/>

Check the link to listen to more examples and practice how to pronounce the r sound and when to omit it:  
[http://downloads.bbc.co.uk/worldservice/learningenglish/pronunciation/mp4/con\\_other\\_6.mp4](http://downloads.bbc.co.uk/worldservice/learningenglish/pronunciation/mp4/con_other_6.mp4)  
 from 2:02

<https://www.shutterstock.com/search/snoopy+vector>

22. David Crystal claims that most people can tell the difference between some foreign accents. What about you? Are you able to recognize different accents?

Listen to five different people reading the same paragraph in English and then try to identify where each speaker is from. Discuss in your groups and then check with your teacher.

1. \_\_\_\_\_ From <https://bit.ly/2NR0wAC>
2. \_\_\_\_\_ From <https://bit.ly/2LTgDtP>
3. \_\_\_\_\_ From <https://bit.ly/2Ai9XnO>
4. \_\_\_\_\_ From <https://bit.ly/2vciHud>
5. \_\_\_\_\_ From <https://bit.ly/2v95vSL>

23. How do you feel about this activity? Do you think these people would be judged on their accents? Why (not)? How about in your own country? Are people judged by their accents?

If you are keen on different accents, visit these websites.

<http://accent.gmu.edu/index.php>  
<https://www.dialectsarchive.com/>



### Writing Mood

24. Read the opinion article below. Has the author already been judged on her accent? What does she think about it?

The screenshot shows the top navigation bar of The Guardian website with links for News, Opinion, Sport, Culture, and Lifestyle. Below the navigation bar, the article title "Yes, we are judged on our accents" is displayed in a large font, followed by the author's name "Hannah Jane Parkinson" in a smaller, orange font. A small portrait of the author is visible on the right side of the article header.

If a Liverpudlian child had aspirations to be a doctor, would the fact that he or she pronounced doctor as if spelt with four cs and not one be a hindrance? Before even buying the Fisher Price stethoscope, should parents take a surgical scalpel to slice out extraneous consonants and sharpen sloppy vowels?

**Esther McVey**, the Liverpool-born employment minister, has said that **people should not feel the need to “neutralise” their accents** in order to get ahead in life.

In a culture as obsessed with class as Britain, it’s a perennial debate. We all know that Lincolnshire lass Margaret Thatcher rubbed out her accent. The Telegraph once presented actual evidence that **Cherie Blair had undergone vocal coaching**.

Does the taboo still exist? I too am from Liverpool, and the two most significant interviews I've had in life were for entrance to Oxford at 20, and the other to work at the Guardian. **One** was successful, the other less **so** (I'll leave discerning readers to work out **which** was **which**).

Did I alter my accent during these interviews?

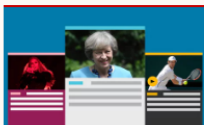
At Oxford, I'm afraid to say I definitely **did**.

Especially after the don suggested that as I was from Liverpool I had "come a long way". I

glowered at **him** and fired back that I lived just

around the corner (I did), but I still felt like I'd been picked last for a game of fives.

As for the Guardian interview, well, there's not much that is more intimidating than being interviewed by Alan Rusbridger. In that instance I was lucky just to get any words out at all.



Guardian Today:  
the headlines, the  
analysis, the  
debate - sent  
direct to you

→ **Read more**

I have never had a particularly strong Scouse accent, however - the result of a mother who was born an hour away from the city. However, **this** too can be a problem and has invited accusations of inauthenticity. In Liverpool I will be accused of being "posh" or mocked for saying "yah". **This** happened in the girls' football team I played with before I had even left the city, but it happens more often now as a returning Londoner.

There is also the matter of regional slang. I can go for months down south without uttering words I would frequently use in Liverpool, simply because people will not understand **them**. I would never say that something is "**arlarse**" down here, for example.


Words like "like", used as an ellipsis, are even harder to shake. I've sort of replaced **this** with a Slooney sounding "ohm" when I need to bide time, but **it** does sound as though I'm about to go into a Dharmic **religious chant**.

It's not just a British thing, however. We may be more gripped than most, but I do remember my stilted Russian being mocked by sophisticated Muscovites. I had learned **it** in the southern city of **Samara**, so I basically sounded like a bumpkin.

So are McVey's comments still pertinent? Yes, I think they are. I am grateful that **my pronunciation can't always be pinned down**, and that my vowel sounds slide around like a calf on ice. And that wouldn't be the case if I never felt as though I was being judged.

I would never go full **Eliza Doolittle** though, and dispel my Scouse accent completely, because I wouldn't feel comfortable with fudging such an integral part of my identity (politicians with faux Estuary accents, take note).

Tomayto? Tomahto? I honestly don't care. In fact, I don't even really like tomatoes, however they're pronounced. Let's definitely call the whole thing off.

 GLOSSARY	<b>hindrance</b> /'hɪn.drəns/ (noun) something that makes it more difficult for you to do something or for something to develop
	<b>perennial</b> /pə'ren.i.əl/ (adjective) lasting a very long time, or happening repeatedly or all the time
	<b>lass</b> /læs/ (noun) a girl or young woman
	<b>don</b> /dɒn/ (noun) a lecturer (= a college teacher), especially at Oxford or Cambridge University in England
	<b>glower</b> /'gləʊ.ə/ (verb) to look very angry, annoyed, or threatening
	<b>scouse</b> /skaʊs/ (noun) a person who comes from the Liverpool area, in northwest England
	<b>alarse</b> (adjective) to be mean to someone else, used in Liverpool city
	<b>stilted</b> /'stɪl.tɪd/ (adjective) (of behavior, speech, or writing) too formal and not smooth or natural
	<b>bumpkin</b> /'bʌmp.kɪn/ (noun) a person from the countryside who is considered to be awkward and stupid
	<b>pin down</b> /pɪn daʊn/ (verb) to discover exact details about something
<b>fudge</b> /fɪdʒ/ (verb) to cheat about something slightly, esp. by not reporting facts accurately or not telling the exact truth	
<b>Estuary English</b> (noun) an accent which is not considered RP or Cockney.	From <a href="https://dictionary.cambridge.org/pt/">https://dictionary.cambridge.org/pt/</a> and <a href="https://www.urbandictionary.com/">https://www.urbandictionary.com/</a>

25. When writing an **opinion article**, what do people should bear in mind? Tick the correct sentences.

- ( ) What makes their opinion newsworthy.
- ( ) Don't go straight to the point and put the argument right out there in the first couple of lines.
- ( ) Carefully chosen, concrete examples and anecdotes bring an issue alive for the reader.
- ( ) Use quite formal language and don't avoid jargon.
- ( ) Research and have your facts and data ready.

Adapted from <https://bit.ly/2LuLyke>  
and <https://nyti.ms/2uVcAXs>

26. Compare your answers and check with your teacher.

27. Imagine if a newspaper invites readers to collaborate with the *Opinion* section on *Language*.

Based on the discussions and ideas you have shared throughout the class, write an **opinion article** on your views about having a foreign accent while speaking English.

**Don't forget to mention:**

- How it may be related to social categorization, trustworthiness and judgment.
- How it might affect foreigners' performance at a job interview, a lecture or a meeting (and your opinion about that).
- Regional accents in Brazil as well.

Write about 200 to 350 words.





## Writing an Opinion Article

<https://bit.ly/2vmLqIP>

Opinion articles are sometimes called "op-eds," and these articles allow readers of a newspaper to voice their thoughts and ideas on topics ranging from local happenings to international controversy.

1. **Be timely.** Your op-ed should discuss a topic that relates to current events, trends, or opinions of others. Timeliness is essential when it comes to submitting op-eds to newspapers.
2. **Pick a topic you're passionate about.** Opinion articles need to contain a strong opinion. If you aren't passionate about the topic you've picked, you should probably consider picking a different topic.
3. **Pick a topic you're knowledgeable about.** To be persuasive, you will have to know what you are talking about. To really know what you are talking about, you're going to need to do some research.
4. **Get straight to the point. Avoid formal language and jargon.** Unlike essays, op-eds put the argument right out there in the first couple of lines. Moreover, you're writing for the general reader, you don't want to scare away readers with technical jargon that could come across as pretentious or just plain confusing.
5. **Show the readers why they should care.** If readers feel like the topic you are writing about doesn't actually affect them, they will be less likely to read your op-ed.
6. **Make it personal.** This means using your own voice to convey your message and giving personal examples that will drive home your point.
7. **Provide a solution to the problem.** An op-ed that simply rants and does not recommend solutions (or at least steps towards a solution) is less likely to be published than an op-ed that finds alternatives and solutions.
8. **Close strong.** To round off your op-ed, you'll need a solid final paragraph to reiterate your argument and bring your piece to a good conclusion that will remain with the reader after they have put down the paper.

Adapted from <https://www.wikihow.com/Write-an-Opinion-Piece>

**Writing Tip:** Look at the words **highlighted** in the comments. Try to make use of some of the referencing and substitution words to avoid repeating words, phrases or clauses.

# SELF-ASSESSMENT

Choose the option that best suits you according to your progress.

Can you reflect on the importance of different accents?

 I can do this!
  I'm getting there.
  I need help!

Are you able to avoid repetition while speaking and writing?

 I can do this!
  I'm getting there.
  I need help!

How do you evaluate your understanding of the rhotic and non-rhotic varieties?

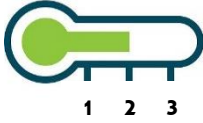
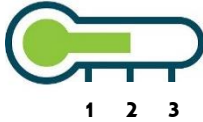
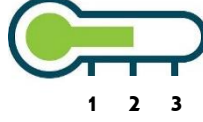
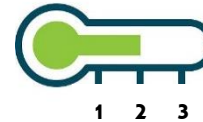


 I can do this!
  I'm getting there.
  I need help!

Can you write an opinion article?

 I can do this!
  I'm getting there.
  I need help!

<http://displays.tpet.co.uk/?resource=202#/ViewResource/id202>

How about your learning goals so far? Where do you see yourself?







<b><i>I understand my learning goals.</i></b>	 1 2 3
<b><i>I ask questions when I don't understand.</i></b>	 1 2 3
<b><i>I try to do my best.</i></b>	 1 2 3
<b><i>I treat other people with respect.</i></b>	 1 2 3
<b><i>I help others in my group.</i></b>	 1 2 3
<hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <b><i>(Your choice)</i></b>	 1 2 3

- 1 – A little like me.
- 2 – Quite like me
- 3. Very much like me

# Teacher's Guide

## Units 1 and 2

Before planning the lessons, it is important to know the material.

	<p>This symbol signals that the student will have the opportunity to go beyond the activity in the book and get extra practice on vocabulary and pronunciation. Also, it invites students to look at some websites to learn more about the topic presented.</p>
	<p>Pronunciation Challenge encourages students to learn more about the English pronunciation through useful and meaningful activities. The aim of these challenges is to get students interested in pronunciation and to make students aware of how the development of a foreign language sound system might be related to their L1 sound system and it is also interfered by it.</p>
	<p>This icon shows dictionary entries to new vocabulary.</p>
	<p>It shows tips for writing tasks.</p>
	<p>At the end of every unit, students are encouraged to think about their performance and how much they have learned. Moreover, they are invited to reflect on their learning goals and social skills. Students should do it alone at home and on the following class the student sits together with their teacher to have a Self-Assessment &amp; Feedback session.</p>
	<p>These symbols refer to videos and audios that are going to be used throughout Units 1 and 2.</p>
<p>Getting in the mood</p>	<p>In the beginning of every unit, this section brings a warm-up activity to activate learner's schemata and raise interest for the theme that is going to be tackled. You can use the activity suggested or come up with a different one, more suitable for your students.</p>
<p>Reading Mood</p>	<p>This is the reading comprehension task, with pre, while and post activities.</p>
<p>Grammar Mood</p>	<p>Grammar is introduced inductively in this section. It works on meaning, use and form. Then, the <i>Grammar Box</i> shows the rules and more examples. This is followed by practice exercises.</p>

Listening Mood	This is the listening comprehension task, with pre, while and post activities.
Speaking Mood	This is the speaking task. Through comic strips, interviews, snippets from films and audios, students are encouraged to discuss in pairs and in groups about the topic presented. It is time to put into practice all the content they have studied in the unit and produce freely.
Writing Mood	This is the writing task and always comes after the speaking task. After exchanging ideas with their peers, learners write about the topic. It is an opportunity to go beyond the classroom, since students are encouraged to publish their work online in Unit 1.

- Abbreviations:

- T – Teacher
- Sts - Students
- Ind. – Individual work
- GW – Group Work
- PW – Pair Work
- T-Sts – Teacher talks to students

## Unit 1 – It’s all about Emotional Intelligence

This unit aims at Adult and Young Adult learners, level C1 according to the CEFR

Aims	To enable students to talk about Emotional Intelligence. To enable students to use transition words to sound more convincing. To enable students to write a meaningful comment on a website.
Grammar	Transition Words
Pronunciation	The short vowel /ɪ/ and the long vowel /i:/.
Vocabulary	gateway to, worthwhile, willpower, interpersonal, springboard
Skills	<i>Listening:</i> Watching videos with kids telling stories and describing how they felt. <i>Reading:</i> A feature article. <i>Speaking:</i> Suggesting and deciding on possible lines to complete of a comic strip. <i>Writing:</i> A comment on a website.
Function	Language for stating an opinion, suggesting, agreeing and disagreeing.

<b>Getting in the mood</b>	<b>T-Sts / PW</b>
<p><b>1.</b> Refer to both quotes and ask: <i>Have you read these quotes before? Have you ever heard of Emotional Intelligence?</i></p> <p><b>2.</b> Ask Sts to read the quotes carefully. Check if they have any questions about vocabulary. In pairs, Sts discuss whether they agree with the quotes or not. Refer Sts to the Useful Language box to help them while discussing.</p> <p><b>3.</b> Elicit contributions open-class.</p> <p><b>4.</b> Briefly, explain to students what Emotional Intelligence is and tell them they will find out more about it throughout the class.</p> <p><b>Note to teachers:</b> Emotional Intelligence (EQ or EI) is a term created by two researchers – Peter Salavoy and John Mayer – and popularized by Dan Goleman in his 1996 book of the same name. In practical terms, this means being aware that emotions can drive our behavior and impact people (positively and negatively) and learning how to manage those emotions – both our own and others – especially when we are under pressure. It consists of four fundamental capabilities: self-awareness, self-management, social awareness and social skill. For more information: <a href="http://www.danielgoleman.info/topics/emotional-intelligence/">http://www.danielgoleman.info/topics/emotional-intelligence/</a></p>	
<b>Reading Time</b>	<b>T-Sts / Ind. / GW</b>
<p><b>5.</b> Refer Sts to #2 and call their attention to the fact that Emotional Intelligence consists of other skills as well. Ask Sts: <i>Can you think of other skills?</i></p> <p><b>6. Pre-Reading:</b> In trios, Sts discuss the questions. Then, elicit their contributions.</p> <p><b>6.1</b> Sts read the text and check their predictions.</p>	

**7. While Reading:** Refer Sts to #4. Individually, Sts read the article again and tick the true sentences according to the article.

**7.1** In pairs, Sts compare their answers. Class check.

Key: b and c

**8. Vocabulary:** Refer Sts to #5. Individually, Sts match the words highlighted in blue in the text to their meanings. Before checking answers, set pairs for peer checking.

Key: e; c; a; b; d

**9. Post-Reading:** Tell Sts they are going to watch a video which was mentioned in the article (*Brené Brown's animated short video*).

**9.1** Challenge Sts to watch the video and check if the four qualities of empathy illustrated in the video are similar to the ones mentioned in the article.

**9.2** Play the video. Sts check their ideas. Class check.

Key: The characteristics are similar. Characteristics mentioned:

In the video: Perspective taking; Staying out of judgement; Recognizing emotion in other people, then communicating that.

In the article: Empathy is the ability to take the perspective of another person while being non-judgemental, recognising the emotions they are feeling, and being able to convey their perspective back to them.

#### Grammar Mood

T-Sts / Ind. / PW/ GW

**10.** Individually, Sts observe the sentences in the box and answer the questions.

**10.1** In pairs, Sts compare their answers. Class check.

Key: They link words, sentences or ideas.

**10.2** Individually, Sts read the text and circle the correct option. Before checking answers, set pairs for peer checking.

Key:

Transition words tell the reader how one idea relates to/substitutes another. Using them appropriately makes your argument more convincing/confusing because the reader/writer is able to understand the flow between and within paragraphs, including the relationship between different ideas, evidence, and analysis.

Tell Sts that making use of Transition Words help them to organize their ideas better while speaking and writing in English and at the same time they sound more convincing. Tell Sts there are different categories of transition words.

**10.3** In pairs, Sts match the transition words to the groups they belong to. Class check.

Key: 1 – Effect/Result; 2 – Time/Chronology; 3 – Conclusion/Summary;  
4-Examples/Support

**10.4** Ask Sts if they can think of other examples for each group from the exercise before and think of other possible groups.

**10.5** Refer Sts to letter **e**. In pairs, Sts look at the transition words in the box and write them under the correct group. Remind Sts that there two words for each group. Write on the board: *In my opinion; I believe...; I reckon...; To my mind...* and tell Sts to try to use these expressions while discussing about the best transition words to each group.

Key:

Addition: also, moreover; Conclusion/Summary: In conclusion, to sum up; Contrast: however, although; Digression/Resumption: anyway, by the way; Effect/Result: as a result, thus; Emphasis: in fact, especially; Examples/Support: for instance, in particular; Time/Chronology: in the meantime, eventually.

**10.6** One pair of Sts compare their answers to another pair. Class check. Tell Sts transition words are usually assigned only once to somewhat artificial categories, although some words may belong to more than one category.

**10.7** Individually, Sts complete the sentences with the best transition word in the box. Before checking answers, set pairs for peer checking.

Key:

1. Also; 2. in particular; 3. In fact; 4. However; 5. Thus

**10.8 Freer Practice** Remind Sts of the title of the text they read in the beginning of the class *Emotional intelligence: why it matters and how to teach it* and say that it considers managing emotions and self-regulation as one of the main facets of Emotional Intelligence.

Invite Sts to watch a video. At first, tell Sts they are going to watch a series of videos but there is a challenge. However, you are not going to tell what the challenge is. Not yet.

Tell Sts you are going to see what happens in the first video and then you will continue. Play the video **up to 00:33**. After that, tell Sts that the challenge was to watch the video and to try not to sing along while watching it.

Elicit from Sts what they think about the challenge, tell them they are going to watch more videos and they must try not to sing along. Play the video **up to 1:15**.

Now, challenge Sts to watch the other videos and try not to sing, dance, move their heads or lip-synch. Play the rest of the video.

Ask Sts to discuss the questions in trios and describe their experience while playing the Try Not to Sing Along challenge. Refer Sts to the Useful language box.

#### Listening Mood

T-Sts / Ind. / PW/ GW

**11.** Refer Sts to #8 and ask them: How good is your emotion vocabulary?

**12. Pre-Listening:** Tell Sts that Researcher Lisa Barrett claims that interpersonal skills can be enhanced by increasing emotion vocabulary. Invite Sts to play the Alphabet Game.

**12.1** In trios, Sts write down how many different emotions they can come up with for each letter of the alphabet. Sts compare their lists with another trio and then share their ideas open class.

**12.2** Refer Sts to #9. Tell them *Emotional Smarts* is a collection of tools designed to provide new parents and families with the resources necessary to help children develop emotional intelligence and one of the tools is through the power of storytelling.

**12.3** Refer Sts to the photos. Tell them they were taken from videos where kids were describing emotions. Ask Sts *Which emotions do you think the kids are describing?*

**12.4** Play the four videos. **Video 1 up to 40 seconds; Video 2 up to 28 seconds; Video 3 up to 36 seconds; Video 4 up to 1 minute.** Sts check their predictions in pairs. Don't confirm answers yet.

**13. While-Listening:** Sts listen to the kids again. Individually, Sts complete the table with some key words about the story the kids are telling and which emotion they think the kids are describing.

**13.1** In pairs, Sts compare their answers while trying to retell the stories. Class check.

Key: Suggested key words: 1. sad, what's wrong, my grandpa, his grandpa, both gone, I know how it felt; 2. a test, graded, 52 questions, stomach hurting, couldn't sleep, nightmares twice a week; 3. help me, stop crying, thankful I have them around, always there for me; 4. lost my first tooth, lunchtime, teacher said no, I did anyways, showing all my friends, my tooth dropped, so hard to find it, heard a voice I found it, it was my teacher, I couldn't believe it, I gave her a big hug.

Emotions: 1. Empathy; 2. Worried; 3. Supported; 4. Relieved

**14. Pot-Listening:** Refer Sts to #12. Ask them to discuss the questions in trios. Invite them to tell a story about a time they felt something deeply. Sts share their stories in their groups and while they try to guess how their peers felt.

**Pronunciation Challenge**

**T-Sts / PW/ GW**

**15.** Refer Sts to the sentences in the box. Ask Sts to observe the words highlighted and how they are pronounced. In pairs, Sts discuss the questions. Class check.

Key:

a. The words in blue are pronounced the same way. The words in green are pronounced the same way.

b. The words in the blue group are pronounced with a long vowel while the ones in the green group are pronounced with a short vowel.

c. /i:/ is a short /long vowel, while /ɪ/ is a short /long vowel.

d. Suggested examples: reach/rich; sheep/ship; feet/fit; sleep/slip, etc.



**Note to teachers:**

Considering that some vowels have similar vowel quality, when comparing the long /i:/ and the short /ɪ/ vowels in English, ask Sts to think of some sounds they are already familiar with in Portuguese. For instance, ask Sts to compare the long vowel /i:/ to the vowel /i/ in Portuguese (as in *mi*, the musical note); and the short vowel /ɪ/ to the vowel /ê/ (as in *mês*). Since /i:/ and /i/ have similar vocal quality and also /ɪ/ and /ê/, this may help Sts with pronunciation.

**16.** Invite Sts to participate in the QR Code Hunt. Refer Sts to the QR code and divide them in groups.

**16.1** Tell Sts that one St from each group will have to go to the hall to look for the QR codes, while the other ones wait in class. As soon as the St finds a QR code, he/she uses the cellphone to scan it. Then, the St comes back to the classroom and share the word he/she found with his/her peers. Together with their peers, Sts decide where to place the word in the table. Sts must conclude if the word is pronounced with a long /i:/ or a short /ɪ/.

**16.2** Sts should repeat the procedures for the next codes until they have found all the codes/words and complete the table. Class check.

**Key:**

[i:]	[ɪ]
Sheep	Ship
leave	live
seen	sin
piece	piss
heat	hit
eat	it

**16.3** Tell Sts that these pairs of words are called *Minimal Pairs*. A pair of words, sounds, etc. which are distinguished from each other by only one feature. Refer Sts to the *Be Curious* icon and invite them to look for more examples and practice more minimal pairs at home.

**16.4** Individually, Sts choose five words to dictate to their peers. In pairs they have a Peer-to peer dictation. Make some slips of paper available to Sts. Sts take turns dictating the words they have selected before. Sts write down the words on the slips of paper. Pair check.

**Note to teachers:**

**1.** Make sure Sts are familiar with QR codes and that at least some of them have a QR Code reader installed on their cellphones. It is advisable to introduce the QR Code reader beforehand to make sure Sts will have it for the BYOD activity.

**2. Preparation for the QR Code Hunt:** Choose six minimal pairs beforehand (/i:/ and /ɪ/ - try to select words with different spelling to make Sts aware of the possibilities). Use a QR Code generator (<https://www.the-qrcode-generator.com/>) to make the QR Codes available for the activity. Print the QR Codes, cut them and spread them all over

the hall of the school/floor (be careful not to make it too difficult for the Sts to find the codes and bear in mind to make it safe). There are some QR codes available by the end of the Teacher's Guide. However, feel free to select your own minimal pairs to use with your groups at your discretion.

**Speaking Mood**

**T-Sts / GW**

**17.** Refer Sts to #13. Tell them a study published in the *Journal of Consumer Research* showed that Emotional Intelligence could play a role in decision-making by helping people realize their emotions can change the choices they make.

**17.1** Refer to the comic strip. Invite Sts to decide in trios on how they would complete the other parts of the comic. Refer to the Useful Language Box to help them while discussing. Sts write down their ideas.

**17.2** Sts share their ideas.

**17.3** Make the complete comic strip available to Sts. Refer to #14 and ask them to discuss the questions in trios.

**17.4** Monitor Sts while they are doing the task. Take notes on their performance to give feedback later.

Using the data you gathered in your monitoring, give Sts positive feedback on the examples of good / relevant language used during their conversations. At this stage, it is good to mention who said what, to praise them. Also, provide them with feedback on their use (or not) of the target language for this lesson. Be selective and prioritize according to how central they are to the topic being discussed.

At this point, you should focus on the language, do not mention who said what. In addition, do not correct all their mistakes, ask them to correct themselves. (This procedure should be done after this stage in all units. Teachers can give feedback not only regarding the speaking task but considering the whole class.)

**Writing Mood**

**T-Sts / PW/ GW**

**18. Pre-Writing:** Refer Sts to the comments on #15. Sts read the comments and decide in pairs if they show a positive or negative view on Emotional Intelligence.

**Key:** Positive view: the first and second comment; Negative view: the third comment.

**18.1** Ask Sts: *What do people usually write comments for?*

**Key:** to express and share opinions

**18.2** Refer Sts to the questions. Sts discuss the questions in pairs. Sts share their ideas open-class.

**18.3** Refer Sts to the quote. In trios, Sts discuss whether they agree or not with it. Refer to the Useful Language Box to help them while discussing. Sts share their ideas.

**19. While-Writing:** Refer Sts to #19. Invite them to write a comment and share their opinion about Emotional Intelligence. Tell Sts they are free to answer the comments mentioned before or writing their own comment. Tell Sts to use Padlet (<https://padlet.com/carolgm22/emotionalintelligence>) so as all their classmates can share their opinions, post comments and raise discussions.

**20. Post-Writing:** Refer Sts to #20. Tell them that now that they had the chance to write comments and share their opinions while reading their peers' comments, they can access the newspaper website and write a final comment on (<https://www.theguardian.com/teacher-network/2017/nov/03/emotional-intelligence-why-it-matters-and-how-to-teach-it>). Refer to the *Helpful Tips* box for advice on how to write a meaningful comment. They should write the review on a separate sheet of paper so that you give feedback later. Encourage them to share it online on The Guardian's page.

### Self-Assessment

Ind

This is the self-assessment section. Sts reflect about their performance and check how much they believe they have achieved.

Sts read the questions and choose the option that best suits them according to their progress.



I can do this!



I'm getting there.



I need help!

### Transcript of the videos - Listening Mood #9:

#### Video 1

He's usually so upbeat and happy. And he's always so cheerful. But today, he just looked sad. He wasn't talking to anyone. He's just standing there, following the crowd and I knew there was something up. And I kept on asking, what's wrong? What's wrong? He never answered. So I pulled him aside and said you know what? I know you. I've known you for awhile now, a long while. What's wrong? He said, my grandpa passed away. And I automatically was going to cry because I'm like, oh my God, my grandpa. His grandpa, both gone. And I knew that I can comfort him and I know how it felt. So.

#### Video 2

We had to take a test. Our teacher told us that on Friday, the test will have to be graded though. And it had 52 questions, and my stomach was hurting. I couldn't sleep at night. I had nightmares twice a week. And when this test started my stomach was hurting, but I tried my best on it and I got 100%.

#### Video 3

They just help me, and they make it so that I stop crying, and then I think about other things, and then I won't have to worry about it anymore. Like, my cousins are just...I'm really thankful that I have them around too, to help me with this. They're always there for me, when I need them. Just like my mom and my grandma are.

#### Video 4

The day I lost my first tooth, I was at school and it was lunchtime. And then, so I wanted to bring it inside but my teacher said no, because you're going to lost it. But I did anyways. And then I was showing all my friends and then my tooth dropped. Yeah it dropped. And I'm looking for it. I'm looking for it. But it was so hard to find it. It was like impossible because there was like pieces of rice and rice crackers on it. So it seemed like I could never find it. And I was so like, oh no, or else the tooth fairy won't come. But then I heard a voice say, I found it. And I look to see who said that and it was my teacher. And I couldn't like believe it. And I gave her a big hug.

QR Codes

Comic Strip (Making the Leap)



GRANT SNIDER

## Unit 2 – The Power of Accents

This unit aims at Adult and Young Adult learners, level C1 according to the CEFR

Aims	To enable students to talk about different accents in English and their own language. To enable students to use some Referencing and Substitution words in speaking and writing. To enable students to write an opinion article.
Grammar	Referencing and Substitution words.
Pronunciation	The final /r/: rhotic and non-rhotic varieties.
Vocabulary	Collocations with accents: prestigious, trustworthy, posh, standard, regional, appealing, foreign, flawless <b>accent</b> .
Skills	<i>Listening</i> : Watching an interview about multilingual classes and how teachers should deal with different accents. <i>Reading</i> : A news article. <i>Speaking</i> : Recognizing different accents and discussing why people are judged on their accents. <i>Writing</i> : An opinion article.
Function	Language for stating an opinion, agreeing and disagreeing.

Getting in the Mood	T-Sts / PW								
<p><b>1.</b> Refer Sts to the phonetic transcriptions in the box. Challenge them, together with their partners, to try to guess the words saying them out loud and checking how they are pronounced. Class check.</p> <p><b>Key:</b></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">/'æk.sənt/ <b>accent</b></td> <td style="width: 50%;">/aɪ'den.tə.ti/ <b>identity</b></td> </tr> <tr> <td>/'dɪf.ərənt/ <b>different</b></td> <td>/'predʒ.ə.dɪs/ <b>prejudice</b></td> </tr> <tr> <td>/ə'mer.ɪ.kən/ <b>American</b></td> <td>/'ster.i.ə.taɪp/ <b>stereotype</b></td> </tr> <tr> <td>/'brɪt.ɪʃ/ <b>British</b></td> <td></td> </tr> </table> <p><b>Note to teachers:</b> If by any chance Sts find it difficult to guess the words, help them with one or two more words as a model and remind them to look at the transcriptions and think at first of how we <u>say</u> the words (the sounds) and <u>not</u> how we <u>write</u> them.</p> <p><b>2.</b> Refer to the first word in the box (<b>accent</b>). Ask them how they define accent. After listening to some contributions from Sts, tell them that an accent is the way in which people in a particular area, country, or social group pronounce words.</p> <p><b>3.</b> Ask Sts which other words come to their minds when they think about accents and what else they know about it.</p> <p><b>4.</b> Refer to #3. In trios, Sts decide if the sentences are True or False. Refer to the Useful Language Box to help them while discussing. Class check.</p> <p><b>Key:</b> a. F; b. T; c. T; d. F; e. T</p>		/'æk.sənt/ <b>accent</b>	/aɪ'den.tə.ti/ <b>identity</b>	/'dɪf.ərənt/ <b>different</b>	/'predʒ.ə.dɪs/ <b>prejudice</b>	/ə'mer.ɪ.kən/ <b>American</b>	/'ster.i.ə.taɪp/ <b>stereotype</b>	/'brɪt.ɪʃ/ <b>British</b>	
/'æk.sənt/ <b>accent</b>	/aɪ'den.tə.ti/ <b>identity</b>								
/'dɪf.ərənt/ <b>different</b>	/'predʒ.ə.dɪs/ <b>prejudice</b>								
/ə'mer.ɪ.kən/ <b>American</b>	/'ster.i.ə.taɪp/ <b>stereotype</b>								
/'brɪt.ɪʃ/ <b>British</b>									

**5. Pre-Reading:** Refer Sts to the sentence on # 4 and ask them to read it and discuss the questions in trios. Elicit some contributions.

**5.1** Sts read the text and check their predictions.

**6. While-Reading:** Refer Sts to #6. Individually, Sts read the text again and then discuss the questions in trios. Class check.

Key:

a. People tend to trust accents that are sound familiar to them, they usually trust somebody who speak like them. However, a study by Ilaria Torre of Plymouth University found that trust in an accent can change depending on first impressions and judgements.

b. RP English is said to sound posh and powerful, whereas people who speak Cockney English, the accent of working-class Londoners, often experience prejudice. *Open answer.*

c. Personal answer.

**7. Post-Reading:** Refer to #6 and the pictures. Introduce Sts to Eliza Doolittle. Tell Sts she is a flower girl from the film *My Fair Lady* and she speaks Cockney English. She has been taking classes with the phonetics professor Henry Higgins (in the second picture) to sound like a cultured member from high society.

**7.1** Tell Sts they are going to watch a snippet from the film and answer the questions below in pairs. Play the video **up to 2:43**.

Key:

a. Yes, she has. She was able to repeat the sentence the way the professor wants her to. The professor said: *She's got it!*

b. Both Eliza and the teachers mentioned in the article had to modify their accents to sound less regional.

c. Personal Answers.

**8. Vocabulary:** Refer Sts to #8. Remind Sts it is said that Cockney accent is untrustworthy, and RP sounds powerful. Tell them that there are other adjectives used to describe accents in the text.

**8.1** In pairs, Sts look at the words in the box and choose the best synonym to each adjective. Before checking answers, Sts compare their answers to another pair.

Key: a. prestigious: esteemed; b. trustworthy: reliable; c. posh: sophisticated; d. standard: acceptable and correct; e. regional: local; f. appealing: attractive; g. foreign: overseas; h. flawless: perfect

**8.2** Refer Sts the *Be Curious* icon and invite them to look at the website for other collocations with *accent*.

**Grammar Mood****T-Sts / PW/ GW**

**9.** Individually, Sts observe the sentences in the box. Tell Sts they were all taken from the text. Tell them that there are places marked with a symbol (☞). In pairs, Sts try to identify what word is missed out in each case.

**9.1** Sts compare their answers with another pair and then read the text to check. Class check.

Key: so; does; one; this

**9.2** Refer to #11. Ask Sts to look at the sentences in #9 again. Challenge them to underline what the words they identified before refer to in each sentence.

Key: so: judge a person based on accents; does: gender and race; one: accent; this: accents represent part of your identity.

**9.3** Refer Sts to #12. Individually they answer the question. Pair check. Class check.

Key: They substitute words, sentences or ideas.

**9.4** Refer to the box and tell Sts that in order to **avoid repetition** we use substitute forms. Sts read the examples in the box. Refer to the other possible words and phrases used in substitution.

**9.5** Refer to #13. Individually, Sts look at the words in the box and add the most appropriate words to the article. Sts compare their answers in pairs before checking.

Key: 2. do; 3. they; 4. it; 5. them; 6. they; 7. it; 8. that.

**9.6** Refer to #14. Ask Sts to look again at the words they added on #13. In pairs, challenge Sts to find out what the words refer in each case. Refer to #1 as a model and/or do #2 with Sts to check if it is clear. Sts should write down what the words refer to next to each number. Pair check. Class check.

Key: 2. Speak; 3. newcomers; 4. American English; 5. the baddies; 6. Accents; 7. the country they come from; 8. BBC accent

**9.7 Freer Practice:** Refer Sts to #15. Read the questions with Sts and ask them to tick the sentences that are true for them. Sts talk about their experiences in trios. Monitor if Sts students repeat words when they could have been using some of the substitute ones. Give feedback on students' performance if they have or haven't used the words to avoid repetition.

**9.8** Ask some contributions open-class.

**Listening Mood****T-Sts / PW/ GW**

**10. Pre-Listening:** Tell Sts that when it comes to learning English, some students say they aspire to sound like a native speaker. Refer Sts to the photo and introduce them to David Crystal, a famous British linguist, writer and lecturer, who is being interviewed about multilingual classes and how teachers should deal with different accents. In pairs, Sts make predictions about what David Crystal thinks about it.

**10.1** Play the video **from 12:33 to 13:52**. Sts watch the video and check their predictions. Don't confirm answers yet.

**11. While-Listening:** Refer Sts to number #18. Sts listen to the interview again and complete the sentences. Ask Sts to read the sentences before listening to the interview. Before checking answers, set pairs for peer checking.

Key:

- a. proud
- b. whoever
- c. intelligible / clear
- d. spies
- e. garden / kind / variation.

**12. Post-Listening:** Refer Sts to #19. Sts discuss the questions in trios.

**12.1** Ask some contributions open-class. Focus on the last question and elicit from Sts which English accents they think are the most common in the world.

**Speaking**

**T-Sts / GW**

**13.** Refer Sts to #20 and the picture from the film *Shall We Dance*. Tell Sts they are Petrov and Linda Keene played by Fred Astaire and Ginger Rogers.

**13.1** Tell Sts they are going to watch another part of David Crystal's interview in which he talks about a song from this film. Play the video **from 07:52 to 08:26**. Elicit the name of the song.

**13.2** Refer to #21; Tell Sts the song is called *Let's Call the Whole Thing Off* and illustrates the way in which different accents are so important around the world. Play the video **up to 3:12**.

**13.3** In trios, Sts discuss the questions on **a. b. and c.** Elicit contributions open-class.

Key:

- a. British and American English.
- b. Open answers.
- c. Open answers.

**Pronunciation Challenge**

**T-Sts / GW**

**14.** Invite Sts to look at the first box and focus on *neither* and *either*. Sts pay attention to how the final r is pronounced in each case and discuss in pairs if they can notice any difference.

Key:

In American English the final r is pronounced. However, in British English it is not.

**14.1** Sts look at more examples in the second box. Individually, Sts circle the correct option. Sts compare their answers in pairs before checking.



Key:

b.

A dialect or variety of English is called rhotic when /r/ **is** **not** pronounced before a consonant and at the end of words. And it is called non-rhotic when /r/ is **is not** pronounced.

However, /r/ **is** **not** pronounced at the end of a word if the following word begins with a vowel.

**14.2** Clarify any question the students might have. Ask Sts to look at the diagram. Tell them that the diagram shows two different possible ways to pronounce each pair of word. Select one word from each pair that you are going to dictate to Sts beforehand.

**14.3** Tell Sts they must listen to the teacher and circle the word they listen to while following the lines on what they hear until they get to the end of the diagram. Pair check. Class check. Sts practice saying the words from the diagram in pairs.

**14.4** Refer Sts to the *Be Curious* icon and invite them to read more about rhoticity and how it works in other English-speaking countries. Also, refers to the link for more examples.

**14.5** Refer to #22. Remind Sts of David Crystal and the fact that he claims that most people can tell the difference between some foreign accents. Ask Sts if they can recognize different accents.

**14.6** Challenge Sts to listen to five different people and identify where they are from. Sts write down the name of the country next to the number. Sts discuss their answers in groups. Class check.

Key: 1. Japan; 2. Brazil; 3. France; 4. Italy; 5. Australia

Refer Sts to the *Be Curious* icon and invite them to visit the websites if they want to know more about accents.

**14. 7** Refer to #23. Sts discuss the questions in trios. Elicit contributions open-class. Round off by asking Sts why they think some people are judged by their accents.

#### Writing Mood

T-Sts / PW /GW

**15. Pre-writing:** Refer to #24. Sts read the opinion article and answer the questions in pairs. Tell Sts to refer to the glossary in case they need help.

Key: Yes, she has. Suggested Answer: She has already altered her accent for an interview, but she would never dispel her accent completely.

**15.1** Refer to #25. Individually, Sts read the sentences and tick the correct ones according to writing an opinion article. Pair check. Class check.

Key:

- ( ✓ ) What makes their opinion newsworthy.
- ( ) Don't go straight to the point and put the argument right out there in the first couple of lines.
- ( ✓ ) Carefully chosen, concrete examples and anecdotes bring an issue alive for the reader.
- ( ) Use quite formal language and don't avoid jargon.
- ( ✓ ) Research and have your facts and data ready.

**15.2** Tell Sts that they should open their opinion article with a clear sense of what they are writing about and why the reader should care about it, then continue with a persuasive argument leading to a strong conclusion. Also, remind Sts they should avoid formal language and jargon.

**16. While-writing:** Ask Sts to imagine that a newspaper has invited readers to collaborate with the *Opinion* section on *Language*. Based on the discussions and ideas they have shared, Sts write an **opinion article** on their views about having a foreign accent while speaking English.

**16.1** Refer Sts to the **Don't forget to mention list** and to the *Helpful Tips* box for advice on how to write an opinion article.

**17. Post-Writing:** Ask Sts to bring their articles next class. In pairs, Sts exchange their articles and read their peers' article. While Sts are reading, refer them to the **Don't forget to mention list** and ask them to check if their peers have mentioned everything on the list.

**17.1** In pairs, Sts give feedback on their peers' article and make suggestions. Monitor and help Sts when necessary. Sts exchange their articles again. Ask them to try to incorporate the feedback they have received and write a final version of their article to bring in one week.

They should write the opinion article on a separate sheet of paper so that you give feedback later.

**Self-Assessment**

**Ind**

Repeat procedures of Unit 1 for the self-assessment stage.

**Transcript of the snippet from *My Fair Lady* (#7)**

**Professor Higgins:** The rain in Spain...stays mainly in the plain."

**Eliza Doolittle:** I can't! I'm so tired! I'm so tired.

**Colonel Hugh Pickering:** For God's sake, Higgins, it must be 3 o'clock in the morning. Do be reasonable.

**Professor Higgins:** I am always reasonable. Eliza, if I can go on with a blistering headache, you can.

**Eliza Doolittle:** I got a 'eadache, too.

**Professor Higgins:** I know your head aches. I know you're tired. I know your nerves are as raw as meat in a butcher's window. But think what you're trying to accomplish. Just think what you're dealing with. The majesty and grandeur of the English language.... It's the greatest possession we have. The noblest thoughts that ever flowed through the hearts of men...are contained in its extraordinary, imaginative... and musical mixtures of sounds. And that's what you've set yourself out to conquer, Eliza. And conquer it you will. Now try it again.

**Eliza Doolittle:** The rain in Spain...stays mainly in the plain."

**Professor Higgins:** What was that?

**Eliza Doolittle:** The rain in Spain...stays mainly in the plain.

**Professor Higgins:** Again.

**Eliza Doolittle:** The rain in Spain stays mainly in the plain.

**Professor Higgins:** I think she's got it.

**Eliza Doolittle:** The rain in Spain stays mainly in the plain

**Professor Higgins:** By George, she's got it! By George, she's got it!

### Transcript of David Crystal's interview part 1 (#16)

**Interviewer:** Especially if you've got multilingual classes. You could have learners that have come from different countries and they are living now in the same place. Should a teacher just raise awareness should a teacher try to focus on their accents in anyway?

**David Crystal:** Well, I think the important thing is to make sure that people are proud of their accents and don't feel all the time that they...they have to sound like a native speaker. Whoever they are these days. You know, that's been the tradition, hasn't it? *Oh, I do want to sound English.* Oh, I'm sorry. Why do you want to sound English if you are Italian? Or Spanish? Or Russian? Or whatever? Sound Russian! That's great, you know, a Russian accent, an Italian accent, a Spanish accent, a French accent. This is lovely! So long as you are intelligible and clear, retain your identity. The only type of person who doesn't need to retain his/her so that they can't be distinguished from the native speaker, these are the spies. They are the only ones who need to be completely anonymous. Now, for everybody else, the English language is like a garden of flowers with each accent being a different kind of flower, and I love to see that variation. So, don't be ashamed of your accent, make sure it's clear and everything but don't be ashamed, don't think you have to lose it all the time, don't.

### Transcript of David Crystal's interview part 2 (#20)

**Interviewer:** And pronunciation is another thing you've been working on recently with another publication.

**David Crystal:** Oh, again, with Ben, yes. I brought that along for you to see as well. This is *You say Potato*. Now, do you remember the film that comes from? You say potato and I say potahto. Hum...Did they ever...you say eether and I say eyether. It's that film by Fred Astaire and Ginger Rogers, *Let's call The Whole Thing Off* this song is called. It illustrates the way in which different accents are so important around the world.

**Transcript of the snippet from the film *Shall we Dance* (#21)**

**Petrov:** Gosh, I can't keep this up much longer. I haven't been on skates since I was a kid.

**Linda:** It was your idea.

**Petrov:** Yeah.

**Linda:** How much longer do we have to stay out here?

**Petrov:** The reporters will probably leave by dark. I guess it would look kind of funny...if we denied the marriage now, wouldn't it?

**Linda:** I don't know what to do.

**Petrov:** I don't either.

**Linda:** The word is "either."

**Petrov:** All right. The word is "either." No use squabbling. That'll get neither of us anyplace.

**Linda:** The word is "neither."

**Petrov:** Things have come to a pretty pass

Our romance is growing flat

For you like this and the other

While I go for this and that

Goodness knows what the end will be

Oh, I don't know where I'm at

It looks as if we two will never be one

Something must be done

You say eether and I say eyether

You say neether and I say nyther

Eether, eyether, neether, nyther

Let's call the whole thing off!

You like potato and I like potahto

You like tomato and I like tomahto

Potato, potahto, tomato, tomahto!

Let's call the whole thing off!

But oh! If we call the whole thing off

Then we must part

And oh! If we ever part

Then that might break my heart!

So, if you like pajamas and I like pajahmas

I'll wear pajamas and give up pajahmas

For we know we need each other

So we better call the calling off off

Let's call the whole thing on!

**Linda:** You say laughter and I say lawfter

You say after and I say awfter

Laughter, lawfter, after, awfter

Let's call the whole thing off!

You like Havana and I like Havahna

You, banana and I eat banahna

Vanilla, vanella, Choc'late, strawb'ry!

Let's call the whole thing off!  
But oh! If we call the whole thing off  
Then we must part  
And oh! If we ever part  
Then that might break my heart!  
So, if you go for oysters and I go for ersters  
I'll order oysters and cancel the ersters  
For we know we need each other  
So we better call the calling off off!  
Let's call the whole thing on

**Transcript of the paragraph the five speakers read (#22)**

Please call Stella. Ask her to bring these things with her from the store: Six spoons of fresh snow peas, five thick slabs of blue cheese, and maybe a snack for her brother Bob. We also need a small plastic snake and a big toy frog for the kids. She can scoop these things into three red bags, and we will go meet her Wednesday at the train station.

## Rationale

*From the mind to the heart* was designed based on the Communicative Language Teaching (CLT), Critical Literacy (CL) and on the studies conducted by Cristófar-Silva in which she claims that she “managed to evaluate that the effectiveness of the English Pronunciation Teaching was better if connected to the knowledge the speakers have of their own language.” (2010 p. 10 freely translated). The aim was to create task-based communicative activities that would promote critical thinking and would enable students to learn English with a purpose, showing what they are learning English for.

The themes of the units were selected considering the opportunity to promote critical thinking. Unit 1 (Emotional Intelligence) deals with how to develop empathy and decision-making skills, and to manage emotions and self-regulation, while in unit 2 (The Power of Accents) students discuss how our accents can define us, identify us with a certain region and why and how people might be judged by their accents. The activities aim at giving voice to learners by raising discussions and inviting them to reflect upon their background knowledge. As an educator, having the opportunity to teach students how to be a critical agent by making room for interrupting, deconstructing and expanding the discussions (DUBOC, 2013) seems to be worthwhile and the students might profit a lot from that.

In *From the mind to the heart* teacher mainly plays the role of the guide, facilitator. As a facilitator, the teacher helps students to clear their way in the process of learning. In addition, teachers should guide students to find their own way to learning successfully. (BROWN, 1994, p. 167-168)

The first section is *Getting in the Mood*, with warm-up activities that set the context for the unit and activate student’s background knowledge of the topic. The quotes given in the first unit are given to raise students’ awareness of the topic, while the words transcribed in the second unit challenge students to freely expose their thoughts and ideas on the topic. The four skills are present in specific sections but speaking plays an important role through all the unit. *Listening Mood* and *Reading Mood* refer to what the names convey. There are pre, while and post activities. Moreover, they provide content for other sections: *Grammar Mood* and *Pronunciation Challenge*. There are *Be Curious* boxes with links for further information and *Glossary*

introduces vocabulary showing dictionary entries. In the *Writing Mood* section there is a writing task related to what has been discussed before and the text genre is also discussed along the Writing section. This section is followed by *Helpful Tips*, with suggestions and reminders to perform the task. Finally, learners are invited to assess themselves in the section *Self-Assessment*, and the teacher's guide provides instructions on how to handle this stage.

### **Reading**

Developing reading strategies through pre, while and post activities is essential to guide students and help them to get the gist of the text. Furthermore, making use of interactions between top-down and bottom-up processing seems to be most useful strategy. The processes are described by Harmer (2001):

It has been said that in top-down processing the reader or listener gets a general view of the reading or listening passage by, in some way, absorbing the overall picture: This is greatly helped if the reader or listener's schemata allow them to have appropriate expectations of what they are going to come across. In bottom-up processing, on the other hand, the reader or listener focuses on individual words and phrases, and achieves understanding by stringing these detailed elements together to build up a whole. (HARMER, 2001, P. 201)

In both units students are presented with some questions and/or a quote related to the reading topic and they have to make use of their background knowledge to predict information (top-down). Then, it is required to reading for details (bottom-up) and as a post -reading activity students are invited to compare ideas from the text to the ones from some videos. Thus, they can highlight key information and summarize the ideas presented in the texts and videos.

Considering the texts and videos used at the Reading stage and all the other stages as well, it is of paramount importance the use of authentic materials. As mentioned by Harmer (2001).

Authentic material is language where no concessions are made to foreign speakers. It is normal, natural language used by native - or competent - speakers of a language. This is what our students encounter (or will encounter) in real life if they come into contact with target-language speakers, and, precisely because it is authentic, it is unlikely to be simplified, spoken slowly, or to be full of simplistic content (as some textbook language has a tendency to be). (HARMER, 2001, P. 205)

## **Grammar**

Scrivener (2005) mentions that it seems that learners have to do a number of things to be able to start making any new grammar item part of their personal stock of language. He also mentions some necessary elements for students to achieve this goal:

They probably need to have exposure to the language; they need to notice and understand items being used; they need to try using language themselves in 'safe' practice ways and in more demanding contexts; they need to remember the things they have learnt. (SCRIVENER, 2005, p. 253)

Therefore, grammar is taught inductively in *From the mind to the heart*. The inductive approach to grammar reduces teacher's talking time and focuses on the learner. Grammar is also taught as a skill. "This approach, then, means guiding the learner's own attention to grammar and designing tasks which help us to teach learners the skill of using and attending to grammar in language use." (Batstone, 1994). After reading tasks there are questions that induce learners to notice the rules. Through guided discovery students can come up with the rules by themselves, practice the new grammar item and use it in a freer practice.

On the one hand the topic selected for Unit 1 (Transition Words) is frequently revisited so as to raise students' awareness to a great range of expressions and call their attention to the fact that they tend to use the same expressions but in fact, they must leave the comfort zone and take risks. On the other hand, the grammar topic I decided to work with on Unit 2 has been a challenge for me where I work and that is why I decided to try this approach to teach Referencing and Substitution words. Once again, working with authentic material.

### **Listening and Speaking**

When it comes to oral skills, students can practice it in the sections *Listening Mood* and *Speaking Mood*. Richards (2005) claims that:

The third view of language can be called the interactional view. It sees language as a vehicle for the realization of interpersonal relations and for the performance of social transactions between individuals. Language is seen as a tool for the creation and maintenance of social relations. (RICHARDS, 2005, p. 17)

As for Listening, students have the chance to listen to different children telling a story while they describe emotions and an interview with the famous linguist and writer,



David Crystal. Students are invited to discuss about emotion vocabulary in the first unit and also predict what they are going to listen to in both units. Through different types of activities students can engage in discussions by not only sharing their opinion about the topic but also saying if they would like to participate in the activity as the children did and tell a story about a time they felt something deeply and how they feel about their own accent.

Moreover, bearing in mind that one of the topics presented is Emotional Intelligence, Flowerdew and Miller (*apud* Ableeva, 2008, p. 3):

present a cognitive model of the L2 listening process and recommend that language educators use it as a pedagogical tool while designing listening activities in a learner-centered setting. [...] In addition to the core processes which are at the heart of this model, it includes eight dimensions that “may affect the way messages are perceived and processed” (*apud* ABLEEVA, 2008, p. 3)

One of the dimensions they present is the affective dimension which encompasses variables influencing the process of language learning in general, and listening comprehension in particular (Ableeva, 2008). In fact, this leads to the principles that Brown (1994) presents, in particular, the affective one, which nowadays could be compared to Social Emotional Learning and has everything to do with the activities and discussions carried out in both units. The affective principle encompasses Language Ego, Self-confidence, Risk-Taking and The Language Culture Connection. When introducing the affective principle, he states:

We now turn our attention to those principles that are characterized by a large proportion of emotional involvement. Here we look at feelings about self, about relationships in a community of learners, and about the emotional ties between language and culture. (BROWN, 1994, p. 61)

As for Speaking, the same principles might be considered. Students have to come to a decision together with their classmates and are challenged to complete a comic strip titled Making the Leap; also, they are invited to reflect upon their own accents and are addressed to the issue of sounding like a native speaker of English. Speaking is not exclusive to its specific section. It permeates all the unit, providing learners with the opportunity to interact with different peers, for different purposes. Also, being encouraged to make use of the core language presented in class.

## **Pronunciation**

John Wells (2005) claims that teachers of English to speakers of other languages must teach the pronunciation of each word as well as its spelling, which implies teaching the use of phonetic symbols, at least passively for reference. I do believe that it is very common for the students to (mis)interpret the spelling of a word and therefore they end up mispronouncing it. Thus, if teachers try to teach pronunciation since the beginning it might be quite useful and meaningful to the students.

Although the two units I have developed are not for beginners, since January, when I had classes with Thaís Cristófaró at CEI, I felt like giving more attention to pronunciation in class and decided to develop a project called Pronunciation Challenge. I have been working on this project with my beginner, intermediate and advanced students, it has been hard-working but worthwhile. Hence, while elaborating the activities on pronunciation for both units I must say I was inspired by Thaís Cristófaró's ideas.

Cristófaró-Silva (2010) states that the development of the English sound system is based, primarily, on the L1 sound system and is directly interfered by it. Regarding Brazilian students of English, for instance, we should make students aware of some phonetic symbols in English; introduce the long and short vowels (work with some minimal pairs to highlight the difference); voiced and voiceless consonants; to call their attention to how Brazilian students tend to pronounce the final /m/ (also discuss about the interference of L1 when it comes to nasal consonants); how they usually add vowels in the beginning and by the end of the words and why they do it; the plural, present, past and past participle regular forms.

Having said that, I selected some pronunciation topics I considered meaningful to students based on the theme I had chosen and the material I had decided to use. I believe that working with minimal pairs sounds as a great strategy to foster students' interest in learning more about English pronunciation, at the same time, while discussing about different accents, why not presenting and/or clarifying to students some dialectal differences between American and British English?

In summary, I would like to highlight one of John Wells's (2005) prioritizing recommendations for the teaching of English pronunciation in an EFL context: to concentrate on the matters that most impede intelligibility; while encouraging fluency and confidence.

## **Vocabulary**

Inductive teaching is also present in vocabulary activities. Students are invited to grasp the meaning of the words from context and are also challenged to negotiate meaning in pairs. In both units, the vocabulary activities are right after the reading one. Nation and Jenkins (2002) list three vocabulary learning principles. The first one is that vocabulary learning is helped by giving deliberate attention to vocabulary. They mention that vocabulary learning can happen incidentally but the “deliberate focus is encouraged by highlighting the words in the text to be learned and making each speaking task focus on aspects of the meaning of the target words.” (NATION, JENKINS, 2002, p. 17).

In unit one, students find the words highlighted in the text and work on a word and meaning matching. Later, some words used in this exercise make part of the discussion in the post-reading activity (which is a speaking task) and students can focus on some aspects of the meaning of these words.

Furthermore, the other vocabulary learning principles listed by Nation and Jenkins (2002) state that vocabulary learning is helped when: learners negotiate the meaning of words with other learners, and when learners use the word or hear the word being used in ways that stretch and enrich the knowledge the learners have about the word. In unit 2, students use the word *accent* many times along the unit. Therefore, I thought of developing an activity to practice some collocations with *accent* in which, in pairs, students had to choose and negotiate together on the best synonyms to the words they found in the text. By doing that, students had the chance to negotiate the meaning of words and enhance the knowledge they have about the word *accent*.

## **Writing**

Written skills are practiced in the section Writing Mood. Considering the development of writing skills, materials should be designed in a way that raise students' awareness to the characteristics of the genre. It can never be detached from the context, since there is always one in which language was used. Harmer (2001) claims that:

Students who are writing within a certain genre need to consider a number of different factors. They need to have knowledge of the topic, the conventions and style of the genre, and the context in which their writing will be read, as well as by whom. Many of our students' writing tasks do not have an audience other than the teacher, of course, but that does not stop us and them working as if they did.

The framework of the genre is also important for comprehension and, later, to put the written skills into practice. There should be activities that aim at identifying linguistic patterns that are used in the genre in focus: the levels of formality, language chunks, verb tenses, vocabulary, among other features. Recognizing the patterns is of paramount importance in understanding the text.

In both units, students are guided through some questions to find the characteristics of a discussion comment (Unit 1) and an opinion article (Unit 2) so as to help them in their written production. In addition, they are encouraged to use the vocabulary presented and the grammar topic of each unit (in order to help students out, some words are highlighted in the texts) Besides, some helpful tips are also available to students.

To sum up, Bakhtin (2010) states that “The better our command of genres, the more freely we employ them (...)”. Therefore, making students aware of the characteristics of a genre may help them to develop their writing skills in a more purposeful way.

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